

# MacDowell

FREEDOM TO CREATE

Vol. 38, No.1 Summer 2009

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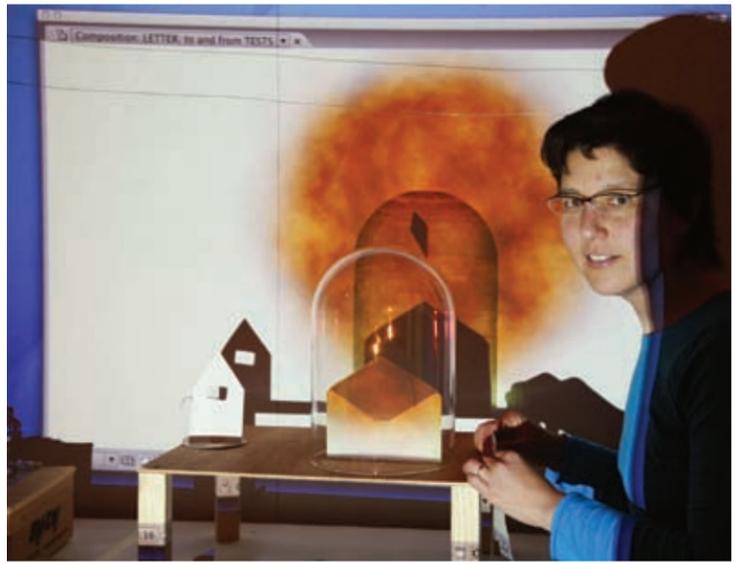


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## Guggenheims for Fourteen

In early April, the John Simon Guggenheim Memorial Foundation named 180 artists, scholars, and scientists from the United States and Canada as recipients of its 2009 fellowship awards. Among those named were the following 14 MacDowell artists: composers **Michael Gordon** and **Anna Weesner**; filmmaker **Henry Hills**; photographer **Suzanne Opton**; playwright **Anne Washburn**; poet **Laura Kasischke**; visual artists **Heidi Kumao** and **Medrie McPhee**; and writers **Stacey D'Erasmus**, **Frances FitzGerald**, **Susan Griffin**, **John Haskell**, **Fae Myenne Ng**, and **Jessica Stern**. Appointed on the basis of stellar achievement and exceptional promise for continued accomplishment, Guggenheim fellows receive a monetary grant for six to 12 months, which is intended to provide recipients with as much creative freedom as possible.



Visual artist and Guggenheim winner **Heidi Kumao** at work at MacDowell.

### LETTER FROM THE DIRECTOR

## A Colony of Conversation



ART IS OFTEN SEEN FROM THE PERSPECTIVE OF WHAT IT MEANS TO US AS INDIVIDUALS, BUT TAKEN AS A WHOLE, IT IS A COLLECTION OF HUMAN EXPRESSION. When we build upon our traditions, they become recognizable as culture. MacDowell is a perfect place for artists to explore culture, not only from their particular point of view and that of their specific discipline but also from the spectrum of people and disciplines across cultures.

This year, MacDowell took part in the fifth PEN World Voices Festival. At the opening reception, Salman Rushdie, the festival's chairman, said World Voices was started because it seemed time for the United States to "restart the conversation" with the rest of the world, noting the chilling effect of war and politics on America's image. In this issue, we highlight the extraordinary global conversation that happens at MacDowell each year, one that brings American

artists together with some of the brightest artists from the rest of the world. Always a part of the Colony's mission, these international artists bring vibrancy to the dialogue of our common culture. Indeed, a residency in Peterborough provides an intimate setting for exploration beyond what makes us different to that which makes us the same.

The feeling of community, of being in this together, is ever more important in these challenging times. With applications up 18 percent for the first quarter of 2009, we know that many artists are looking for a way to keep working, and it is a great testament to our supporters that MacDowell will be there. This newsletter is a way for you to see that work and generosity in action. I hope it will help you, as it helps me, to see past the uncertainty to the remarkable results of so much creative energy.

In that spirit, we invite you to attend our annual open house on Medal Day. This year is our 50th! You can revisit Medal Day's special history on page 6, and read about our 50th Medalist on page 15. We hope you will join us for a relaxed picnic and studio visit on August 9th!

Cheryl A. Young  
Executive Director

## Howe Receives Poetry Prize

Two-time MacDowell Fellow **Fanny Howe** was announced as the winner of the 2009 Ruth Lilly Poetry Prize in April. Given annually to an American poet whose "lifetime accomplishments warrant extraordinary recognition," the \$100,000 prize has been presented by the Poetry Foundation — publisher of *Poetry* magazine — since 1986. "Fanny Howe is a religious writer whose work makes you more alert and alive to the earth," said **Christian Wiman**, editor of *Poetry* magazine. "Live in her world for a while, and it can change the way you think of yours." The prize was conferred to Howe at an awards ceremony at the Arts Club of Chicago on May 19th.

## A Partnership with PEN

On May 2nd, a MacDowell-sponsored event, Jazz: The Revolution of Beat, was held at DUMBO in Brooklyn as part of the PEN World Voices Festival. Moderated by MacDowell board member and composer Carman Moore, the conversation with poet Jayne Cortez and Colony Fellows **Gary Giddins** and **Bill Zavatsky** was accompanied by music from Colony Fellow **Diane Moser** and her quintet.

The PEN World Voices Festival, a weeklong celebration of world literature featuring 160 writers from 40 countries, was held April 27th–May 3rd in New York. A large contingent of MacDowell Fellows participated in the festival this year, including **Jonathan Ames**, **Benjamin Anastas**, **Brian Evenson**, **Nick Flynn**, **Jonathan Franzen**, **Jaime Manrique**, **Walter Mosley**, **Roxana Robinson**, and **Lynne Tillman**, among many others.

## I HEART NEW YORK

Pictured right is *Valentine to Times Square*, a Times Square Alliance Public Art Project designed by architect **Mark Gage**'s firm, Gage/Clemenceau Architects. The 10-foot-tall sculpture — a latterwork of stainless steel with LED lights pulsing in reds, pinks, and purples — was on display in Duffy Square from February 13th–22nd.



QUOTABLE | “MacDowell was, for me, a ‘perfect storm’ — everything was just as it needed to be to allow me to take my work to the next level. In one month I made more — and better — work than I otherwise could have in a year.”

—Visual artist **Lilian Garcia-Roig**, whose paintings, many of which she completed during her 2006 and 2008 MacDowell residencies, were featured in April in the show *Painterly Dialogs* at The Art Museum of the Americas in Washington, D.C.



PAUL KOLNIK

Hunter Foster (center) and company in a scene from Lincoln Center Theater’s production of *Happiness*.

## Curtain Calls

In January, **Charles Morey**’s play *The Yellow Leaf* had its world premiere at Salt Lake City’s Pioneer Theatre Company in Utah, where Morey has been the artistic director since 1984. Touted by *Playbill* as “a tale of literary giants and the making of *Frankenstein*,” *The Yellow Leaf* — which Morey wrote during his 2006 residency at MacDowell — follows Byron, Shelley, Mary Shelley, and their companions at the Villa Diodati in the summer of 1816.

Described in a *New York Times* review as a “tale of love, sex, and ethics among a quartet of men and women in their 30s” that is “as engrossing as it is ferociously funny,” **Gina Gionfriddo**’s comedy *Becky Shaw* came to life in January at New York’s Second Stage Theater, where its run was extended to March 15th.

*Straight on Til Morning*, a play by **Trish Harnetiaux**, had its downtown premiere on January 28th at the Gene Frankel Theatre. Based on the life of J.M. Barrie and his fictitious character Peter Pan, the play “explores the life of a troubled modern-day Brooklynite and the youth culture that surrounds him.”

In late February, previews of *Happiness*, the newest collaboration between composer **Scott Frankel** and librettist **Michael Korie** (both of *Grey Gardens* fame), began at New York’s Mitzi E. Newhouse Theater. Commissioned and developed by Lincoln Center Theater, *Happiness* — which tells the story of “a disparate group of New Yorkers caught on a subway train under unusual circumstances” — marks the Lincoln Center Theater debut for both Frankel and Korie. Performances of the musical are scheduled to run through June 7th.

Tony Award-winner **Rachel Sheinkin** (*The 25th Annual Putnam County Spelling Bee*) is writing the book for the new musical *Little House on the Prairie*. Based on the classic American books by Laura Ingalls Wilder, the musical — which will feature actress Melissa Gilbert (who portrayed Laura in the long-running NBC television series of the same name) in the role of Ma — will have a national tour, which will be launched at the Ordway Theatre in St. Paul, Minnesota, in October.

## New and Notable

We gratefully accept donations of Fellows’ artwork, books, music, films/videos, photographs, and other work for the Colony’s Savidge Library collection. Below is a selection of some recently donated works that were created in whole or in part at the Colony.

### BOOKS

ANTHONY ALOFSIN	<i>Halflife</i> , fiction
CRAIG ARNOLD	<i>Made Flesh</i> , poetry
GABRIELLE BURTON	<i>Searching for Tamsen Donner</i> , nonfiction
ANDREA COHEN	<i>Long Division</i> , poetry
OLIVIA GENTILE	<i>Life List</i> , nonfiction
KATHRYN JOYCE	<i>Quiverfull: Inside the Christian Patriarchy Movement</i> , nonfiction
HONOR MOORE	<i>The Bishop’s Daughter</i> , nonfiction
JAYNE ANNE PHILLIPS	<i>Lark and Termite</i> , fiction
JOHN POCH	<i>Two Men Fighting with a Knife</i> , poetry
STEPHANIE STRICKLAND	<i>Zone: Zero</i> , poetry
TRACY WINN	<i>Mrs. Somebody Somebody</i> , fiction

### FILMS/VIDEOS

CORRIE FRANCIS	<i>Animation Samples and Complete Films, 2000–2008</i> , DVD
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### MUSIC

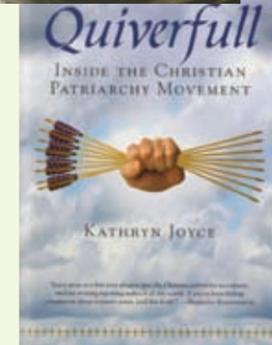
MICHAEL FIDAY	<i>Same Rivers Different</i> , CD
JULIA FRODAHL	<i>Chimes in the Pageant Theatre</i> , CD

### VISUAL ART

KIRK STOLLER	Untitled, painting
MAEUNG GYUN YOU	<i>The Forest</i> , painting



COURTESY IMAGE



COURTESY IMAGE

## Women in Film

In honor of film having become a distinct MacDowell discipline in 1977 due to the efforts of former Colony president Elodie Osborn, we’ve compiled news of a few films released by female filmmakers who have worked at the Colony in recent years.

