Academia
Odds & Ends
by Andrew Franklin

College students are often given to portentous and consuming self-importance; the use of a grand title such as Academia to head up a picture collection of some occasionally interesting faces attests to that. And yet, for all the high drama, discovery and transformation of what has been for most the first four years away from the nest, this gallery of mugs is one of the few tangible things we take away with us; a rare physical proof that it all actually happened.

In these pages find your friends, your lovers, your next-door neighbors. Find the strangers you walked past for four years without ever knowing their names, or much caring. Find that person you couldn’t stand, though by now you may not remember why. And find yourself. A bit of a stranger too, perhaps, (you look so young!), but that’s you alright. Reduced to thumbnail size and tucked snugly and alphabetically into a row, labeled and departmentalized. Defined, somehow. But at the same time transient, for this is a volume of phantoms, of elusive memories and spiced-up half-truths, created out of love not for a school or class, but for a time in our lives now gone.

By sheer chance, random selection and coincidence, we shared and created this community. By some now mysterious and long-forgotten process, all of us chose to come here, to make the gamble that this place, over all the others, was worth it. This was where we could get that “college education” we heard and wondered about all through high school. How different the reality has been.

This initial choice has been the only thing that many of us have had in common. This is not a particularly large school, but its range of pursuits is so varied that most of us have gone through our entire stay here locked into the deadly spiral of having one set of friends, one set of experiences, one reality. Our paths are littered with lost opportunities.

But there has been much more than that. We have seen what began as a new and uncharted experience become a comfortable old shoe, a four-year habit whose time to end has come. In some indescribable way, it was never immediate, as “real” as high school; it was devoid of a past. Nevertheless we have in the interim made new friends, and new enemies. Along the way we encountered a gallery of poets, desperate characters and strange new lovers. Of angels, addicts, ghosts and that rare shining soul who has meant so much. They have all passed before us, and have gone.

In the repetitive loop of experience that each day brings, changes occur which, though subtle at first, are seen ultimately to affect our entire lives. That we who are leaving are not the same people who breathlessly arrived here four years ago is a sad but inescapable fact. Four long upstate winters have left their mark.

The shaky sixties were already over as we entered college, the scary seventies had just begun. Educational institutions and the society they purported to serve were undergoing vast transformations in values, attitudes and leadership even as we passed through them. We could not help but be touched by all that was happening in the world outside our brick womb, and it changed us.

Having shared all this, all the passion and the boredom, all the pain we have tried to rise above, we are adrift in a way for the first time. Some of us will now try to return to a home which is no longer ours. Others will slip, hand in glove, into the security of a marriage, a career and eventually a family. Many will be condemned to mediocrity, while others will hit the road, become outlaws, or do something totally unpredictable. A few will become famous, a few will die young.

New worlds will open up, just like the man said. And here, neatly laid out, is the last rite of the old world we used to share. For so long it was our only world, but is now no more than a receding memory, one that will be embellished, idealized and rebuilt as we move further from it. Many of us will tell our children, in moments of forgetfulness or weakness, that these were the best years of our lives. Most of us will be lying.

Suffice it to say that these years, aside from the “college education” we dabbled in and often squandered, were most valuable as a time of flux, of taking risks and doing things for the hell of it, just to see what would happen. Defeat and failure never lasted long; things always got better.

The specifics of college life will become less and less important as the years pass. Some of them are recorded or alluded to here, others are sustained by memory alone. They were once very important, and even now they continue to lend texture and structure to our lives. The craziness, the crassness and the magnificent impossibility of it all will always be very real.

This book of days offers nothing more or less than a naive and incomplete chapter from a much larger and as yet unfinished work. It is a relic from a scene already played but not yet forgotten. Enjoy it, but do not dwell on it, because after all this is only the beginning. □
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General Studies
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Colophon

*Academia* is one of three volumes which together comprise TECHMILA 1975, published by the Student Association of Rochester Institute of Technology. TECHMILA 1975 has been lithographed in an edition of 4000 by Delmar Printing Company of Charlotte, North Carolina. Portrait photography was done by PhotoGraphics of Rochester.

The cover stock for *Academia* is 12 pt. Carolina Coated, and the paper stock is 80# Cameo Dull. All display and text type is from the Souvenir family.

Cover illustration and *Academia* design by Andrew Franklin.
Pay no attention to that man behind the curtain.
Death Valley, California

K. Alan Green
J. Brian's Model #16

John Green
Frank Like Lincoln

Katherine Sklarsky
Copland's 3rd Symphony

Kent P. Cooper
Figure Study in Red

Debra Goldman
Figure in Landscape #1

James McCarthy
It's About Being Hot

Geri McCormick
31 Ellis Place, Ossining, N.Y.

