

Retirement from the Skidmore College Faculty

Spring 2022



Faculty Meeting
April the Twenty-Ninth
Two Thousand and Twenty Two

Be It Resolved:

The faculty of Skidmore College expresses its profound appreciation and admiration for the following members of the Skidmore faculty who have this year expressed their determination to retire. The faculty further resolves that the following biographical highlights be included in the minutes of the faculty meeting of April 29, 2022 in recognition and celebration of their distinguished service and achievement.



This year, Professor Kate Greenspan is facing a graduation of sorts—the second from her alma mater, Skidmore College. She first stepped on to Skidmore’s campus, albeit a different one (both the old and new campuses were in full use that year), just over 50 years ago. That impressive number is reason alone to pause...to admire, be astonished by, feel reverence for, burst into joyous celebration over. Astonishing, dear Kate and dear Colleague! Earning her BA in English in 1975 from Skidmore, Kate went on to complete her MA in 1980 and, in 1984, her PhD both in Comparative Literature at the University of Massachusetts, Amherst. It was then in 1988 that Skidmore had the good sense to hire Kate back to her home department, to begin the process of filling the shoes of her mentor, the incomparable Phil West, who would retire in 1992.

In 1996, Kate was tenured and promoted to the rank of Associate Professor of English. Chair at the time Sarah Goodwin concludes, “It is an extraordinarily strong case.” About Kate’s teaching, Sarah goes on to write, “Her real strength lies in the ability to bring to life a cultural past that often seems dry and inaccessible to our students at first encounter. This is the most challenging kind of course our department offers, and Professor Greenspan has spectacular success with it.” Spectacular at bringing texts, authors, questions to life, Kate has taught generations of students to love Chaucer’s gorgeous but different language, to think through the ordeals overseen by the Green Knight, to ponder and to feel for the ache, loss, and mourning in the dream vision *Pearl*. She has directed class productions of Medieval morality and mystery plays, complete with programs, costumes, and impressively high production values. She has accompanied her students to conferences to present their own scholarly work. In 2008, Kate ran a faculty/student research session in Freiburg. Over the years, adjectives culled from her student evaluations tell a tale of appreciation verging on adoration: Kate is, students proclaim, “wonderful,” “dynamic,” “fantastic,” “amazing,” “passionate,” “truly outstanding,” “thrilling,” “inspiring,” and “fabulous.” David Houston Wood, Distinguished Professor of English at Northern Michigan University, acknowledges her in his book *Time, Narrative, and Emotion in Early Modern England* (Ashgate 2009) “for inciting a recalcitrant teenager to pursue the life of a scholar.” Inspired by

Kate, David continues to teach Chaucer as he has throughout his career.

No tribute in recognition of Kate’s retirement would be complete without extended expressions of heartfelt appreciation from those who have studied with her, and whose lives she has transformed and shaped. Here is one such testimonial from a former student of Kate’s—Beth Debold, Class of ’09 and now Assistant Curator of Collections at the Folger Shakespeare Library:

Kate’s freshman seminar “The Debate about Women in the Middle Ages” in the Fall of 2005 was the first college class I ever took. It has been the most influential and formative experience of my academic life to date. Her delight in medieval literature and poetry, and her joy in and dedication to her students, is a part of my time at Skidmore that I will treasure forever.

And then there are the words of Nicole Wong, a recent graduate whom many reading this citation will remember—winner in 2021 of a Periclean Scholar Award, a Palamountain Prose Award, and the Chapman Thompson Prize, one of our department’s two highest honors. Writing from Oxford University where she is in her first year of graduate study, Nicole casts her reflections in the form of a direct address to her mentor:

I remember I first knew you only as an ethereal presence, as “Professor Greenspan,” always with a majestic and lovable German shepherd at your side. I first heard your spellbinding voice that conveyed your passion for medieval literature during your speech at the Periclean Honors Forum induction. And in the years that followed, you revealed to me the stunningly beautiful and poignantly human world of Middle English literature, a world which the words “the Dark Ages” so ignorantly misrepresent, a realm of intelligent, brave, outspoken women, a kingdom of chivalric knights over whose deaths—yes, especially Gawain’s—I never failed to weep.

Ah, those “majestic and lovable German shepherds” by Kate’s side! This vision conjured from across the Atlantic is an utterly familiar, daily sight for faculty and students at Skidmore. This retirement citation must include a memorial to—a celebration of—Kate’s

beloved dogs. Here is what she calls her “Litany of Caninity”: Piper, Clio, Sophie, Ambrose, Cammy, Hildy, Bodo, Lalie, and Hanno. No surprise, Kate’s office door boldly pronounces her Dog Doxology: *Praise Dogs From Whom All Blessings Flow. Praise them, ye creatures, Here be low.* These canine Skidmoriens have attended our department meetings, overseen the learning of countless students, ascended and descended the staired aisles of Gannett, barked up and down the mazy warren of Palamountain’s hallways. They have comforted us and kept us company; they’ve, occasionally, been the makers of mischief (ask me about this). They, like their owner, have brought distinction and distinctiveness to our department.