Presented in late March/early April by The Museum of Modern Art and The Film Society of Lincoln Center, the 2009 New Directors/New Films program featured work by two female filmmakers who have recently been in residence at MacDowell. Screened as part of the program were **So Yong Kim**’s feature *Treeless Mountain* — a story about two young sisters who are left behind in Korea when their mother emigrates to America, the final editing of which she did at MacDowell in 2008. Also screened was **Kimi Takesue**’s *Suspended*, a short film that “documents and

recontextualizes the experience and perception of suspended time.” *Suspended* premiered at Sundance earlier this year.

**Mitch McCabe**’s documentary about the anti-aging industry, *Youth Knows No Pain*, was picked up in 2008 by HBO, where it is scheduled to air in November. McCabe spent two years traveling across the country and interviewing a cross-section of characters to create this “funny but troubling portrait of a country that desperately needs to stay young.” McCabe worked on the film at MacDowell in 2006.

*Lioness*, a documentary by **Meg McLagan** and **Daria Sommers**, aired on the PBS series *Independent Lens* in November of 2008. Giving viewers “an intimate look at war through the eyes of the first women in U.S. history sent into direct combat,” *Lioness* — which McLagan and Sommers worked on during their 2006 residency at MacDowell — has received favorable reviews and mentions in such places as *The New York Times* and *O, The Oprah Magazine*. In March, McLagan and Sommers, along with women soldiers featured in *Lioness*, visited Capitol Hill to screen excerpts from the film and speak about their experiences in Iraq before members of Congress.



Filmmaker **So Yong Kim** at work in Veltin Studio.

# Artists



ARCH PHOTO

## Larger Than Light

Interdisciplinary artist **Leni Schwendinger** recently completed two large-scale projects that have turned commercial structures into mesmerizing masterpieces not to be missed. After more than 10 years of planning, design, and construction, Schwendinger's *Triple Bridge Gateway* has transformed the Port Authority of New York and New Jersey bus terminal ramps on Manhattan's far west side into a public art installation that has been illuminating and delighting local residents, visitors, and motorists. At the Liberty Science Center in New Jersey, Schwendinger's three-dimensional, interactive sculpture *A Spatial Portrait* is a dazzling show of light and form. Commissioned by the New Jersey State Council on the Arts, the piece is composed of 108, eight-foot-long strands of light-emitting diodes that mimic and reflect the movement of visitors as they circulate through the space.



ARCH PHOTO

Above left: *A Spatial Portrait* captures and translates the movement of visitors within its space. Above: *Triple Bridge Gateway* features weekly rotations of lighting schemes at The Port Authority of New York and New Jersey.

## Artist Awards, Grants, and Fellowships

NATALIA ALMADA	<i>Excellence in Directing, U.S. Documentary ~ Sundance Film Festival, El General</i>
PAULA BOHINCE	<i>Literature Fellowship in Poetry ~ National Endowment for the Arts</i>
SARAH SHUN-LIEN BYNUM	<i>PEN/Faulkner Award Finalist, Ms. Hempel Chronicles</i>
ABIGAIL CHILD	<i>Joseph H. Hazen Rome Prize ~ American Academy in Rome</i>
HENRI COLE	<i>Literature Fellowship in Poetry ~ National Endowment for the Arts</i>
LISA D'AMOUR	<i>Creative Capital Grant in Performing Arts, How to Build a Forest</i>
KENNY FRIES	<i>Creative Capital Grant for Innovative Literature, Genkan: Entries into Japan</i>
AARON JAFFERIS	<i>Creative Capital Grant for Performing Arts, Stuck Elevator: The Super-Heroic Stationary Journey of Mind Kuang Chen</i>
TAYARI JONES	<i>USA Fellowship in Literature ~ United States Artists</i>
JULIA KASDORF	<i>Literature Fellowship in Poetry ~ National Endowment for the Arts</i>
LAURA KASISCHKE	<i>USA Fellowship in Literature ~ United States Artists</i>
MARK KILSTOFTE	<i>Aaron Copland House Fellowship</i>
JOHANNES KNOOPS	<i>Project Merit Award ~ American Institute of Architects</i>
FRANZISKA LAMPRECHT	<i>Creative Capital Grant for Emerging Fields, Open Source Grabeland</i>
DAVID LANG	<i>Academy Award in Music ~ American Academy of Arts and Letters</i>
YOUNG JEAN LEE	<i>Creative Capital Grant for Performing Arts, King Lear</i>
BEN MARCUS	<i>Creative Capital Grant for Innovative Literature, Children, Cover Your Eyes!</i>
HAJOE MODEREGGER	<i>Creative Capital Grant for Emerging Fields, Open Source Grabeland</i>
KATRINA MOORHEAD	<i>Painters &amp; Sculptors Grant ~ Joan Mitchell Foundation</i>
AIMEE NEZHUKUMATATHIL	<i>Literature Fellowship in Poetry ~ National Endowment for the Arts</i>
ANDREW NORMAN	<i>Charles Ives Scholarship ~ American Academy of Arts and Letters</i>
D. NURKSE	<i>Academy Award in Literature ~ American Academy of Arts and Letters</i>
PATRICK PHILLIPS	<i>Literature Fellowship in Poetry ~ National Endowment for the Arts</i>
ANN PIBAL	<i>Painters &amp; Sculptors Grant ~ Joan Mitchell Foundation</i>
JOHN POCH	<i>Donald Justice Prize, Two Men Fighting with a Knife</i>
MARIE PONSOT	<i>Academy Award in Literature ~ American Academy of Arts and Letters</i>
RICHARD PRICE	<i>Member, American Academy of Arts and Letters</i>
TERRI ROLLAND	<i>Adolph and Esther Gottlieb Award</i>
FREDERIC RZEWSKI	<i>Member, American Academy of Arts and Letters</i>
JOEL SANDERS	<i>Honor Award in Architecture ~ American Institute of Architects</i>
LAURA ELISE SCHWENDINGER	<i>Goddard Lieberston Fellowship ~ American Academy of Arts and Letters</i>
MARY SZYBIST	<i>Literature Fellowship in Poetry ~ National Endowment for the Arts</i>
DEB OLIN UNFERTH	<i>Creative Capital Grant for Innovative Literature, Natural Citizens</i>
DEKE WEAVER	<i>Creative Capital Grant for Performing Arts, The Unreliable Bestiary</i>
BARBARA WHITE	<i>Academy Award in Music ~ American Academy of Arts and Letters</i>

## Support MacDowell

*"If it was only about being alone, you could find a way to be alone. But [MacDowell] isn't about that. It's about being alone with others."*

—Ann Patchett, novelist and Colony Fellow

INSPIRATION DOESN'T JUST HAPPEN on its own. It's a process that thrives in the rarest of circumstances, in a place where one can be alone while belonging to a dynamic creative community. At MacDowell, artists have the best of both worlds. Since 1907, MacDowell has provided a place where highly talented creative individuals can concentrate exclusively on their work while gaining encouragement from others engaged in a common pursuit. The community that sustains this process is now more than 6,500 artists strong. Many of these artists have discovered new opportunities to collaborate during their residencies at MacDowell.

Enclosed in this newsletter is an envelope for a gift to MacDowell's Annual Appeal. All contributions directly support the artist residency program by helping to fund Fellowships for the more than 250 artists who work at MacDowell each year.

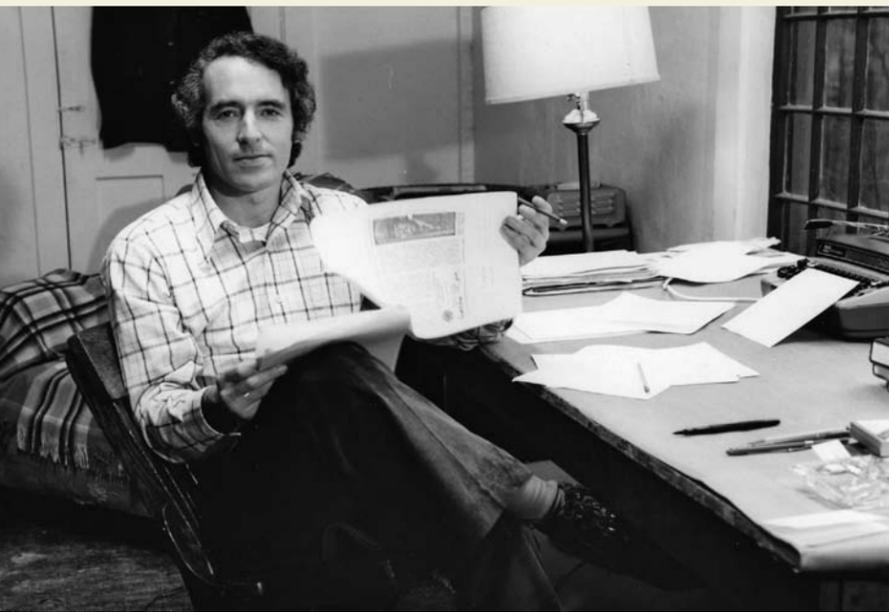
A gift to MacDowell couldn't come at a more critical time for artists, who are experiencing significant declines in financial and material resources in this challenging economy.

You may also visit our Web site at [www.macdowellcolony.org](http://www.macdowellcolony.org) to make a secure donation online, or contact the Development Office at 212-535-9690 or [development@macdowellcolony.org](mailto:development@macdowellcolony.org) for more information.



Writer **Dorinda Clifton** in Heyward Studio in 2006.

**Dorinda Clifton**—Just a few short months after departing from her second residency at MacDowell, writer **Dorinda Clifton** passed away in February in Brownsville, Oregon. She was 80. The daughter of a Hollywood actor who starred in such epic films as *Birth of a Nation* and *Intolerance*, she trained as a dancer and had feature roles in both theatre and film alongside such notables as Gene Kelly, Busby Berkeley, Doris Day, and Charlie Chaplin. In 2004, she published her first book, *Woman in the Water: A Memoir of Growing Up in Hollywoodland*. While at MacDowell last year, she completed the first draft of a screenplay and the rough draft of a novel. “At 77 years old, my time at The MacDowell Colony has made me believe a whole new career as a writer is opening up for me,” she said after her first residency in 2006. “I leave MacDowell set free of negative notions I did not even know I had about myself and my work.”



BERNICE PERRY

Writer **Charles Thomas Cole** in Delta Omicron Studio in 1974.

**Charles Thomas Cole**—Screenwriter and playwright **Charles Thomas Cole** died on February 23rd in Roxbury, Connecticut. A four-time MacDowell Fellow, he wrote the screenplay for the 1986 feature film *Smooth Talk*, which won the Grand Jury Prize at the Sundance Film Festival and helped to launch the career of actress Laura Dern. He is perhaps best known for *Medal of Honor Rag*, his two-character play about an African-American Vietnam vet and Medal of Honor recipient who is shot to death while robbing a store. Based on a true story and originally produced off-Broadway in 1976, it has had numerous productions, including one in Los Angeles in 2005 by actor Will Smith. Cole was 75.