George Potanovic Jr.
Businessman's Lunch

Geoffrey Lewis
Lurking in the Shadows

Dorothy Topham
Homage and Repulsion, dear father

Sasha Trouslot
Best of Opposite Sex

Washington Andrew Franklin
Vici Zaremba
Kansas Steer, 9/74

Richard Margolis
2. Randy Wright, 1975, color prints, Ektachrome-Beck process, 5⅞ x 8⅞. Photograph by Bob Asman, 14 x 14.  


14 Gary Pelkey, 1974, Ektacolor negative on Ektacolor RC Paper, 7½" x 5"  15 Ray Chew, 1975, 35mm Kodachrome slides to 4 x 5 internegatives printed on Ektacolor RC Paper

16 Photograph by William Briggs, 1974, infrared film, 8" x 5"  17 Copland’s 3rd Symphony, 1974, Kent Cooper, infrared film, 12" x 8"

18 Stephen Diehl, 1975, 35mm Kodachrome transparency  19 Wayne Franklin, 1975, Acrylic on canvas, 49" x 49"

19 Photograph by Greg Nystrom, 1975, Tri-X on Polycontrast Paper, 5" x 7"  20 Louchie Espinyeta, 1975, John Zap, Tri-X film, 11" x 14"

21 Photograph by Carol Lyn Hernandez, 1975, Tri-X film, multiple print, 3½" x 6½"  22 Photograph by James Brewer, 5½" x 7"
It’s About Being Hot, 1975. Geri McCormick, Acrylic and Modeling Paste on masonite, 42 1/2" x 47 1/4".

Photograph by Tom Tomin, 1974. 10 5/16" x 13 5/16".

Ellis Place, Ossining, N.Y., 1974. George Patanovic Jr., 11" x 14".

Photograph by Tom Tomin, 1974. 10 5/16" x 13 5/16".

Photograph by Tom Tomin, 1974. 10 5/16" x 13 5/16".

Photograph by Tom Tomin, 1974. 10 5/16" x 13 5/16".
Ascorbic Acid, 1975, Cindy Momchilov, Vencolor, photomicrograph of ascorbic acid crystals under polarized light 39 Self-Portrait, 1975, T. Braggins, oil pastels, 19" x 25"

38 Robert Lattore, 1975, Kodachrome 25 Christmas Spirit, 1975, Isabel Kushlan, oil on canvas, 31 1/2" x 24"

40 (clockwise from top left) Overlord #1, 1975, Susan Feinsod, handbuilt, white earthenware, 12" x 34". Ruth Beverson, 1975, wheel thrown stoneware, spoon paddled base, 10" in height. Janet Kellar, 1975, set of four goblets, wheel thrown and handbuilt porcelain with decals, 8% in height. Jan Pettit, 1975, handbuilt porcelain teapot, Cone 10 reduction, 6" x 8". Judith Salamon, 1975, wheel thrown stoneware with ruffled spike, 10" in height. 41 (clockwise from top left) Mitchell Azoff, 1975, liquor cabinet, oak and elm, 29" x 42" x 17". Richard Preiss, 1975, liquor cabinet, walnut, 18" x 18" x 27". Paul Blaise Gaston, 1975, dining chair, walnut and green suede, 30" x 18" x 15". David Seegroves, 1975, chest of drawers, maple and tropical olive, 52" x 35" x 24"
50 Homage and Repulsion, dear father, 1974. Sasha Tousidz. oil on canvas. 72 1/2 x 47 1/2" 51 James Kunstekowski, 1974, oil and magna on canvas. 34" x 48" 52 Photograph by J. Brian King, 1974, 6" x 9". 53 Best of Opposite Sex, 1973. 35mm Tr-X film, 6" x 9", Washington, 1975. 35mm Tr-X film, 6" x 9", Andrew Franklin 54 Vici Zaremba, 1975, color spectrum study, 4 1/8" x 6 1/2". 55 Berne Siibeck, 1974, 35mm Fujichrome transparency 56 Kansas Steer, 9/74, Richard Margolis, flash photography, 11" x 14". 57 Jeffrey Potter, 1975, lithograph, artist's proof, 9" x 13" 58 James Hawker, 1974, Ektachrome. 59 Bradley Berman, 1975, 35mm Kodacolor II on RCN Paper, 5 1/2" x 8" 64 Colophon Folio is one of three volumes which together comprise Technika 1975, published by the Student Association of Rochester Institute of Technology. It has been lithographed and bound in an edition of 4250 copies by Delmar Printing Company of Charlotte, North Carolina. The cover stock is Carolina Coated, the paper is 60# Cameo Dull and the type is from the Souvenir family.