In her impressively lengthy career at the College, Kate has done good work, serving two stints as Associate Chair, first in 2000-02 and then again in 2015-18. In 2015-16, she took on the job of Director of the Honors Forum. Her work for the Honors Forum is in keeping with her steady contributions to Skidmore’s honors curriculum: primary among these are EN 229H, “Introduction to Medieval Literature,” and her EN 105H “The Beast Within.” A Fulbright-Hayes Senior Professor Fellowship in German in 2011-12 and an NEH Summer Seminar in 2006—on the Seven Deadly Sins, no less, and at Cambridge University, to boot—are surely highlights in her list of accomplishments. But there is also the 2004-05 Andrew W. Mellon Foundation Upstate New York Four-College Consortium Grant and the NEH Summer Study Grant in 1997-98 as well as the American Council of Learned Societies Grant-in Aid Kate was awarded in 1991. During her career, Kate has remained a presence on the conference circuit, including the storied gatherings of the International Medieval Congress in both Kalamazoo and Leeds. And she has been a frequent public speaker here on campus—invited, for example, to deliver the Jon Ramsey Honors Forum Lecture in March 2018.

Kate’s research on medieval women’s mystical writings has guided the work of others studying the saints’ lives. One thinks of her work alongside the field-defining research of scholars such as Caroline Bynum and Thomas Heffernan. With her governing concept of autohagiography—a term she prefers to “spiritual autobiography”—Kate’s scholarship on women’s spiritualities has reshaped the conclusions made by medieval historians and feminist theologians. With an interest in the importance of genre conventions

in Medieval first-person texts, Kate has devoted much of her scholarly energy to her life’s project: *The Life and Works of Magdalena of Freiburg*. Additionally, she has completed two books, *So Rich a Tapestry: Essays in the Sister Arts and Cultural Studies*, co-edited with Skidmore faculty member Ann Hurley (Bucknell 1995), and *Timetables of Women’s History*, a massive reference project out from Simon and Schuster, also in 1995. During her time as editor of *Studia Mystica*, Kate established her eminence (as well as Skidmore’s name) among Medievalists.

Just as this citation requires the words of former students, so too must it include the voices of colleagues; here is a “toast” of sorts from Professor Emeritus Terence Diggory:

Like all the best teachers, Kate is a brilliant performer. She is also an inspiring impresario who rouses her students to perform medieval plays and her colleagues to perform outrageous parodies of cabaret songs. At one of the many English Department parties hosted at Kate’s house, I especially remember her leading a lively rendition of Flanders and Swann’s “Song of Patriotic Prejudice,” celebrating the “English”—that is, the English Department—as “best.” It has always been refreshing, and humbling, to see ourselves through Kate’s satirical eye!

And Professor Emeritus Murray Levith, who taught Milton to Kate the undergraduate, remembers even more magic under way at her home, in particular those “sumptuous desserts prepared by Kate at her pot-luck department parties, especially Linzer torte and Pflaumen kuchen—products of a master baker.” Professor Emerita Penny Jolly of the Art History Department has this reminiscence to share: “Kate and I team-taught a combined AH/EN seminar one semester on ‘The Art of Love.’ What a joy it was to teach with someone who really knew the medieval literature on courtly love; what fun we had at Falstaff’s when our students took on the roles from the famous 14th-century French allegorical poem *Romance of the Rose*.”

As she did after graduating from Skidmore, traveling to both Freiburg and Bologna to study Italian, Latin, German, French, medieval history, literature, art, and religion, Kate plans to return to her beloved Freiburg upon retirement. Germany has been her happy place, a

place for her to return to her scholarly interests, especially in pursuit of Magdalena of Freiburg and other medieval mystics. So, with Lalie and Hanno by her side, Kate will cross the Atlantic. We hope she will hold us in her heart just as legions of Skidmore students and faculty will keep her, her example, her legacy of superb teaching and fascinating scholarship and dedicated citizenship near. In these four lines from a commemorative sonnet by poet, friend, and former colleague Jay Rogoff, we gain a glimpse into Kate's past Freiburgian life that holds all best wishes for the future:

I recall how you, in that clear winter air,
led us in foot-thick snow through the Black Forest
till, atop the mountain, we surveyed a frost-
filled world, with cups of cocoa as our nectar,
cakes our ambrosia.

Kate, *Alles Gute* and *Tchuss! Herzliche Glückwünsche! Viel Glück für Ihre Zukunft!* This second graduation from Skidmore is a momentous occasion, and we are honored to mark it and to celebrate with you.

A dedicated educator, artist, and colleague, Mary Harney became an Artist-in-Residence at Skidmore College in Spring 2000 and was promoted to Senior Artist-in-Residence in Spring 2014. Her career at the college has exemplified the role of an Artist-in-Residence. Alongside her rich pedagogical skills and deeply committed service to the college, Mary choreographed over 30 new works that challenged and shaped countless students and their careers. She will be missed.

Mary graduated with a BFA in dance from the first graduating class of Purchase College Conservatory of Dance in 1977. During her time at the school, Mary solidified not only her expertise as a dancer but her love of teaching. Dancing with the Purchase Repertory Company and Martha Graham Dance Company, she also worked as a teaching assistant and began substitute teaching for her own professors. Indeed, Mary's raw talent for teaching was discovered at a young age.