**Abram Collier**—MacDowell board member Abram Collier passed away on November 20, 2008, in Peterborough, New Hampshire. A member of the board from 1982–1994, he was the former president and CEO of New England Mutual Life Insurance Company. He served as the treasurer of the MacDowell board from 1985–1986. A memorial service was held in his honor on December 13th at Peterborough’s Unitarian Church. His wife, Judy Collier — a friend and supporter of the Colony — requested that memorial gifts in her husband’s name be directed to MacDowell. He was 95.

**Lukas Foss**—Avant-garde composer **Lukas Foss** died on February 1st in Manhattan. An important figure in the world of American composition, he was also an accomplished pianist and conductor. An experimental and masterful mix of styles and techniques, his work has been performed by numerous distinguished conductors including George Szell, Eugene Ormandy, and **Leonard Bernstein**. Named as Arnold Schoenberg’s successor as the head of the composition department at the University of California in 1953, he went on to direct the Buffalo Philharmonic, the Brooklyn Philharmonic, the Jerusalem Symphony, and the Milwaukee Symphony. Inducted into the American Academy of Arts and Letters in 1983, he had a total of 10 residencies at MacDowell. He was 86.

**Jane Mayhall**—Poet and novelist **Jane Mayhall** passed away in Manhattan on March 17th. A six-time MacDowell Fellow, she was the author of the novel *Cousin to Human*, her first book, which was published by Harcourt Brace in 1960. A volume of her stories, poems, and plays was released in 1966, followed by two volumes of her poetry, which were published in 1968 and 1973. Her work appeared regularly in *The New York Times*, *The New Yorker*, and other publications. Her first full-length poetry collection, *Sleeping Late on Judgment Day*, was published by Knopf in 2004. She was 90.

**Ellen Miller**—Writer and teacher **Ellen Miller** died on December 23, 2008, in New York City. She received her MFA from the Creative Writing Program at New York University, where she was the recipient of the Creative Writing Fellowship for Fiction. Her 1998 novel *Like Being Killed* received critical acclaim and landed on the *San Francisco Chronicle*’s best-seller list. Her stories appeared in the anthologies *110 Stories: New York Writes After September 11* and *Brooklyn Noir*, and an excerpt from her second (unfinished) novel, *Stop, Drop, Roll*, appeared in *Lost Tribe: Jewish Fiction from the Edge* in 2003. She was a teacher of creative fiction at Pratt, The New School, and New York University. A memorial service in her honor for friends and colleagues was held at NYU’s Creative Writing Program on February 8th. She was 41.

**W.D. Snodgrass**—Autobiographical poet and teacher **W.D. Snodgrass** died on January 13th in Erieville, New York. The author of more than 30 books of poetry, translations, and criticism, he taught for more than 40 years at a number of universities, including Cornell, Syracuse, and Delaware, where he retired from in 1994. After serving in the Navy during World War II, he enrolled in the Iowa Writers’ Workshop alongside such poets as **Donald Justice** and Philip Levine. In 1960, he won the Pulitzer Prize for his very first poetry collection, *Heart’s Needle*, which featured poems about such personal things as the painful loss of his daughter through divorce. In 1981, he adapted his most controversial work, *The Fuehrer Bunker* — a sequence of monologues by Nazi figures — for the stage. His second volume of new and selected poems, *Not for Specialists*, was published in 2006. He was 83.

**Studs Terkel**—Pulitzer Prize-winning author **Studs Terkel** passed away on October 31, 2008, in Chicago. He was 96. Credited for making oral history a popular literary form, he worked in a variety of capacities in various media — including radio, theatre, television, and journalism



COURTESY OF CHICAGO HISTORY MUSEUM

— during his lifetime. His best-selling collection of interviews of everyday people in Chicago, *Division Street: America* (1966), was followed by *Hard Times: An Oral History of the Great Depression* (1970) and *Working: People Talk About What They Do All Day and How They Feel About It* (1974). He also wrote a collection of biographies titled *Giants of Jazz* (1957), three memoirs, and *The Good War: An Oral History of World War II*, which earned him a Pulitzer in 1985. For 45 years, he broadcasted

a popular radio program daily on Chicago’s WFMT, during which he interviewed such diverse figures as Oliver Sacks, John Kenneth Galbraith, and **Aaron Copland**. In 1980, he won a Peabody Award for excellence in journalism; in 1997 he received the National Book Foundation Medal for contributions to American letters. His last book, a memoir titled *P.S.: Further Thoughts on a Lifetime of Listening*, was published in November.

# Remembering



CLEMENS KALISCHER

**MEDAL DAY**, always a memorable event, becomes a milestone this year when the Edward MacDowell Medal turns 50. First given in 1960 to writer **Thornton Wilder**, who wrote *Our Town* in the 360 square feet of Veltin Studio, the Medal has since charted the arts in America by celebrating those who have contributed so much to them. Rotating among the disciplines practiced at MacDowell, the Medal has honored such luminaries as architect I.M. Pei, visual artist Georgia O’Keeffe, interdisciplinary artist Merce Cunningham, poet Robert Frost, and composer **Leonard Bernstein**. Each year, on an August Sunday, people come from near and far to watch a deserving artist get his or her due; in the process, the audience is treated to remarks and observations by the Medalists and those who know them best. Anecdotes that have never been shared publicly, ideas that have never before been put into words, and moving and sincere sentiment make the day one that is intimate but with meaning

*Medal Day through the years, from top to bottom: Filmmaker Chuck Jones greets fans at the Peterborough Community Theatre, where a festival of his works screened in 1997; crowds gather outside MacDowell’s Savidge Library to view the works of 1966 Medalist, visual artist Edward Hopper; board member and filmmaker Ken Burns shares a moment with photographer and 2002 Medalist, Robert Frank.*

that resonates beyond this corner of New Hampshire. We’ve extracted remarks from some of these speeches to reacquaint you with the pantheon of MacDowell Medalists, and we think you’ll find what we did: Medal Day, now an annual destination for more than 1,000 people, somehow manages to pay tribute to more than just one person. Really, the day serves to remind us all that the arts deserve a place of appreciation and pursuit during the other 364 days of our year, as well.

# MEDAL DAY AT fifty



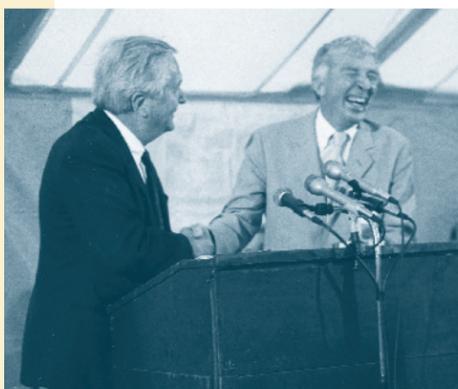
HERBERT WHITNEY

**“I came here when I had nothing published at all, but [MacDowell’s] kindness found me out, and oh, how I needed it.”**

—WRITER THORNTON WILDER, PICTURED ABOVE ACCEPTING THE FIRST MEDAL IN 1960

**“So hard at best is the lot of men and so great is the beauty he can apprehend that only a religious conception of things can take in the extremes and meet the case. Our lifetimes have seen the opening of abysses before which the mind quails. But it seems to me there are a few things everyone can humbly try to hold on to: love and mercy (and humor) in everyday living; the quest for exact truth in language and affairs of the intellect; self-recollection or prayer; and the peace, the composed energy of art.”**

—1998 MEDALIST, WRITER WILLIAM STYRON (PICTURED HERE WITH 1981 MEDALIST JOHN UPDIKE) QUOTING POET ROBERT FITZGERALD



**“What the Colony is and always has been dedicated to — not public performance or beating the drum, but giving people a chance to go into a space removed from the stress of modern times and sit close to nature so they can come to feel that they are a piece of that nature and do some making. That to me is really where it’s at.”**

—FILMMAKER STAN BRAKHAGE, THE FIRST MEDALIST IN FILM IN 1989

“A writer or composer begins the creative process with a sheet of paper... an architect, on the other hand, begins with a place. It is a place that has a distinct character, is usually inhabited, and possesses a history. The architect is challenged to create an object for this place ... to raise architecture to the level of high art by fashioning a construct for the celebration of life.”

—I.M. PEI (PICTURED RIGHT), THE FIRST ARCHITECT TO BE AWARDED THE MEDAL IN 1998



BERNICE PERRY

“No matter how great a country may be scientifically, commercially ... if it is unable to set down in some permanent form the absolutely essential inner core of a whole civilization, the reason we’re alive, then obviously there’s something wrong in the way we live. What we must do, it seems to me, is imbue the great American public with the importance of the creative man in our time.”

—1961 MEDALIST, COMPOSER **AARON COPLAND**, PICTURED LEFT WITH POET **MARIANNE MOORE**

“Sincerity is surely one of her key characteristics. She speaks about the ‘helpless sincerity that precipitates a poem.’ To be sincere is the honorable, indeed the only reasonable, attitude the mind can take.”

—SPEAKER **GLENWAY WESTCOTT** ON POET AND 1967 MEDALIST, **MARIANNE MOORE** (PICTURED ABOVE)



“This morning after breakfast I went upstairs to read ... and such is the effect of this place that I lay on the bed reading, and I got an idea. It’s true, this is absolutely true — it just sort of came in on the air through the window. I got an idea for a story that I wanted to write and I just lay there and thought about the story. So I can see what happens to people here, and I do think it is remarkable.”

WRITER AND 2006 MEDALIST, **ALICE MUNRO**

“Merce continually disrupts our assumptions. Now that we are living in a time where there is more and more fear and resistance to the unexpected, Merce’s work becomes a kind of antidote, an affirmation of letting go of a fixed and static construct, so that we might live more fully.”

—SPEAKER AND COMPOSER **MEREDITH MONK**, PICTURED BELOW WITH 2003 MEDALIST **MERCE CUNNINGHAM**, THE FIRST ARTIST TO BE AWARDED THE MEDAL IN INTERDISCIPLINARY ART



“It was Halloween night and I was with a group of boys. We were down in a village street and there was a house with one light on in the window. I saw the window was a rectangle and there was a red shape, and a blue shape, and I said, ‘What is that?’ The rest of the boys went on, but I was so fascinated. It was my first abstraction.”

—VISUAL ARTIST AND 1999 MEDALIST, **ELLSWORTH KELLY**

“We are developing a culture where art plays a part. Art ultimately plays a part so that it can no longer be called art anymore; that is to say, it becomes a part of life. Art, in that sense, is a constant collaboration with the needs of life, needs of people, how they develop, how they become more alive.”

