

Structured as an immersive physical timeline moving through the gallery, the exhibition maps four decades of intellectual cross-pollination among Ward, legendary architect Cedric Price, and other collaborators. Original drawings and documents on display come from Columbia University's Avery Library as well as Bennington's Crossett Library. A slideshow highlighting a community of Bennington alums features projects they developed within VAPA alongside representations of their professional work as artists, designers, and architects.

Crucially, *VAPA at 50* contains an architecture classroom for a seminar in which Bennington students examine this history and respond with speculative assignments that gradually become part of the exhibition.

This process- and teaching-centered curatorial approach echoes the flexible and evocative vision behind VAPA's design, presciently described in 1966 by architectural historian Betty Brown '39, who served on the committee that hired Ward:

*"... all this not exactly one building, not exactly many, not exactly a building at all, simply a stream of energy rising and falling with areas of concentration and areas of expansion, each piece capable of having its own architectural identity ... . A structure like this doesn't need to have any particular beginning or end – certainly no monumental center. It can be expanded almost indefinitely, and at almost any point ..."*