Mary's versatility as a teaching artist can be seen in the vast coursework she has taught throughout the

department. Mary has taught all levels of Modern Technique, Beginning Ballet, Beginning Choreography, The Dance Experience, Introduction to Dance, Modern Performance Workshop, Senior Capstone II, and has served as rehearsal director for multiple guest artist workshops. Further, Mary was a founding faculty contributor in the Business course "Presenting a Brand Called Me" in which she used dance as a tool for self-reflection and presentation for students preparing for life outside of Skidmore.

Mary's work as an artist is lush, powerful, insightful, musical, and sprinkled with a dab of humor. Mary's ability to create work on Skidmore students as her primary muse demonstrates her expertise as a choreographer and coach alongside her dedication to the students within this institution. Students consistently flocked to Mary's auditions hoping to receive a coveted role in one of her works. Further, Mary's ability to take risks in her work with props and costuming was always a highlight of the faculty performances each semester. Mary's talent and aesthetic as an artist will leave a lasting mark on the department and institution.

In 2012, Mary was among a small group of academic faculty invited to participate in the first annual Martha Graham Dance Company University Partners Showcase at the Joyce Theater in New York City as a part of the Graham company's 86th New York Season. In this process, Mary directed Skidmore students to dance the masterwork, "Steps in the Street" from *Chronicle 1936* which was also performed at Kaatsbaan International Dance Center. While Graham's dances are often inaccessible to undergraduate college students, Mary's expertise in Graham technique allowed Skidmore to be one of the very few institutions in the nation invited to participate and engage in this work. Additionally, in 2017, Mary was invited to reengage in this work and brought a second group of Skidmore students to the Joyce to perform "Steps in the Street." Certainly, Mary's work with the Graham company deeply impacted the dancers involved and provided a unique opportunity to showcase the Skidmore dance department in these prestigious venues.

Outside of her work within the department, Mary has been an active creative scholar in the field. She frequently collaborated with Skidmore Theater Department in the Janet Kinghorn Bernhard Theater and directed regional ballet productions throughout the

capital district – most notably as rehearsal director for Northeast Ballet Company’s production of “Cinderella” and Annual productions of “The Nutcracker”. In 2013 and 2014, Mary was the producer, director, choreography, and faculty advisor for “Sprit of Life: Celebrating 150 Years of the Arts in Saratoga” for the Saratoga Arts Festival. She presented excerpts of a work entitled “Black Dress” for the Committee of Independent Colleges and Universities 50th Anniversary Banquet at the NY State Museum in Albany, as well as a performance of her work “Genesis” at a Gubernatorial Inauguration Celebration at The Egg in Albany, and a donor appreciation banquet at Gotham Hall in N.Y.C. Her work has also been presented at the Union College Bicentennial Celebration in Schenectady NY, The Union College Steinmetz Symposium, Schenectady Community College, Fulton Montgomery Community College, Schenectady County Arts Festival and the Saratoga Arts Festival.

Mary’s contribution to the department and the institution cannot be discussed without recognizing her deep loyalty and commitment as a member of the Skidmore community. Mary’s reputation always preceded her as a faculty member deeply dedicated to service. Even when personal obligations came up, she never missed a college event, performance, or even a faculty meeting throughout her career. Mary was also the first to step up to volunteer to participate in service to the department: celebration weekend, admissions events, advising, hiring committees, SEE-Beyond awards, the list goes on and on. Mary’s CV is filled with a plethora of service, much more than can be described in this citation, and much of which has allowed the Skidmore Dance Department to become what it is today. Mary is truly a model of what departmental and institutional service and citizenship entails.

While Mary beautifully embodied the teacher/scholar/service model for faculty members, possibly her most lasting legacy in the department will be her kindness. Mary genuinely cared for each and every faculty member, staff member, and student who stepped foot into the dance studios. She was the first person to ask ‘how are you doing’ each afternoon (not morning, as she’s a night owl), and to check in to ask about your family. Mary loves her two talented adult children, Erica and Michael, beautiful art, photography, and the joy of finding a great deal in consignment fashion. We wish her all the best in her

retirement and hope her life continues to be full of all of all the things she loves.

Lynda Erbs, class of ’04, sent this tribute to Mary:

Martha Graham said, “Practice means to perform, over and over again in the face of all obstacles, some act of vision, of faith, of desire.” Looking back, I didn’t realize at the time that you were teaching us how to be better humans in this world. You were preparing us to be strong and independent yet also focused and compassionate. I cannot say thank you enough to Mary for her love and dedication to me not only as a student, but as part of my family. Her motherly love envelops me to this day, and I continue to channel her fortitude in the face of challenge. I only hope that the incoming generations will have the opportunity to experience such relationships as these.

Mary, we send you with gratitude as you move into your next phase of life!

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hen you step across the threshold into the Printmaking studio at Skidmore, you enter a powerful transformative space—one that Kate Leavitt has masterfully crafted for decades. Beloved teacher, passionate artist, and trusted colleague, Kate has been a mainstay in the Department of Art for over 30 years.