—1982 MEDALIST, VISUAL ARTIST **ISAMU NOGUCHI**, PICTURED LEFT WITH A MEDAL DAY GUEST



ARCHIVAL IMAGE

## Medalists

- 1960 **THORNTON WILDER**, *writer*
- 1961 **AARON COPLAND**, *composer*
- 1962 **ROBERT FROST**, *writer*
- 1963 **ALEXANDER CALDER**, *visual artist*
- 1964 **EDMUND WILSON**, *writer*
- 1965 **EDGARD VARESE**, *composer*
- 1966 **EDWARD HOPPER**, *visual artist*
- 1967 **MARIANNE MOORE**, *writer*
- 1968 **ROGER SESSIONS**, *composer*
- 1969 **LOUISE NEVELSON**, *visual artist*
- 1970 **EUDORA WELTY**, *writer*
- 1971 **WILLIAM SCHUMAN**, *composer*
- 1972 **GEORGIA O’KEEFFE**, *visual artist*
- 1973 **NORMAN MAILER**, *writer*
- 1974 **WALTER PISTON**, *composer*
- 1975 **WILLEM DE KOONING**, *visual artist*
- 1976 **LILLIAN HELLMAN**, *writer*
- 1977 **VIRGIL THOMSON**, *composer*
- 1978 **RICHARD DIEBENKORN**, *visual artist*
- 1979 **JOHN CHEEVER**, *writer*
- 1980 **SAMUEL BARBER**, *composer*
- 1981 **JOHN UPDIKE**, *writer*
- 1982 **ISAMU NOGUCHI**, *visual artist*
- 1983 **ELLIOTT CARTER**, *composer*
- 1984 **MARY MCCARTHY**, *writer*
- 1985 **ROBERT MOTHERWELL**, *visual artist*
- 1986 **LEE FRIEDLANDER**, *photographer*
- 1987 **LEONARD BERNSTEIN**, *composer*
- 1988 **WILLIAM STYRON**, *writer*
- 1989 **STAN BRAKHAGE**, *filmmaker*
- 1990 **LOUISE BOURGEOIS**, *visual artist*
- 1991 **DAVID DIAMOND**, *composer*
- 1992 **RICHARD WILBUR**, *writer*
- 1993 **HARRY CALLAHAN**, *photographer*
- 1994 **JASPER JOHNS**, *visual artist*
- 1995 **GEORGE CRUMB**, *composer*
- 1996 **JOAN DIDION**, *writer*
- 1997 **CHUCK JONES**, *filmmaker*
- 1998 **I.M. PEI**, *architect*
- 1999 **ELLSWORTH KELLY**, *visual artist*
- 2000 **LOU HARRISON**, *composer*
- 2001 **PHILIP ROTH**, *writer*
- 2002 **ROBERT FRANK**, *photographer*
- 2003 **MERCE CUNNINGHAM**, *interdisciplinary artist*
- 2004 **NAM JUNE PAIK**, *visual artist*
- 2005 **STEVE REICH**, *composer*
- 2006 **ALICE MUNRO**, *writer*
- 2007 **LES BLANK**, *filmmaker*
- 2008 **THOM MAYNE**, *architect*

SINCE 1907, ARTISTS FROM 50 NATIONS — FROM AMERICAN SAMOA TO ZAMBIA — HAVE FOUND THEIR WAY TO THE MACDOWELL COLONY. IT'S A STUNNING STATISTIC FOR AN ORGANIZATION THAT ORIGINALLY FOCUSED ON THE CULTIVATION OF AMERICAN ART AND ARTISTS, AND YET THESE 260 INTERNATIONAL FELLOWS HAVE NOT BEEN SO DIFFERENT FROM THE COLONY'S FOUNDERS THEMSELVES. BOTH EDWARD AND MARIAN MACDOWELL STUDIED ABROAD AND KEENLY UNDERSTOOD THE IMPORTANCE OF EXCHANGE IN ORDER TO ADVANCE CULTURE. INDEED, MACDOWELL BECAME A REFUGE FOR MANY ARTISTS DURING TURBULENT TIMES IN THEIR OWN COUNTRIES, SUCH AS JAPAN'S ANTIWAR ACTIVIST **MAKOTA ODA** AND ONE OF COMMUNIST CHINA'S CELEBRATED WRITERS, **EILEEN CHANG**. BUT NO MATTER THE PERIOD OR THE CIRCUMSTANCES, WHAT REMAINS UNSURPRISING IS HOW THE SINCERITY AND VITALITY OF THE MACDOWELL MISSION RESONATES BEYOND ANY AND EVERY BORDER, JUST AS ART DOES. IN THE FOLLOWING PIECES, WE TAKE A SNAPSHOT LOOK AT ALL BUT ONE OF THE SEVEN CONTINENTS (WE'RE STILL WAITING FOR AN ARTIST FROM ANTARCTICA), AND PROFILE A FEW OF THE MANY WHO HAVE MADE INTERNATIONAL PILGRIMAGES TO THIS CORNER IN NEW HAMPSHIRE. THEIR STORIES ARE POWERFUL REMINDERS THAT CULTURE CAN DESCRIBE SO MUCH MORE THAN WHERE ONE COMES FROM; RATHER, IT CAN ILLUMINATE THE INFINITE TRUTHS OF WHERE WE MAY BE GOING.

# GLOBE



Untitled, silkscreen in 15 colors, 77½" x 40½", 2008, by **Qin Feng**.

COURTESY IMAGE

## CHINA

THIS PAST SPRING, Chinese artist **Qin Feng** unveiled a new and exciting collection of work at Pace Prints Chelsea in New York. Known for their intriguing pairing of traditional Chinese calligraphy with abstract expressionism, Feng's canvases are bold and haunting meditations on the delicate harmony between humans and nature. "I use symbolic expressions to represent the integration between China and the West. This expression represents the vast, harsh natural world of my homeland, its tragic and brilliant history, and the murky and inexplicable reality of today. In one brushstroke is a soulful cry to heaven, a jab, an ax swing splitting traditions asunder, and a representation of the tangled web of human emotions." A MacDowell Fellow in 2000, Feng splits his time between Beijing and Boston. As global cultural exchange becomes more the rule than the exception, Feng believes a proportional responsibility accompanies such scale. "To sell traditions is an offense to civilization and history," he cautions. "In the world today, where culture is increasingly shared globally, we need to care more about the contribution we make to world civilization."

## ISRAEL

"I'M REALLY INTERESTED in the crossbreeding of the arts — the pollination that can take place between the disciplines," says **Evan Fallenberg**, who is currently "pollinating" his award-winning novel, *Light Fell*, into a play. "I don't think I would have said that before MacDowell."

Fallenberg, who lives in Western Israel and came to the Colony seven years ago, still remembers vividly the conversations at breakfast and open studios at night, both of which played pivotal roles in his creative process. The first introduced him to fellow countryman **Lior Navok** (a composer with whom he's since collaborated); the latter found him solving an issue with a scene in his book based on a visual artist's installation. "These experiences opened up a breadth for me. When you start talking with other artists, they're dealing with the same things, but their tools are different. And that can shift your vision."

While many artists mention the multidisciplinary experience as a key advantage of a MacDowell Fellowship, for Fallenberg it has led to a way of life. Late last year, he opened a studio in his home where artists from all over Israel come together to learn about and discuss literature. He conducts three workshops every two weeks for a core

group of people and hosts events based on themes and ideas offered by other artists. One such workshop leader was MacDowell Fellow **Joan Leegant**, who devised and taught a master class on literary structure.

When Fallenberg describes his studio, it's hard not to feel the power of its purpose. Many who come are dispossessed — Jews of the various diasporas (American Jews, South African Jews, Iraqi Jews), as well as international diplomats stationed in Israel — but many are everyday citizens who drive distances to come together for what Fallenberg says was a benefit of his time at the Colony: fellowship. And the result is as rich with community as it is enriching to the founder; it seems to have emboldened Fallenberg to take his own interdisciplinary risks. Not only is he a novelist but these days he is also a translator and a playwright.

"I think writers are used to being in control, and part of writing an adaptation has been about letting go. Revisiting my characters, but bringing them to life in a different way. I think an artist should only put something out there when you have something to say, and I have come away from this fired up, wanting to know even more forms."



COURTESY IMAGE

Visual artist **Joyce Kozloff** uses maps, globes, and cartography in her work to explore geopolitical issues and to examine the corollaries between mapping, naming, and subjugation. Pictured left in the title is *the days and hours and moments of our lives*, 2007; pictured right and on pages 10 and 13 is *Dark and Light Continents*, 2002. Both of these images, which are taken from Kozloff's 2008 catalogue *Co+Ordinates*, are reprinted courtesy of the artist and DC Moore Gallery, New York.

# A COLONY

## FRANCE

"WHEN YOU CONSTRUCT A PIECE OF MUSIC, you are building a piece of time. You have many ways of building a piece of time, but you have an obligation to think about the audience for that time," says composer **Arnaud Petit**. These days, Petit hasn't had much time for anything but his music and the ways his audiences might be fulfilled by it; in the last year alone, he's composed two operas, a violin concerto, and a collaboration with French choreographer Alban Richard. While the death knell of classical music is regularly sounded, the vibrancy with which Petit talks about the genre is silencing. A composer from what he calls the tradition of language, he is lately involved with making his "words" more contemporary to match his audiences. For someone who came up through Gregorian chant, it is no small feat — or thrill, in Petit's case — to comb the musical landscape for rock riffs and pop melodies.



A scene from *Cantatrix Soprana L.*, a chamber opera by **Arnaud Petit**.

COURTESY IMAGE

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"Our world is surrounded with music; you can just now grab it from everywhere. I want to explore the deep links that have always existed between popular music and what the French call *musique savante* (sophisticated music). I want to reinvigorate those links."

Crossing traditions has proven to be a gateway drug for Petit. He is also combining traditions by focusing on work that has a language precedent. His opera-in-progress, based on Henry James's novella *The Beast in the Jungle*, is an examination of missed opportunity and the poignancy of love recognized too late. These themes of absence lend themselves perfectly to the only language that can adequately fill them: music. Where words fail us or where words are withheld out of fear or pain, his notes enter. Believing his instruments are characters, his bars dialogue, and his rests breath, Petit's musical language offers us a glimpse into the great unsaid by saying it . . . in as many sounds as possible.



## NIGERIA

**KAREN KING-ARIBISALA** lives in Nigeria, where she is currently a professor at the University of Lagos. Her first book, *Our Wife and Other Stories*, won the 1991 Commonwealth Prize for Best First Book (African region) and her novel, *The Hangman's Game*, was a prizewinner in 2008. She has received grants from the Ford Foundation and the British Council, among others. Her next book, *Shakespeared Black*, is forthcoming. She was a MacDowell Fellow in 2001. We spoke with her via e-mail this spring.

**Q: Can you describe *Shakespeared Black*?**

**A:** Yes. Equating herself with Shakespeare's Caliban of *The Tempest*, Afro-Guyanese teenager Candace Caine goes to a British boarding school and colonizes her "subjects" — her classmates and teachers — and "subjects" such as Latin, history, and English literature. She also colonizes such places as the classroom, dining room, and dormitory in her bid to influence the British to her way of seeing things. The point I'm making here is that perhaps the most pernicious aspect of the colonization process derives from educational systems that have so colonized the minds of various peoples that colonizer and colonized are forever linked in a kind of symbiotic relationship. Ironically [in the book], the colonized use the colonizer's language and perspective to berate the latter and assert her independence.

**Q: Are there themes you continue to go back to and explore in your work?**

**A:** Injustice and prejudice in all its guises, whether they have to do with such divisions as colonizer/colonized, gender, race, or culture. I want to see an end to it, and to them. I would like a world in which we celebrate our differences within our sameness.

**Q: Do you feel being a writer from Africa gives you a rich perspective and heritage from which to draw?**

**A:** I am a writer from Africa; I am also Guyanese, a woman, and black, which have their general uniqueness. Perhaps because I was educated and grew up in England, Wales, Guyana, Barbados, Italy, and Nigeria, I am a composite of all these places and cultures and feel outraged by certain things and am in love and sympathetic towards certain things — all at the same time!

**Q: Did spending time at MacDowell affect your work and your life?**

**A:** I had a marvelous time at MacDowell. It positively affected my work in that I was able to combine solitude with interaction with other artists — for instance **Mimi Schwartz** was writing a memoir on the Jewish/German encounter; **Soon Mi Yoo**, a photographer, was exploring Korean and Japanese divisions. Yours truly was writing about racial divisions, divisions of time and place. I learned a great deal on both personal and artistic levels. Even the plaques on my studio wall instilled a sense of creativity — **Alice Walker** and **James Baldwin** had used my studio and I felt as if I was part of a great force trying to make the world better.



THIERRY BAL

## ARTISTS WITHOUT BORDERS

In addition to the Alliance of Artists Communities (AAC), a national organization devoted to advocacy on behalf of American artist residency programs, MacDowell is a member of Res Artis, its international equivalent. Founded in 1993, Res Artis represents the interests of more than 200 artist residency programs worldwide and holds annual meetings in the interest of cultural exchange. To learn more about Res Artis and its international programs, or AAC, visit their Web sites at [www.resartis.org](http://www.resartis.org) and [www.artistcommunities.org](http://www.artistcommunities.org).

The Colony itself became a center of international exchange in April when it hosted members of Res Artis from Turkey, China, Finland, England, and Greece, among others. These visitors came to the Colony to better understand how America's first artist residency program began and how it has evolved.

# TURKEY

SERKAN OZKAYA'S INSTALLATIONS are serious parodies, in both senses of the word: very funny and very pointed in their humor. His recent solo show at Slag Gallery in Chelsea, *Proletarier aller Lander*, or *Workers of the World*, features an army of tiny red proles, designed from rubbery sponges, affixed to the floor with their fists shaking. The viewer, in order to proceed further into the installation, must step on them, these stand-ins for the working class, and watch as some pop back up in defiance while others surrender to a boot-heel oppression.

The conceit is literal enough, but it's in the moments after the laughter when one guiltily considers the increasing lack of consciousness with which human beings tread on society's underclass.

Ozkaya's term of choice for his work is "absurdity." "Art," he says, "can step further into absurdity and the whole situation can become a parody." Out of that parody, the viewer is ironically removed from the joke and thus sees the situation all that more objectively.

It's a neat trick that he's applied throughout his work. Also at the Slag show, Ozkaya presented correspondence he's had with serious institutions encouraging them to enact whimsical projects: In one, he suggests that the Louvre hang the *Mona Lisa* upside down for a few days; in another he asks the United Nations to assign a day where happy hour is observed across the globe. The irreverence of such ideas points to their inversions, provoking us to examine our sacred cows and gain a perspective that provokes a sobering grin.



HUSEYIN ALPTEKIN

*Proletarier aller Lander*, or *Workers of the World*, an installation by **Serkan Ozkaya** at Slag Gallery in New York.

# ENGLAND

A GLOBAL WORLD NEEDS GLOBAL ART, and collaborators **Alison Craighead** and **Jon Thomson** are fast becoming two of the most imaginative artists without borders. As are their creations. Each is a whiplash-inducing study of time, geography, and information. Take *Horizon*, for instance, a major new installation in which images are delivered courtesy of live webcams from every time zone in the world. Projected like cinematic storyboards of the everyday and everywhere, the artists call it a "narrative clock" or "electronic sundial."

"We're very interested in the relationship between global communication and the physicality of the world," Thomson says. "And the idea that we are capable of extending people's vision."

Craighead points to an interesting source of inspiration for their work: *The Whole Earth Catalogue*, a 1960s publication in which founder Stewart Brand presented NASA pictures of our planet for the first time. These images, now iconic, altered people's way of seeing our fragility and our connectivity, eventually leading to today's green movement. While Thomson and Craighead do not claim to be spearheading any cause with their digital canvases, pieces like *Horizon* and *Beacon* — the latter of which uses a railway flap board to project real-time Web searches from around the world — provoke deeply philosophical and modern questions. What is the nature of privacy in a virtual world? Does the onslaught of visual data ironically diminish our ability to see? Can we be amazed anymore by the scope of access afforded to us through technology? And does our ability to be voyeuristic desensitize us to the personal?

The artists call the dispatches from *Beacon* "concrete poetry," and Craighead admits to a surprising sense of human connection when taking in the patterns of information she's noticed as a viewer, such as late-night medical inquiries from those clearly worried about symptoms, end-of-week searches for entertainment



**Jon Thomson** and **Alison Craighead** in Nef Studio.

and diversion, and children looking up standard homework questions when the school bell rings.

The pair's next project wades into the personal/universal binary that much more: With *In A Short Film About War*, Craighead and Thomson will repurpose blogs from soldiers around the world, along with found images on photo-sharing sites that depict the conflicts they describe. Here, the god's-eye view of the world we now have behind our laptops meets the intimate in a way that suggests that even in a brave new world, it is still the bravery of seeking truth in our time that makes art timely.



**Jorge Accame** on the porch of Mansfield Studio in 2005.

# ARGENTINA

"THE MIRROR GAME," is what Argentinean writer **Jorge Accame** calls it, and it's an apt description. He is referring to his series of four books, recently completed, about four invented poets — the poetry of each based on Accame's original verse — who intersect with the author in each book. It's a South American wonderland with a real-life author becoming a character and characters becoming real-life literary figures. "I wonder how many people form one person," Accame says. "Behind the masks of our names there are other possible ones. Jorge Accame is as fictional as his four poets and the apocryphal poets are as real as their author." Accame is even considering writing a capstone anthology of the poets' work that will also include poems by Jorge Accame. This shell game of identity is one that not only honors the multiplicity of contexts our global culture affords us but also serves to multiply representations of those cultures the Information Age can often reduce to fixed impressions. "I do not strongly believe in essentially South American or Argentinean themes," Accame says, "but I believe in good writers, and what is more, in good books that, wherever they are written, touch readers anywhere on the planet."



Above: Artist **Nicola Smith** in Firth Studio. Right: Her painting, *The Tree in Front of the Library* (24" x 20", oil on linen, 2006), inspired by the Peterborough Town Library.



COURTESY IMAGE

## AUSTRALIA

Most artists come to MacDowell for the time and space; many come to be in the company of fellow creators. But in **Nicola Smith's** case, she came close to 10,000 miles for the New Hampshire light. "On arriving in New Hampshire," she says, "I was immediately struck by the soft winter light, and that is what I felt compelled to paint. It was in such stark contrast to the midsummer sun I had left behind in Sydney." Focusing her work on the subtle changes in environments and communities, Smith allowed her canvases to be a time-lapse series of downtown Peterborough. So compelled was she by the Monadnock community and the atmosphere in which it is situated, she would like to return and do a "sister series" of summer paintings when it's winter Down Under.

## MEXICO

FOR MEXICAN FILMMAKER **Natalia Almada**, memory is the wellspring of art. The writer/director of three films exploring various aspects of her cultural heritage and family history — *All Water Has a Perfect Memory*, *Al Otro Lado (The Other Side)*, and *El General* — she makes films not only to explore her roots, but also to preserve and capture the elusive subjectivity of the human experience. "For me, making films is a way of remembering and creating a memory where one is absent or where one is needed for tomorrow."

Her most recent film, the feature-length documentary *El General*, was inspired by audiotapes about her great-grandfather, El General Plutarco Elias Calles, a general in the Mexican revolution who became president of the country in 1924. "The film moves between my grandmother's fractured memories of her father, a contentious figure in Mexico's history, and my present-day wanderings through Mexico City," says Almada, who began working on the film while in residence at MacDowell in 2006. "When I arrived at MacDowell, I felt that I was leaving behind all the chaos that makes it so difficult to hear my own thoughts and the judgments that make it difficult to take risks and believe in my work," she says. Subsequent work on the film — for which she won an Excellence in Directing Award in the documentary competition in January at the 2009 Sundance Film Festival — was completed at the Colony in 2007 and 2008. *El General* is scheduled to be broadcast on the PBS award-winning series *P.O.V.* later this year.

By using the language of film to examine the fabrication of memory and the purposes it serves for an individual, Almada — whose work has been screened at film festivals around the world and at such places as The Museum of Modern Art, the Guggenheim Museum, and



**Natalia Almada** at work on *El General* in Phi Beta Studio.

the Whitney Biennial — has discovered a way to meld the separate but related aspects of her personal and cultural history. "To me, film is a tithe for memory, a cost I gratefully pay in order to actively make sense of the world. It is a way to find a language to express what I see and think. It is a way to question: How are memory and history fabricated? How do I, as a Mexican, understand Mexico today through a historical lens? How do we reconcile the contradictions between our personal family histories and our country's collective memory?"

## THE DAVID AND ROSAMOND PUTNAM INTERNATIONAL TRAVEL FUND

*"I did some of the best work of my life here. There was an air of confidence and support at MacDowell that allowed me to rise to my own best potential."*

— A recent Putnam Transportation Fund recipient

Throughout MacDowell's history, the Colony has been committed to removing financial barriers for artists. Though the Colony charges no residency fees, ongoing expenses and the cost of travel have sometimes proven difficult obstacles for artists accepting a residency — particularly those living overseas.