Upon arriving at Skidmore, Kate invigorated the Printmaking area, quickly demonstrating its vitality and relevance. She created a sanctuary, an orderly creative space that sparked a lively student community. It is a safe space—one where everyone carries responsibility for the success of the collective venture—everyone shares ideas, lends a hand, and exchanges information about techniques and processes. Together, they maintain an impeccably clean workspace, cherish mutual respect, and develop their individual creative voices. Kate’s printshop community provides a catalyst. Enormous creative energy rises, percolates, and flows out with the students as they traverse the rest of the Art department. Kate is a strong presence—described by her students as intelligent, exquisitely dependable, principled,

resourceful, and kind. There is laughter in the studio, thoughtful discussion, intense critiques, and resolute standards. It is a mix of professionalism and kinship that is unique to her printshop.

A painter and a printmaker, Kate earned a BFA Degree from the University of Southern Maine, Portland. She received an MA degree in Printmaking and an MFA in Painting from the State University of New York, Albany. In addition, Kate earned the title of Master Printer from one of the leading Lithography programs in the world—the Tamarind Institute—in Albuquerque, New Mexico, where she served as Senior Printer. As an alumna of this program, she is among a small, prestigious group of highly skilled master printers.

Kate is a phenomenal teacher and mentor—her passion for printmaking paired with her great excitement for the creative process form the core of her commitment to teaching. The breadth of courses she has taught is remarkable, spanning the disciplines of Printmaking and Drawing and Painting at the 100, 200, and 300 levels. Kate’s teaching is inherently interdisciplinary. She has often used the Tang and other museums and galleries as a lab for her teaching, seeking to broaden learning through free exploration in experiences beyond the studio. For several years, she taught a popular Scribner Seminar focusing on the history of the book interwoven with hands-on studio bookmaking. Within Printmaking, she offered a wide range of courses—Lithography, Etching, and Relief Printmaking courses as well as Letterpress and Book Arts. This range of teaching is exceptional and requires an individual with unique abilities, resources, and creativity. Because of the complex nature of her discipline, Kate served as both professor and technician. Students, alumni, parents, and visiting artists alike have raved about her highly efficient, well-appointed, and orderly shop, which adheres to the highest standards of health and safety including innovative non-toxic printmaking methods.

Visiting Artists in her classroom provided unparalleled experiences for students to advance their understanding of printmaking as a medium. Kate co-curated the *Pressed* exhibition for the Schick Art Gallery and invited one of the exhibiting artists, Katherine Polk, to return for an intensive three-day weekend workshop where students actually collaborated with the artist to print her work—an

opportunity that is unheard of in an undergraduate course.

Kate also has a rare ability to train student assistants, instilling strong values and a wealth of technical training while she monitors their work. Her tough standards, intensive training, and sensitive caring linger. For years after students graduate, Kate maintains communication with them, extending her counseling about professional issues and personal development often a decade or more after their departure. In recognition of her excellence in teaching, Kate was awarded the Robert Davidson Chair in Art.

Kate challenges herself to take risks, explore new possibilities, and be open to the unexpected. She has extremely high standards for herself and consistently brings innovation to her creative practice. She combines the rich history and beauty of traditional printmaking processes with alternative image-making, integrating digital technology in her teaching and her own scholarship.

Kate’s scholarship has been at the heart of her multifaceted engagement at Skidmore—it is a creative practice that serves as both an anchor and a spring board. In the fall of 2019, Kate exhibited recent work in the Skidmore faculty exhibition. The five large lithographs and intricate gouache paintings were spirited and steeped in layers of meaning. On a very personal level, the lithographs were self-portraits, yet on a larger level, they initiated a conversation about women’s lives. Though constructed of complex, unexpected elements, the resulting configurations yielded economy, wit and grace. They were bold but not quick to disclose their depths. The luscious tusche washes, the delicate strokes of the litho crayon, and the intricate renderings of form all revealed technical mastery in the service of profound philosophical questioning. Her beautiful, seductive work pulls you closer; the provocative juxtaposition of elements bids you linger. Associations emerge through a process of dialogue between you and the work; a journey of questioning continues long after you leave the exhibition.

Kate’s professional record is extensive—she has exhibited in Finland, Yugoslavia, China, Turkey, Belgium, Australia, Argentina, and Portugal, as well as in Washington, DC and New York City. She was honored with a solo exhibition at the Artemisia Gallery in Chicago and a major exhibition at Hartwick College

in Oneonta, New York. She has also actively participated in regional exhibitions throughout the Capital District and beyond. Kate is very active at professional conferences and regularly participates in consulting, research, and development within the field of digital printmaking and the solar plate intaglio printmaking technology. She has lectured at Rhode Island School of Design, as well as other locations highly respected in the studio art community. Kate is a member of the prestigious group of printmakers SAGA. The inclusion of her work in two recent printmaking books as well as in professional print portfolios illustrates her professional standing in the field. Kate has also actively written grants and has been quite successful in obtaining funding for her research projects. She has invested time and resources in developing her digital printmaking work. She has enthusiastically retrained herself, building on her strong education as a traditional printmaker by adding exciting contemporary developments in tools, materials, and processes.

In addition to strong commitments to teaching and her creative practice, Kate has given exceptional service to the college and her colleagues. On the college level, she has served on a wide range of committees including CAFR, CAS, CFG, Admissions and Student Aid, Athletic Council, and CAPT/ATC. A colleague shared these reflections on the time spent with Kate on ATC:

"I will always remember fondly my time serving with Kate on CAPT/ATC. When I joined CAPT, Kate was on it and she was doing a 'second tour,' having served on CAPT just a year or two previously. Everyone on CAPT/ATC has to read files 'out of their field,' and given the diversity of disciplines, that can be challenging. The performing and plastic arts are as different from the scholarship publishing disciplines as one can imagine. I soon became impressed with the skill and critical sensibilities that Kate brought to reading and discussing the scholarship and teaching in even the most recondite literature. She became a model and a measure for me in what to demand of myself. That's a rare thing to come across in life, and I'm grateful for it."