In 1989, Mr. and Mrs. David F. Putnam, longtime friends and generous benefactors of MacDowell, established an endowed fund to provide financial assistance for international travel to artists. Over the past 20 years, the fund has provided more than \$100,000 and assisted more than 130 artists from 30-plus countries.

In response to growing interest in MacDowell by international artists, Rosamond Putnam and the Putnam Foundation significantly enhanced the transportation fund in 2007. Today, approximately 10 Fellows receive grants each year to offset the cost of traveling to and from Peterborough. Requests for travel grants and other financial assistance are made after artists have been accepted for a MacDowell residency.

Recipients of the Putnams' generosity have enhanced the diverse Colony community through conversation, inspiration, and collaboration across borders. With their involvement, MacDowell remains committed to being a vibrant center for global creativity.

While globe-trotting to interview MacDowell Fellows, we came across British writer **Jeremy Gavron** and Israeli novelist **Assaf Gavron**, cousins who fielded their own story of internationalism: artistic collaboration by way of a soccer — or rather, football — field.

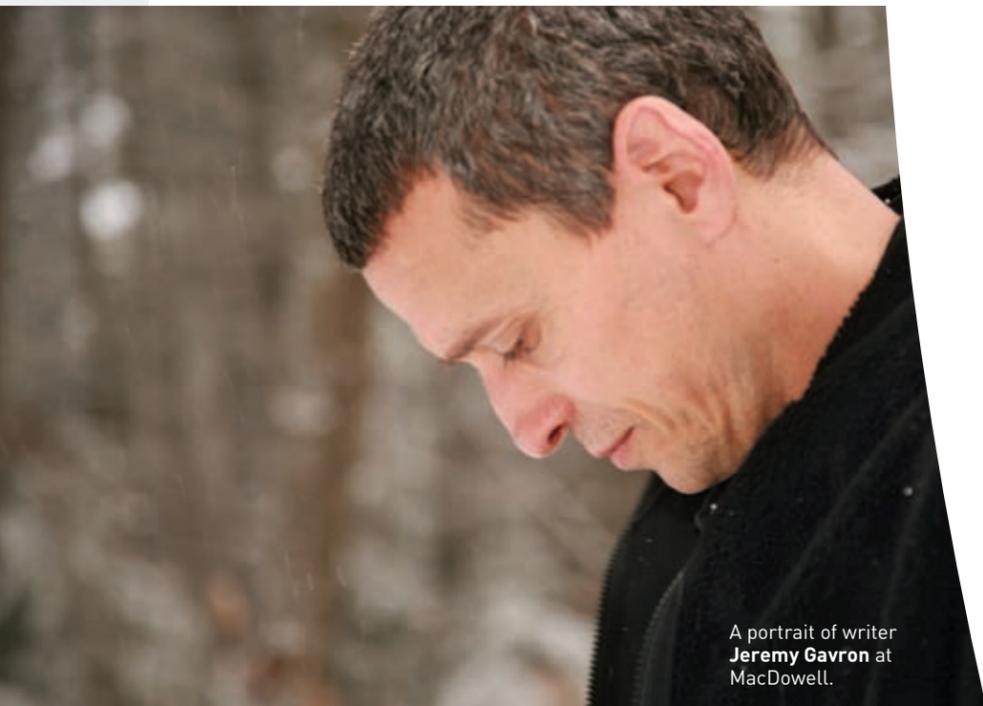
## A LEAGUE OF THEIR OWN

BY JEREMY GAVRON

IT WAS MY COUSIN Assaf, who got me involved in the England Writers' soccer team. Our fathers are brothers: His went to Israel and he grew up writing in Hebrew with the Middle East as his fictional hinterland; mine stayed in England and I have Shakespeare, London, and English to draw on. Assaf had been asked to bring an Israeli Writers' soccer team to Germany and in return, he was organizing a tournament in Israel to which the England team was invited. He suggested it would be fun if I played, too. I contacted the England team and went along for a trial (a kick about in Regent's Park with coats for goals), and a few months later I was part of the 16-man squad of novelists, poets, and nonfiction writers traveling out to Tel Aviv.

The Writers' League of International Writers' Soccer was started by the Italian novelist Alessandro Baricco, the author of *Silk*, and the Hungarian writer Peter Zilahy, in 2005. Since then there have been a couple of "World Cups" and various smaller tournaments involving Italy, Hungary, Germany, Denmark, Sweden, Norway, Austria, Slovenia, Switzerland, Israel, and England. Some countries take it more seriously than others. The Germans have a generous budget from their National Football Association, proper training facilities, and a fierce rivalry for places in the squad. The English team is more laid-back, though one novelist famously withdrew when he realized he'd be playing alongside a writer who had given him a bad review.

In Israel, we were put up in a hotel on the beach and the matches were played in stadiums with officials provided by the Israel Football Association. Lined up for the national anthems in an England outfit, it was as if my boyhood dreams had come true. True, the soccer may have been more park than international class



A portrait of writer **Jeremy Gavron** at MacDowell.

but then the games were really only precursors for the post-match literary and intellectual exchanges, by which I don't only mean drinking large quantities of beer together. One night we all went to an Arab restaurant in the Old Port; the next we had readings in the bar of a theatre. Fifty or so writers from different countries who, in normal circumstances, might never have met had come together to talk and share ideas in convivial surroundings. Not so different from evenings at The MacDowell Colony, come to think of it. Next up is Norway in Lillehammer at the end of May. I'll be practicing my ball skills and reading up on Ibsen.

*Jeremy Gavron is the author of King Leopold's Dream, a New York Times Notable Book of the Year, and three novels: Moon; The Book of Israel, which won the Encore Award; and An Acre of Barren Ground, which could be (but isn't) about his long-suffering support for the real England soccer team. CrocAttack, Assaf Gavron's first novel to be translated into English, will be published in the U.S. by HarperCollins in February of 2010.*



## Ice Breaker

BY DAVID MACY, RESIDENT DIRECTOR

With the winter snow having melted and the massive deadfall of downed limbs still being hauled away, the Colony has once again been reminded of the powerful ice storm that hit on December 11, 2008. That night, countless trees were damaged and the electrical grid was brought down across the state of New Hampshire. More than 150 utility crews from across the country worked around the clock for more than two weeks to repair hundreds of snapped utility poles and felled power lines.

On the night of the storm, Fellows retreated to their studios and bedrooms, hoping the heat and electricity that had already been cut off would be back before sunrise. In the wee hours, maintenance foreman John Sieswerda responded to a staticky cell phone call from writer **Wendy Lee** in New Jersey Studio, who had heard a tree crash on the roof. It took Sieswerda and assistant foreman Jamie Sargent more than an hour to reach her; when they did, the truck's headlights revealed two maples across the roof and another pair that had missed the building by inches. After giving Wendy a ride to Eaves, John and Jamie were astounded to see a 15-foot pine tree snap and land squarely on the roof of composer **Alexandra Gardner's** car, which was later declared a total loss.

The studios and dormitories remained dark for a total of eight days, but thanks to a generator installed during the recent renovation, power was available at Colony Hall, keeping the building warm, the coffee hot, and the kitchen humming. Several artists cut their residencies short, while others delayed their arrival. For those who remained, Colony Hall served as dining hall, recreation room, library, and makeshift studio.

In spite of the challenges, the kitchen, housekeeping, and maintenance staffs demonstrated a rare degree of generosity and quick thinking. When the artists were called back from their brief exile, the power of creativity once again lit up the studios.



ALEXANDRA GARDNER (2)



## VISIT US ONLINE!

MacDowell launched a new Web site in April, and we invite you to check in to sign up for our e-News and mailing list, read about recent news, learn about upcoming events and the latest programs offered to the community, and much more. If you're a Fellow, you can also add your Web site as a link from ours. Over the past six years (since our last launch), MacDowell's Web site had grown to more than 300 pages, and we felt it was time for a spring cleaning. We hope you find this new version streamlined, informative, and intuitive. You can send any suggestions to [webmaster@macdowellcolony.org](mailto:webmaster@macdowellcolony.org). And check back often, as we update the site quarterly!

## A Birthday Tribute

On Monday, March 16, 2009, approximately 40 guests gathered at the midtown Manhattan restaurant Rouge Tomate (former home of New York's storied Copacabana nightclub) to pay tribute to one of the Colony's longest serving board members and one of its greatest champions and Fellows: **Bill Banks**. At this celebration in honor of Banks's birthday, Colony Chairman Robert MacNeil welcomed the crowd, which came together to honor Banks for his invaluable and inexhaustible service. There were toasts and accolades given by acquaintances such as Varujan Boghosian, Mary Carswell, Sandy Cortesi, Tom Putnam, Charles Wadsworth, and Carter Wiseman. After dinner, an album, which contained notes of heartfelt reminiscences, original artwork, poetry, and well-wishes from colleagues and friends, was presented to Banks by Executive Director Cheryl Young.

## NEW FACES



**Britton Matthews**  
DEVELOPMENT ASSISTANT



**Dean Klingler**  
EVENTS ASSISTANT



Filmmakers **Ryan Fleck** and **Anna Boden** working on the porch of Barnard Studio in 2008.

## AMPAS Brings New Focus on Film

Recognizing the key role artist residencies play in the development of film projects, MacDowell has launched its Filmmakers Initiative, anchored by an ongoing partnership with the Foundation of the Academy of Motion Picture Arts and Sciences. The Academy, the world's preeminent film organization, has awarded the Colony two generous grants, most recently for \$10,000 in 2008, to support MacDowell's filmmaker residency program.

The Filmmakers Initiative is designed to promote residency opportunities to filmmakers and to attract more dedicated support for one of the Colony's fastest growing disciplines. Annual residencies in film have quadrupled over the past decade, increasing by more than half since 2003. So, too, have the films connected to MacDowell Fellows.

Last year brought the premiere of *Married Life* by **Ira Sachs**, as well as two Academy Award nominations for **Tamara Jenkins's** film *The Savages*, starring Laura Linney and Philip Seymour Hoffman. Earlier this year, *Sugar* was released by the filmmaking team of **Anna Boden** and **Ryan Fleck**, who also directed the 2006 box-office hit *Half Nelson*. And the Peter Jackson-scripted and -directed adaptation of **Alice Sebold's** best-selling novel, *The Lovely Bones*, is scheduled for a December, 2009 release.

Boden, who was most recently in residence with Fleck in 2008, describes the MacDowell experience: "To have the freshness of looking at new work, and also having fresh ears to talk to about what I was working on, was invaluable."

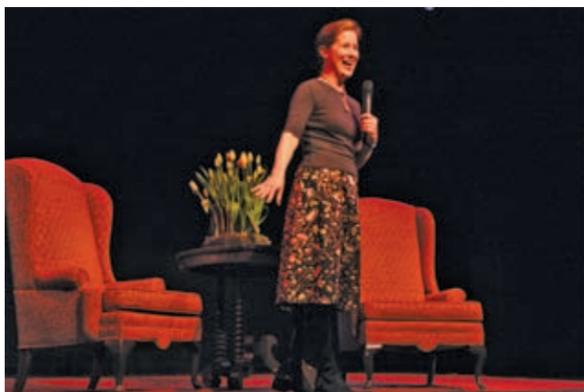
Filmmakers have been involved in this kind of interaction at the Colony since 1971, when MacDowell became one of the first residency programs to recognize filmmaking as a separate discipline. Since then, more than 240 directors, screenwriters, and cinematographers have worked at the Colony, including **Michael Almereyda**, **L.M. Kit Carson**, **Aviva Kempner**, **Jennie Livingston**, **Anne Makepeace**, **Joshua Marston**, **David Petersen**, and **Jessica Yu**.

The Academy of Motion Picture Arts and Sciences has a membership of more than 6,000 of the most accomplished men and women working in cinema. Although best known for its annual Oscar telecast, the Academy is involved in a wide array of activities, providing more than one million dollars annually to film festivals, arts organizations, and educational programs.

For more information about supporting the Filmmakers Initiative at MacDowell, please contact the Development Office at 212-535-9690 or [development@macdowellcolony.org](mailto:development@macdowellcolony.org).

## ELEGANT PROSE

On March 6, 2009, Colony Fellow **Ann Patchett** entertained 165 MacDowell friends and artists at the Peterborough Players theatre. Patchett is the author of the critically acclaimed novels *Bel Canto* and *Run*, and the much lauded nonfiction work about her friendship with Colony Fellow **Lucy Grealy**, *Truth & Beauty*. The evening began with a book signing and a wine reception with hors d'oeuvres provided by the New Hampshire Benefit committee. The program featured a lively presentation by Patchett, who read the opening pages from her forthcoming work of fiction for the first time. An engaging question-and-answer session followed before guests proceeded to Colony Hall for a special dinner with Patchett and artists-in-residence. Special thanks to the New Hampshire Benefit committee, led by **Monica Lehner** and **Sarah Garland-Hoch**, for its tireless efforts.



Writer **Ann Patchett** shares anecdotes with the audience at the 2009 New Hampshire Benefit.



Left to right: MacDowell Chairman Robert MacNeil, honoree Jane Alexander, and actor James Earl Jones.

## MacDowell Shines at the National Benefit in New York

In early December, 350 guests celebrated the Colony on the 52nd floor of 7 World Trade Center in downtown Manhattan. With New York City as a glittering 360-degree backdrop, MacDowell honored longtime board member and tireless advocate for the arts Jane Alexander. MacDowell Chairman Robert MacNeil served as master of ceremonies for the star-studded evening of great performances, which included master puppeteer **Basil Twist**, who transfixed the audience with his work. Composer **Meredith Monk** performed a haunting and beautiful selection of her music with vocalist Katie Geissinger, while writer **Rick Moody** and the band One Ring Zero presented a selection from the band's *The Author Project*. In addition, quintessential New Yorker Eli Wallach introduced **Joshua Marston's** short film contribution to *New York, I Love You* (which is slated for a 2009 release), and acclaimed actor Sam Waterston read a selection from **Nam Le's** story collection *The Boat*. The highlight of the evening was a wonderful tribute to Jane Alexander by actor James Earl Jones, her friend and costar in both the stage and screen adaptations of *The Great White Hope*. Projected works by visual artists **Lilian Garcia-Roig** and **Diana Horowitz** were also on view.

Very special thanks go to benefit cochairs, Robert and Stephanie Olmsted. MacDowell also thanks Ruth M. Feder and Helen S. Tucker, as well as all the honorary chairs for this event: Jenny Holzer, Tina Howe, Ellsworth Kelly, Cynthia Nixon, I.M. Pei, Martin Puryear, Robert Redford, and Steve Reich. MacDowell greatly appreciates the generosity of lead corporate sponsors Deutsche Bank Private Wealth Management, Random House/Bertelsmann, and Silverstein Properties. The New York Benefit raised \$435,000 to help support more than 250 Fellowships at MacDowell in 2009.

## Kiki Smith Named 50th Medalist



ELLEN LABENSKI, COURTESY PACEWILDENSTEIN, NEW YORK

MacDowell will present its 50th Edward MacDowell Medal this year to visual artist Kiki Smith. The MacDowell Medal is awarded annually to an individual who has made an outstanding contribution to his/her field and this year marks a half-century of recognizing pivotal artists. Novelist, critic, and Colony Fellow **Lynne Tillman** will be the 2009 Medal Day speaker.

Called a "leading figure among artists addressing the philosophical, social, and spiritual aspects of human nature," Kiki Smith has incorporated sculpture, printmaking, installation, and drawing. Her body of work has covered an equally diverse array of subjects, from the human body and domesticity, to classical mythology and folktales. She is widely credited for treating the female form with extraordinary honesty and vulnerability.

Born in 1954 in Nuremberg, Germany, Smith grew up in New Jersey. In 1976, she moved to New York and supported herself as a cook, an electrician, and a factory airbrusher before joining Collaborative Projects (Colab), a cooperative artist group that launched a new aesthetic, one poised against the abstract art of the 1970s. Colab marked a return to representation while aiming for an approach to art making that emphasized accessibility to a wide public and artistic collaboration. It was during this period, which lasted until the late 1980s, that Smith developed her versatility and groundbreaking themes related to feminism, spirituality, and such social issues as child abuse. Exhibiting with PaceWildenstein Gallery since 1994, Smith's work has been shown in 150 solo exhibitions at such venues as the Solomon R. Guggenheim Museum, the Smithsonian, and the Whitney Museum of American Art.

In naming Smith as the 50th Medalist, Joan Simon, writer, curator-at-large at the Whitney, and chairman of this year's selection committee, said, "The MacDowell Colony is a haven for artistic innovation and a catalyst for conversation and camaraderie among the many interested in the arts. In selecting this year's Medalist, the committee shared these goals, and together with the Colony, we celebrate Kiki Smith for her vibrant, diverse contributions in many mediums. Over her long career, now in its third decade, she has reinvented the medium of drawing as a vehicle for reflection on gender and violence and has taken it from the personal to the political. Her extraordinary interest in craft brings together the heritage of surrealism with the medium of sculpture and installation. Her reach across media has been revelatory."

Smith is the 14th Medalist in visual art, following such luminaries as Alexander Calder, Edward Hopper, Louise Nevelson, Isamu Noguchi, and Louise Bourgeois. The Colony has provided Fellowships to more than 1,700 visual artists, including **Benny Andrews**, **Milton Avery**, **Janet Fish**, **Faith Ringgold**, and **Eve Sussman**. These visual arts Fellows join more than 6,500 artists from all disciplines who have worked at MacDowell.

### JOIN US FOR THE 50TH MEDAL DAY ON AUGUST 9TH!

Free and open to the public with new programming for families with kids ages 7-13.

**12:15 p.m.** Edward MacDowell Medal award ceremony

**1:15 p.m.** Picnic lunch on the grounds near Colony Hall

**2:00-5:00 p.m.** Open studios with artists-in-residence and family program

## MacDowell in the Schools

**11.6.08**

Interdisciplinary artist **Robin Mandel** shared his work with 10 ConVal High School art club students, who visited him in Heinz Studio.

**11.10.08**

Playwright **Kathleen Tolan** visited ConVal High School's senior philosophy class, where she talked about strategies of playwriting and elements of drama. She also read an excerpt from her play *Memory House*.

**11.13.08**

Poet **Hannah Poston** guided eighth-graders at South Meadow School through the process of writing an original poem.

**11.13.08**

Filmmaker **Jo Dery** hosted students from the Sharon Arts Center's Art Access program in Mixer Studio, where she helped them create a short animated film.

**12.3.08**

Writer **Ilana Ozernoy** engaged students at ConVal High School in a conversation about writing for a living and the experience of being a journalist.

**4.2.09**

Visual artist/photographer **Philip Van Keuren** shared his work with ConVal High School art students in Nef Studio.

## MacDowell Downtown

**4.3.09**

Landscape architect **Chip Sullivan** shared some of his artistic garden designs and talked about the process of creativity.

**5.1.09**

Filmmaker **Meredith Holch** screened her animated shorts and talked about the animation process.

# Fellowships



Clockwise from top left: visual artist **Jinnie Seo**, visual artist **Kirk Stoller**, poet **Gregory Pardlo**, writer **Nina Siegal**, architect **Richard Griswold**, and photographer **Maria Levitsky**.

From November of 2008 through April of 2009, The MacDowell Colony welcomed a total of 131 artists from 29 states and seven countries. This group included 53 writers, 20 visual artists, 19 artists working in theatre, 18 composers, eight interdisciplinary artists, seven filmmakers, and six architects.