Kate is well known for her collegial sharing of her time and abilities—she has done demonstrations, led workshops, and supported assignments for faculty across campus. She served as Chair of the Department for six years, providing excellent leadership during

challenging times. Her sheer endurance, strength, and mental toughness helped all of us navigate. She tirelessly worked to improve the physical conditions in our building, advocating for renovation of an aging facility and finding space where none seemed to exist. She was resourceful, discerning, flexible, and fair. Her extreme devotion to the department, her optimistic vision for its future, and her awareness of its rich history made her an excellent representative. She was also an excellent mentor for new faculty, who relied on her sound judgement and energetic commitment. A stickler for details with careful attention to writing, she developed a strong reputation as an excellent editor. For many years after her time as chair, she simply took initiative and quietly went about doing what needed to be done.

In her bookmaking class Kate has an assignment where she asks students to make a book that has a pause in it. Each book must have a moment where a reader temporarily stops and then restarts their process of reading. Kate reminds the students that for a pause to be successful the reader must want to turn the page and begin again. This pause is important to all of her work as an artist, teacher, scholar, and member of community. In meetings she asks the hard questions that make us stop and rethink our decisions. In her classroom she asks students to take a step back and think carefully about what they are making. But in each instance, it is the restarting that is transformational. Kate reminds us that a temporary stop can propel us forward into new ideas, new ways of making art, and new ways of teaching. Through her retirement Kate is creating her own pause, and we are all eagerly anticipating the amazing things that will happen as she begins again.

Professor of German, director of International Affairs, chair of the Department of World Languages and Literatures, Courtney and Steven Ross Chair in Interdisciplinary Studies—an impressive roster of leadership positions held by Mary-Beth O'Brien during her 32 years at Skidmore College.

In describing Mary-Beth's teaching, our colleague Jim Kennelly uses the German phrase "alles in Ordnung," which means "all is in order," a phrase that aptly summarizes Mary-Beth's success as an effective leader, teacher and scholar; her organizational skills

are legendary and unparalleled. Examples abound, from her co-design of the team-taught Introduction to International Affairs; to the details of a meticulously and lovingly prepared travel seminar to Vienna titled “Waltz, Coffeehouses, Dreams,” in which participants really had the opportunity to experience it all; to her work on committees where, according to Pushi Prasad, “she gives painstaking attention to detail and sets very high standards for the rest of the committee.” And talk about organization, a photo of the library in her new home in California says it all—books all aligned, beautiful carpentry, exquisite colors—100 percent Mary-Beth!

Mary-Beth received a B.A. in German from California State University at Long Beach and an M.A from the University of California, Los Angeles, where she also received a Ph.D. in Germanic languages. Her first lecturer position was at the University of California, Santa Cruz, in 1989, and then she came to this part of the world, the East Coast, in 1990 and launched her career at Skidmore College. In 1999, Mary-Beth was a Fulbright Senior Scholar at the Humboldt-Universität zu Berlin.

Mary-Beth has been the only tenured faculty member in the German program since she came to Skidmore. Through her dedication and hard work, she has supervised over 30 senior theses and has developed courses in German language, literature, and cinema and in International Affairs and Media Studies, as well as Scribner Seminars and travel seminars. The list is extensive and broad, and it is reflected in the praise she has received from students and colleagues. Added to this is Mary-Beth’s stewardship of students toward Fulbright awards, with many successful stories to her credit.

Her contributions to the International Affairs program cannot be overstated, as she was a founding member of the program, has been involved through committee work, and helped hire the first full-time, tenure-track faculty member in IA. Moreover, as Shirley Smith has pointed out, “Every semester that we offer Languages Across the Curriculum courses, we are reminded of how Mary-Beth helped us keep the humanities alive and active through this IA requirement.”

Mary-Beth’s accomplishments as a scholar are stellar. She published *Nazi Cinema as Enchantment* in 2004, a must-read text that studies genres of Nazi film and unpacks the ideological foundations of each entry. In

2012 she published *Post-Wall German Cinema and National History: Utopianism and Dissent*, a book that considers films made since 1989, exploring how utopianism and political dissent have shaped German identity and asks if the films contribute to a narrative that legitimizes the German nation-state. In addition to these books, from 1992 to present, she has published numerous articles in peer-reviewed journals and in book collections. Her two most recent contributions address issues of German identity in contemporary German cinema.

Mary-Beth is an active and passionate scholar who is delighted to have more time to write. She is currently hard at work on her third manuscript, *Unrealized Futures: Redefining the Margins of DEFA Cinema* (DEFA refers to the state-owned film studio of the German Democratic Republic throughout the country’s existence). The book examines the issues of marginality in DEFA films and demonstrates that the notion of a dominant and marginal discourse shifts constantly during the 40-year period of DEFA cinema. Next year, she plans to spend time in Berlin doing archival research at the Konrad Wolf Filmuniversität, a place very familiar to her through prior engagements supported by DAAD, Fulbright, Mellon, and Skidmore College grants. This will be another must-read in academic circles.

Several colleagues have praised Mary-Beth for her work ethic, her generosity of time and expertise, her joyful and energetic persona—and her willingness to share apples if you show up at her office. Then there’s her party-girl side, with the Halloween decorations and the a cappella singing during travel seminars and car rides. And almost everybody knows that, as Ela Lepkowska-White put it, “She never wasted the opportunity to make a sassy comment, but in a nice way.”

Mary-Beth, we will miss you in the hallways of PMH 4th floor, but most of all, we will miss your sassy persona. We wish you a continuation of the great time you are already having in Los Osos, California. We know a novel is also coming, and we can’t wait to see where that will take us!

Equipped with a B.A. from Ohio University and M.A. and Ph.D. degrees from Rutgers University (where he studied under Paul Davidson, founder of the American school of Post Keynesian Economics), Roy Rotheim joined Skidmore's economics department in 1980. A full professor since 1993, Roy twice served the economics department as chair and also chaired the Business and Management Department along the way. In his 42 years of service his never-tiring curiosity of mind and genuine humanity have inspired the intellectual growth and maturity of generations of students and lastingly shaped the distinctively collegial culture in the economics department.

While the economics discipline is enthralled with the idea of a general equilibrium across the economy, supposedly attained by the infamous "invisible hand", Roy's dissertation title "Foundations of Nonequilibrium Analysis" captures the thrust of his life-long scholarly endeavors: studying capitalism from a critical realist political economy perspective, as an ongoing evolutionary process rather than as a doctrine whose tenets emanate from the mathematically derived properties of equilibrium states. Post Keynesian economic theory, economic methodology, and the history of economic thought became his main areas of research, the works of Karl Marx and John Maynard Keynes his chief fountains of inspiration. Highly respected as a Post Keynesian monetary macroeconomist, Roy's research has focused on the connections between money and uncertainty in modern capitalist economies – crucial features ignored in mainstream economics.

Roy has published one book (New Keynesian Economics/Post Keynesian Alternatives, Routledge), and over two dozen articles. He has presented at numerous national and international conferences and seminars and in 2004, Roy gave his Edwin M. Moseley Lecture titled "J.M. Keynes and the Struggle for Genius." He served as executive editor of Challenge – the Magazine of Economic Affairs, associate editor of academic journals, the editorial board of the Journal of Post Keynesian Economics, and board member of economics associations and committees. He was a visiting scholar in the Faculty of Economics and Politics of the University of Cambridge and visiting professor at the Universities of Rome "La Sapienza" and Bourgogne, in Dijon, France.

In shaping the culture in the economics department Roy has been the epithet of the teacher-scholar model – assiduously mentoring younger colleagues to aspire for excellence in both teaching and scholarship. Roy has taught numerous courses in both microeconomics and macroeconomics, with Monetary Theory and Policy and the History of Economic Thought as his favorite economics electives and closest to his scholarship. He is especially passionate about helping students to see beyond simple models and engaging with different perspectives and disciplines on matters of political economy.

Beyond the economics department, Roy has also been a regular in teaching first-year seminars in Human Dilemmas and contributing to the Honors Forum the unique course "Citizenship Studentship", which is the first course in Skidmore's history to be designed by students. Giving students the chance to break down traditional educational structures of authority, the course offers an alternative method of education that emphasizes participation and responsibility as a member of the academic community. Generations of students have experienced Roy not only as an expert in his field, but as a truly liberating educator nurturing individual creativity and social responsibility in equal measure.

Roy has also played an important part in another of Skidmore's flagship initiatives: in the field of entrepreneurship. A one-time chair of the Business and Management Department, Roy has conceived and directed the Skidmore-Saratoga Entrepreneurial Partnership (Now Skidmore Saratoga Consulting Partnership) and was the coordinator of the annual Kenneth A. Freirich Business Plan Competition for the first 10 years of its existence. The program's aim is to foster the spark of creativity and entrepreneurship among Skidmore students. Roy describes it as an "opportunity to turn creative thought into creative action."

Roy himself has sought ample opportunities to turn creative thought into creative action at Skidmore and beyond, as servant to the community. Apart from our students and the economics department, Roy has served on a whole array of college committees and is known for his volunteering in the local community. His service on college committees provides eminent glimpses into college history. For instance, Roy was a member of CEPP during the first major overhaul of the College's Curriculum in the 1980s, working on the

subgroup that conceived, wrote, and implemented the foundation of that curriculum LS1 “The Human Experience” (which later morphed into Human Dilemmas). Roy was an outside member of the English Department group that wrote the grant which supported the Writing Across the Curriculum initiative. Roy served on the Curriculum Committee when the College switched from the course unit to the semester hour system. Roy then chaired CEPP for the second major overhaul of the College’s Curriculum in the 1980s. He also chaired CAFR, twice, including the one year where legend has it that the committee met for 72 times.

As to volunteering in the local community, Roy has been a member of the Saratoga County Economic Opportunity Council’s board of directors, a promoter of the EOC’s annual Thanksgiving “Adopt-a-Family” program, where Skidmore’s contribution has been over a quarter of a million dollars, and has worked as cook and server in the organization’s soup kitchen for decades. In 2007, he became the first-ever recipient of the EOC’s “Community Recognition Award.” At Skidmore, Roy was the Quadracci Chair in Social Responsibility from 2004 until 2009.

The entire Economics Department offers the warmest of congratulations to Roy on his retirement. As he will remain in the area, we are sincerely hoping that he will continue to be part of the department he has profoundly helped to shape; intellectually, socially, spiritually, and as the department’s memory and spring of wisdom.

With fondness but with heavy hearts, we honor Distinguished Artist-in-Residence Jan Vinci and her illustrious 36-year teaching career at Skidmore College. After completing performance degrees at Bowling Green University and the Cleveland Institute of Music, Jan became the first woman to receive a DMA in Flute Performance from the Julliard School. Since then, she has concertized nationally and internationally, served both her profession and her college, championed the creation, performance, and recording of new music, and above all, lovingly nurtured generations of Skidmore students.

Jan has performed nationally and internationally as recitalist, concerto soloist and chamber musician, including at Carnegie Hall, Alice Tully Hall,

Symphony Space, and Merkin Hall. She was the winner of England’s International Electro-Acoustic Music Performance Competition and recipient of the Classical Recording Foundation Award, which praised Jan as “a true champion of flute music [who] applies herself with a courageous and adventuresome attitude.” Collaboration has been key to Jan’s musical career, and both as performer and teacher she has taken a special joy in chamber music--having founded such groups as Iridescence, Percussia, and Tritonis. Her CD project, “American FluteScape: A Tapestry of Premieres and Classics” was named “a winner of a disc” by *Fanfare* and lauded by *Flutist Quarterly*: “Vinci plays with a generous, gorgeous sound, exceptional rhythmic vitality, and tons of character.” Jan’s other Albany Records CDs--“Five Premieres: Chamber Works with Guitar” and “Celebration of the New” (with Skidmore colleagues Joel Brown and Pola Baytelman, respectively), and “Global FluteScape: Premieres and Rare Gems”--were similarly acclaimed, and together point to Jan’s energetic dedication to new music.

Jan has also been actively engaged in regional and national societies, including the National Flute Association, the Flute New Music Consortium Panel, and the NY Flute Club, for which she served as president. These activities are eclipsed, however, by her extensive departmental service here at Skidmore. Service in the Music Department can be intense, and Jan has always contributed with generosity and grace. She has served as both Associate Chair and Artist-in-Residence Head. She was pivotal to the development and ongoing revisions of our Performance Handbook. She adjudicated our annual Filene Scholarship Competition and frequently went the extra mile for Admissions--for instance, representing Skidmore at NYSSMA and MMEA conferences. She has also helped to administer private lessons scholarships for current students. She organized numerous Flute, Wind, and Brass Festivals at Skidmore--the latter of which led to the formation of the Skidmore Concert Band. And she founded--and for nineteen years directed--the Skidmore Summer Flute Institute. And all of this in addition to run-of-the-mill Music Department service--not least of all, governance and departmental deliberations that she has engaged with good sense and a refreshingly straightforward candor.

As a young teacher at Skidmore, Jan got some advice that is unfortunately common and narrow-minded. She shouldn’t be *teaching*, her mentor told her: she should

be out concertizing, building a *career*. But what Jan saw--and subsequently embodied, even in the course of many distinguished achievements on stage and on record--is that teaching *is* a career, and more so, a calling. (Indeed, thirty-six years at Skidmore might seem like quite a teaching career--but in fact, Jan started teaching flute in 7th grade!) This dedication is clear in the pride and fondness with which Jan speaks of her students. And it is clear in how they speak of her, often citing both her high standards and her gentleness, patience, and care. One student wrote, "It is a rare combination for someone to be an outstanding player, musician, teacher, and human being. Jan is all of those things." Another, recalling an overly confident but ultimately underprepared audition for Jan's Flute Choir, describes Jan's reaction as "the most unexpected but nicest rejection I've [ever] received." Jan also respected her students' individuality--"[she] didn't care to pump out a bunch of mini Jans"--even as she instilled a respect for excellence and for tradition--"When I came to Skidmore, I was just a person who really loved to play the flute. Because of Jan's mentorship, I left Skidmore [four years later] as a true flautist." Jan's teaching has focused on private instruction and chamber music but has also included ensemble direction, regional and national masterclasses and lectures, and a course in "music outreach" that she helped to launch. Jan, we're so grateful that you had the good sense and the generosity of spirit to resist your mentor's advice those many years ago.

In a 2017 interview, Jan described how she taught her students that "learning music is a lifetime journey that can feed the soul, heal wounds, and enrich communities." Jan, not only through your music and your teaching, but also through your genuine and generous life, you have fed our souls and enriched our community. We will always remember you, and we wish you the very best in your retirement.

Though "sociologist" is not a title she is prone to flaunt, Susan Walzer's sociological imagination is expansive and illuminating, and her accomplishments in the discipline are substantial. As a field, though, sociology was neither her first choice, nor her last.

Susan majored in English at Brown University, then earned a Masters of Social Work at Smith, after which

she practiced therapy for several years before returning to graduate school for a PhD in sociology at SUNY Albany. She also has a background in drawing (and has been known to offer local courses for folks interested in drawing out their "inner artist"). Today, she is a trained teacher in the philosophy and practice of mindful self-compassion. These multifaceted sensibilities likely made her a better sociologist. They certainly helped make her a great teacher and colleague.

Susan started working at Skidmore in 1995 as a Lecturer in what was then the Department of Sociology, Anthropology and Social Work. She soon secured a full-time position and eventually earned tenure and later promotion to Professor. Along the way, she became the consummate teacher-scholar-citizen and a cherished colleague. Emotional intelligence, emotional fluency and emotional labor have been central to her efforts as a professional at Skidmore -- as pedagogical tools, research topics, and modes of collegiality.

Professor Walzer became a master in the classroom, teaching some 14 different courses that revolved around close relationships, emotions, gender, family, students, social research methods, and related topics.

Her long-time colleague and co-author, Pat Oles, observed that "Walzer's pedagogy has always aimed at deepening students' understanding of themselves and their world and her dedicated interest in their learning and well-being plays no small part in her stunning results as a teacher and advisor. She cares about students, is genuinely interested in them, and they know it."

Or as one student declared, "Professor Walzer is an incredible teacher. I swear, she could make a course about sponges interesting". As talented as she is in engaging students with sophisticated content, so much of her ability to captivate emanates from deep and abiding authenticity.

Along with dozens of other articles, essays and chapters, Susan's most ambitious scholarly project resulted in an article and then a book, entitled *Thinking about the Baby*, which explored the gendered ways new mothers and fathers navigate parenting. That work has been favorably reviewed and frequently reprinted and excerpted in numerous outlets.

As Pat Oles noted, “Walzer studied having babies, getting and being divorced, and negotiating the college years, all normative experiences framed by changing definitions of gender, family, marriage and work. Walzer was drawn to the tensions, doubts, trade-offs and conflicts her subjects experienced and she settled into their stories about how they came to understand themselves and the social spaces they occupied. She had the courage to lead her subjects through revealing discussions of difficult, uncertain experiences and she described those experiences with empathy without sacrificing a critical sociological perspective.”

Some of the same gifts that made her a special teacher made Susan an incisive researcher and wonderful colleague. Again, Pat Oles: “Walzer’s special talent is being able to sit still and listen with warmth, interest and without judgment, not so much to develop an understanding of that person or situation (although she does) but rather to develop an understanding with that person. Her approach is profoundly collaborative, She makes her sociological imagination visible, available and of use to her subjects, allowing them to clarify or confirm, but also to consider the implications for their lives. This is a skill, a formal element of her work as an ethnographer, an ethical commitment, and one reason her works rings so true. It is also a feature of her work with students.”

Susan chipped in more than her fair share of service in a wide range of activities including the following: the Committee on Academic Standing, the Committee on Academic Freedom and Rights, the Tenure Review Board, the Women’s Studies Committee, the Institutional Review Board, the Assessment Steering Committee, the Higher Education Opportunity Program orientation, Honor Code workshops, the Masters of Liberal Studies program and the University Without Walls program. She has been a member of numerous professional associations, a reviewer for some 20 journals and publishers, and served on the editorial board of three academic journals.

After the dean and the department colluded to compel Susan to serve as department chair, she became an energetic and astute leader who worked strenuously on our collective behalf, navigated rough waters, and made some difficult but crucial decisions. “Susan had an amazing rapport with more irascible faculty members,” another long-time colleague Sue Bender recalled. “She has that wicked sense of humor that carries her through so many situations with good grace.

Though Susan reveled in a good laugh at our collective foibles, she sought to be both honest and kind in all her interactions with both faculty and students.”

Such grace, however, never kept her from having difficult conversations and saying hard things to people who needed to hear them. Indeed, she has a kind of uncanny calm, resolute firmness, and dialogical virtuosity in such moments.

After her term as chair ended, her valuable leadership in the department did not. Indeed, we might consider creating a new award based on Susan. It would be called the Dr. Susan Walzer Award for Sage Ex-department Chair-ship. (The fact that she would never accept it is one reason why she deserves it!) Susan has always been fully present and available for her successors in the chair’s office, offering encouragement and insight, and only the tiniest hint of glee that she is no longer sitting in the chair’s chair.

Because of her strong service record, methodological skills, and scholarly expertise, Susan was commissioned by then Dean of the Faculty/Vice President for Academic Affairs Susan Kress to study faculty culture. This led to qualitative research on the experience, the highs and lows, of faculty at Skidmore and several revealing papers that shaped discussions, practice and policy on campus.

Her most lasting contributions were not associated with any formal tasks, committees or titles, though. Her long-time colleague Bill Fox put it well: “Susan is intelligent, wise, principled, and I have turned to her more than to any other colleague when I most needed perspective and advice. I know others for whom Susan helped in their most difficult times—times when we sought support and counsel from her. She was there for us. Always in confidence, always ‘for the vault.’ Susan’s empathy and counsel mattered enormously.”

This was and remains true for so many faculty and staff, including cranky old codgers, anxious young newbies, uncertain visiting professors, anyone going through something hard, and other folks around the campus.

Susan, there is no getting around the fact that we are diminished by your departure. We will miss you. But we will be at our best when we remember your wisdom, humor, and kindness, in good times and especially tough ones. We wish you all the best.