- |   |  |  |  |
|---|--|--|--|
| LAUREN ACAMPORA, <i>writer</i><br>Brooklyn, NY                        | BRIAN FOLKINS-AMADOR, <i>composer</i><br>Cambridge, MA         | WENDY LEE, <i>writer</i><br>Astoria, NY  | EMILY RABOTEAU, <i>writer</i><br>New York, NY                    |
| LIZ DUFFY ADAMS, <i>theatre</i><br>New York, NY                       | CORRIE FRANCIS, <i>filmmaker</i><br>Lake Tahoe, CA             | MARIA LEVITSKY, <i>visual artist</i><br>Brooklyn, NY                           | MARY RUEFLE, <i>writer</i><br>Bennington, VT                     |
| NATALIA ALMADA, <i>filmmaker</i><br>Mexico City, MEXICO               | ALEXANDRA GARDNER, <i>composer</i><br>Washington, DC           | TOM LOPEZ, <i>composer</i><br>Oberlin, OH                                      | HARRIET SALMON, <i>visual artist</i><br>Brooklyn, NY             |
| MICHAEL ALMEREYDA, <i>filmmaker</i><br>New York, NY                   | ASSAF GAVRON, <i>writer</i><br>Tel Aviv, ISRAEL                | KELLY LUCE, <i>writer</i><br>Woodside, CA                                      | RYAN SCHROEDER, <i>visual artist</i><br>Brooklyn, NY             |
| MICHAEL ATTIAS, <i>composer</i><br>New York, NY                       | JOSEPH GOODRICH, <i>theatre</i><br>Point Pleasant, PA          | DONALD LYSTRA, <i>writer</i><br>Ann Arbor, MI                                  | BERT SEAGER, <i>composer</i><br>Brighton, MA                     |
| ANTHONY BARILLA, <i>interdisciplinary artist</i><br>Mitrovice, KOSOVO | JOHN GRADE, <i>visual artist</i><br>Seattle, WA                | THESSIA MACHADO, <i>interdisciplinary artist</i><br>New York, NY               | ALICE SEBOLD, <i>writer</i><br>San Francisco, CA                 |
| ELISABETH BENJAMIN, <i>writer</i><br>Bixby, OK                        | RICHARD GRISWOLD, <i>architect</i><br>Boston, MA               | PAUL MALLAMO, <i>writer</i><br>Basehor, KS                                     | JINNIE SEO, <i>visual artist</i><br>Seoul, SOUTH KOREA           |
| MEGAN BIDDLE, <i>visual artist</i><br>Croton-on-Hudson, NY            | LISA GUTKIN, <i>composer</i><br>New York, NY                   | ROBIN MANDEL, <i>interdisciplinary artist</i><br>Waterville, ME                | DAVID SHANKS, <i>architect</i><br>Boston, MA                     |
| AMY BLOOM, <i>writer</i><br>Durham, CT                                | ADAM GWON, <i>composer</i><br>New York, NY                     | ELEANOR MARGOLIES, <i>writer</i><br>London, ENGLAND                            | ERIN SHIRREFF, <i>visual artist</i><br>Brooklyn, NY              |
| JONATHAN BLUNK, <i>writer</i><br>Crompond, NY                         | ALEX HALBERSTADT, <i>writer</i><br>Brooklyn, NY                | JOSHUA MARSTON, <i>filmmaker</i><br>New York, NY                               | JEN SHYU, <i>composer</i><br>Bronx, NY                           |
| ELIZABETH BOULTS, <i>architect</i><br>Berkeley, CA                    | SARAH HAMMOND, <i>theatre</i><br>New York, NY                  | ZIBUOKLE MARTINAITYTE, <i>composer</i><br>San Francisco, CA                    | NINA SIEGAL, <i>writer</i><br>Amsterdam, NETHERLANDS             |
| BILL BROWN, <i>filmmaker</i><br>Lubbock, TX                           | TRISH HARNETIAUX, <i>theatre</i><br>Brooklyn, NY               | MANUEL LUIS MARTINEZ, <i>writer</i><br>Worthington, OH                         | JEFFREY THOMAS SKINNER, <i>writer</i><br>Prospect, KY            |
| JANE BROX, <i>writer</i><br>Brunswick, ME                             | JOEL HARRISON, <i>composer</i><br>New York, NY                 | ROSEMARY MCGUIRE, <i>writer</i><br>Cordova, AK                                 | RALPH SNEEDEN, <i>writer</i><br>Exeter, NH                       |
| ALAN BURDICK, <i>writer</i><br>Hastings-on-Hudson, NY                 | JOHN HASKELL, <i>writer</i><br>Brooklyn, NY                    | CASSANDRA MEDLEY, <i>theatre</i><br>New York, NY                               | SUZANNE SNIDER, <i>writer</i><br>Brooklyn, NY                    |
| SANDRA BURNS, <i>visual artist</i><br>New Haven, CT                   | DAVID HELLERSTEIN, <i>writer</i><br>Larchmont, NY              | FRANK MEUSCHKE, <i>visual artist</i><br>Brooklyn, NY                           | ANDREW SOLOMON, <i>writer</i><br>New York, NY                    |
| MAUD CASEY, <i>writer</i><br>Washington, DC                           | CORY HINKLE, <i>theatre</i><br>Minneapolis, MN                 | GABRIELA MONROY, <i>interdisciplinary artist</i><br>Colonia Cuauhtemoc, MEXICO | JEFFREY STANEK, <i>composer</i><br>Madison, WI                   |
| KATIE CHASE, <i>writer</i><br>Iowa City, IA                           | JOHN JAHNKE, <i>theatre</i><br>New York, NY                    | HONOR MOORE, <i>writer</i><br>New York, NY                                     | JESSICA STERN, <i>writer</i><br>Boston, MA                       |
| CAROLYN CHUTE, <i>writer</i><br>Porter, ME                            | SIMEN JOHAN, <i>visual artist</i><br>New York, NY              | DAVID MORRIS, <i>writer</i><br>Portland, OR                                    | KIRK STOLLER, <i>visual artist</i><br>San Francisco, CA          |
| JAN CLAUSEN, <i>writer</i><br>Brooklyn, NY                            | TIM JOHNSTON, <i>writer</i><br>Iowa City, IA                   | KESTUTIS NAKAS, <i>theatre</i><br>Chicago, IL                                  | BEN STROUD, <i>writer</i><br>Ann Arbor, MI                       |
| DORINDA CLIFTON, <i>writer</i><br>Brownsville, OR                     | ARTHUR JONES, <i>filmmaker</i><br>Brooklyn, NY                 | JOAN NATHAN, <i>writer</i><br>Washington, DC                                   | CHIP SULLIVAN, <i>architect</i><br>Berkeley, CA                  |
| KENNETH COLLINS, <i>theatre</i><br>Sunnyside, NY                      | RANDETT JORDAN, <i>writer</i><br>Roxbury, NY                   | JONATHAN NEWMAN, <i>composer</i><br>New York, NY                               | LULU SYLBERT, <i>writer</i><br>Brooklyn, NY                      |
| C. RYDER COOLEY, <i>interdisciplinary artist</i><br>Chatham, NY       | ROZALIA JOVANOVIC, <i>writer</i><br>New York, NY               | JASON NODLER, <i>interdisciplinary artist</i><br>Houston, TX                   | DANIEL TALBOT, <i>visual artist</i><br>Providence, RI            |
| WILLIAM CORDOVA, <i>visual artist</i><br>Lake Worth, FL               | SUSAN KANDER, <i>composer</i><br>New York, NY                  | COLLIER NOGUES, <i>writer</i><br>Portland, OR                                  | KATHLEEN TOLAN, <i>theatre</i><br>Brooklyn, NY                   |
| KARA LEE CORTHON, <i>theatre</i><br>New York, NY                      | STEPHEN KARAM, <i>theatre</i><br>New York, NY                  | SEUNG-AH OH, <i>composer</i><br>The Hague, NETHERLANDS                         | LETITIA TRENT, <i>writer</i><br>Brattleboro, VT                  |
| PATRICIO DA SILVA, <i>composer</i><br>Altadena, CA                    | KARINNE KEITHLEY, <i>theatre</i><br>Brooklyn, NY               | SIBYL O'MALLEY, <i>theatre</i><br>Los Angeles, CA                              | DAMIAN VAN DENBURGH, <i>writer</i><br>New York, NY               |
| GORDON DAHLQUIST, <i>theatre</i><br>New York, NY                      | SUK-JUN KIM, <i>composer</i><br>Gainesville, FL                | KAREN OSTROM, <i>interdisciplinary artist</i><br>Brooklyn, NY                  | PHILIP VAN KEUREN, <i>visual artist</i><br>Dallas, TX            |
| JO DERY, <i>filmmaker</i><br>Providence, RI                           | ROGER KING, <i>writer</i><br>Leverett, MA                      | ILANA OZERNOY, <i>writer</i><br>Fairfax, VA                                    | JASON VAN NEST, <i>architect</i><br>New York, NY                 |
| EMILY DEVOTI, <i>theatre</i><br>Brooklyn, NY                          | ANDREA KLEINE, <i>interdisciplinary artist</i><br>New York, NY | GREGORY PARDLO, <i>writer</i><br>Brooklyn, NY                                  | ARLENE WEINER, <i>writer</i><br>Pittsburgh, PA                   |
| JILL DOWNEN, <i>visual artist</i><br>St. Louis, MO                    | KRISTA KNIGHT, <i>theatre</i><br>La Jolla, CA                  | J.J. PENNA, <i>writer</i><br>Princeton, NJ                                     | KIM WRIGHT, <i>writer</i><br>Charlotte, NC                       |
| KEVIN DOYLE, <i>theatre</i><br>Brooklyn, NY                           | JOEL KYACK, <i>visual artist</i><br>Robesonia, PA              | HANNAH POSTON, <i>writer</i><br>Portland, OR                                   | LAUREN YEE, <i>theatre</i><br>San Francisco, CA                  |
| THOMAS DOYLE, <i>visual artist</i><br>Brooklyn, NY                    | JESSICA LAMB-SHAPIRO, <i>writer</i><br>New York, NY            | DAVID PRESSGROVE, <i>architect</i><br>Brandon, MS                              | MAEUNG GYUN YOU, <i>visual artist</i><br>Busan City, SOUTH KOREA |
| MAGGIE DUBRIS, <i>composer</i><br>New York, NY                        | VICTOR LAVALLE, <i>writer</i><br>Brooklyn, NY                  | BOBBY PREVITE, <i>composer</i><br>New York, NY                                 | CYNTHIA ZARIN, <i>writer</i><br>New York, NY                     |
| SARAH FITZSIMONS, <i>visual artist</i><br>Euclid, OH                  | ADRIAN LEBLANC, <i>writer</i><br>New York, NY                  |  |  |

# MacDowell

FREEDOM TO CREATE

The MacDowell Colony awards Fellowships to artists of exceptional talent, providing time, space, and an inspiring environment in which to do creative work. The Colony was founded in 1907 by composer Edward MacDowell and Marian MacDowell, his wife. Fellows receive room, board, and exclusive use of a studio. The sole criterion for acceptance is talent, as determined by a panel representing the discipline of the applicant. The MacDowell Colony was awarded the National Medal of Arts in 1997 for "nurturing and inspiring many of this century's finest artists." Applications are available on our Web site: [www.macdowellcolony.org](http://www.macdowellcolony.org).

**Chairman:** Robert MacNeil  
**President:** Carter Wiseman  
**Executive Director:** Cheryl A. Young  
**Resident Director:** David Macy

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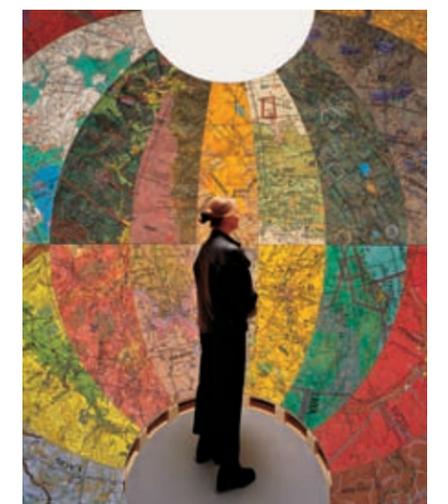
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The names of MacDowell Fellows are noted in **bold** throughout this newsletter.

## On the Cover...



*Targets*, acrylic on canvas on wood, 108" diameter, 2000, by **Joyce Kozloff**. Courtesy of DC Moore Gallery, New York.

The Colony is grateful for the generous support of the following organizations:

