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News

Manning Joins Board

Scott Manning has been named a member of the Colony's board of directors. Bringing 25-plus years of public relations and event planning experience, Manning has worked with a variety of high-profile clients, including Houghton Mifflin, Henry Holt, Waldenbooks, Avon Books, *Family Circle* magazine, the National Multiple Sclerosis Society, and former first lady Barbara Bush. As vice president and director of publicity at William Morrow & Company, Manning oversaw public relations efforts on more than 250 books per year. Since 1995, he has been handling publicity efforts for Grove/Atlantic Publishers on behalf of a number of its major authors, including P.J. O'Rourke, Norman Mailer, and Mark Bowden. An active volunteer on the Colony's New Hampshire benefit committee since its inception in 2003, Manning has also been advising on event and public relations planning for the Colony's upcoming Centennial.



COURTESY PHOTO



ARCHIVAL PHOTO

Marian MacDowell Biography in Progress

Robin Rausch, a senior music specialist at the Library of Congress, is writing a full-length biography on the legacy of Marian MacDowell. Rausch recently received funds for this project in the form of a 2006 Dena Epstein Award from the Music Library Association for archival and library research in American music. She used the grant to travel to Boston to perform research at the archives of the Boston Public Library and the Schlesinger Library at Radcliffe College. Her research will also involve work at several other archives, including the extensive MacDowell collection at the Library of Congress.

Top: Scott Manning
Left: Marian MacDowell

Stay Connected!

MacDowell has more than one way to address the needs of artists post-residency. Have a reading scheduled, an opening, or a concert premiere? Add it to our online calendar. Want to sublet your apartment or find an apartment? Need a ride to Peterborough? Add listings to the MacDowell Blackboard, a forum to exchange information on housing, items for sale, and more. Don't forget to stay in touch with us by subscribing to our e-News service, which sends a monthly bulletin about MacDowell news you'll want to know about. All of these services are simple and easy — log on today at www.macdowellcolony.org.

Poetry Contest to Honor Putnam and MacDowell

David Putnam, whose family's long affiliation with MacDowell's board of directors began in 1969, will be honored for his dedication to building community in the form of poetry. Tricinium, a nonprofit organization emphasizing civic engagement through the arts, will conduct a poetry contest to find the work that best celebrates community or evokes how individuals can inspire community. The first-prize winner of the contest, which is timed with The MacDowell Colony's Centennial celebration, will receive \$1,000. The top three poems will be set to music by Colony Fellow composer **Larry Siegel**, and will be performed at an event in October of 2007 at the Peterborough Players. For more information and guidelines, please log on to www.tricinium.com.



ALICE ATTIE

Colony Fellow photographer Alice Attie's *Girl in Tomato Plants*.

A Call for Images

As MacDowell prepares to catalogue its photographic archive, it hopes to enrich its historical contents with images by and from Colony Fellows. Specifically, we are hoping for digital imagery of either the Colony itself — including the environs, artists-in-residence, or artists at work — or actual work by artists of any discipline. Imagery with a resolution of 300 dpi and scanned at 5x7 is ideal. For more information or to send imagery, please e-mail media@macdowellcolony.org. Thank you!

Four Artists Chosen for 2006 Alpert/MacDowell Fellowship

Four artists recommended by the Alpert Award panels were selected as recipients of the second annual Alpert/MacDowell Fellowship. Interdisciplinary artists **Ananya Chatterjea** and **Gaelen Hanson**, film/video artist **Vicky Funari**, and theatre artist **Melanie Marnich** were each offered a 2006 residency at MacDowell after being recommended by the Alpert Award panels and reviewed by the Colony's standard admissions process. The Alpert/MacDowell Fellowship is a three-year pilot program aimed at increasing applications in the disciplines of film/video, theatre, and interdisciplinary arts, and boosting awareness of the Colony in California and across the nation.

LETTER FROM THE DIRECTOR

On Message



ONE OF THE GREAT CHALLENGES OF OUR JOB HERE AT MACDOWELL IS EXPLAINING WHAT WE DO AND WHY. IN 2007, WE WILL HAVE THE PERFECT OPPORTUNITY THROUGH OUR CENTENNIAL CELEBRATION TO TELL OUR STORY. THE BOARD OF DIRECTORS, WHICH IS NORMALLY RESERVED IN ITS ACTIONS, AND THE STAFF, WHICH NORMALLY GOES QUIETLY ABOUT ITS WORK, WILL BE PUTTING ON THEIR DANCING SHOES.

This redesigned newsletter in its open format signals the clarity with which we hope to convey what is happening in the studios and the latest news from artists. This is editor Brendan Tapley's 10th issue. He has transformed the content in the past five years by adding features, wonderful images, and giving voice to artists through his interviews. Our Web site is now 500 pages deep and contains a wide array of information. Our online calendar is filling up with announcements of artists presenting their work. Through technology we are making use of every possible avenue of communication. We are in better touch with artists, our supporters, and the public.

In this issue you will also find the wonderful speeches given by Virginia Barber and writer Alice Munro on the occasion of Medal Day. As part of this annual tradition, MacDowell and its artists-in-residence open the Colony's studios to the public. What we do and why is felt by each person while in the audience and while walking the grounds. The message is: Art is not distant, it is within reach. People who attend Medal Day renew their appreciation for what art does for each of us in our daily lives.

I think Mrs. MacDowell would be very pleased to see the vitality and ongoing resonance of the Colony's mission as seen through these pages of the newsletter. We hope you enjoy reading the preview of the Centennial celebration. Get ready to put on your dancing shoes.

Cheryl A. Young
Executive Director

A Gift for MacDowell

When The MacDowell Colony was founded in 1907 by American composer Edward MacDowell and his wife, Marian, a pianist, it was an experiment without precedent in America. The MacDowells' dream was to establish a community on their property in Peterborough, New Hampshire, where creative artists of all disciplines could work in an ideal place in the stimulating company of their peers.



Sculptor Miggy Buck in Heinz Studio.

As writer **Lewis Hyde**, an eight-time Colony Fellow, has noted, "the Colony is truly designed for the labor of art. Because of it, artists — for decades past and for decades to come — have left and will leave behind them something more nourishing than a hill of sand and gravel, something which will survive in the world." The 6,000 artists who have worked at MacDowell during the past century have made an extraordinary collective contribution to our culture, creating an enduring legacy of works that has been published, performed, and exhibited around the world, touching the lives of countless people.

As MacDowell celebrates its Centennial during the coming year with a nationwide program of events honoring the vision of its founders, its mission, and its artists, we are also looking forward to the Colony's second century by strengthening MacDowell's support for individual artists, collaborative work, and the new art forms of the future. By making a gift to The MacDowell Colony, you can help support the creative work of more than 250 exceptionally talented artists who will be awarded Fellowships in 2007. A gift envelope is enclosed in this newsletter. You may also visit our Web site at www.macdowellcolony.org to make a secure donation online, or contact Maureen McMahon at 212-535-9690 for further information. Please make a gift today to ensure that the magic happening every day at MacDowell will continue into the Colony's second century.

Events

Save the Date

Saturday, January 27, 2007

HEARD FRESH: WORDS AND MUSIC
The New Hampshire Benefit for The MacDowell Colony

6:00 p.m. Cocktails and Silent Auction
7:00 p.m. Dinner and Program

A fascinating aspect of the residency experience at The MacDowell Colony is the community of creative artists of many disciplines who come together, learn from one another's work, and sometimes collaborate on new work during and after their residencies. Launching MacDowell's 2007 nationwide Centennial celebration in the Colony's home state, the 2007 New Hampshire benefit will feature the work of two Colony Fellows who embarked upon just such a collaboration at the Colony last winter.

GRAMMY-nominated composer and pianist **Fred Hersch** is considered one of the most prominent jazz artists in the world today. He has recorded more than two dozen albums as a solo artist or bandleader, has co-led another 20 sessions, and has appeared as a sideman or featured soloist on some 80 additional recordings. In February, 2006, Palmetto Records released *Fred Hersch in Amsterdam: Live at the Bimhuis*, a solo CD that led to Hersch becoming the first pianist in the 70-year history of the Village Vanguard to play an entire week solo.



Mary Jo Salter and Fred Hersch at work on their collaboration.

Mary Jo Salter is the author of five collections of poems: *Henry Purcell in Japan* (1985), *Unfinished Painting* (1989), *Sunday Skaters* (1994), *A Kiss in Space* (1999), and *Open Shutters* (2003), in addition to a play, *Falling Bodies*, and a children's book, *The Moon Comes Home* (1989). She is co-editor of *The Norton Anthology of Poetry*, and a lyricist who has worked on collaborative projects with composers Fred Hersch and Allen Bonde. She is currently the Emily Dickinson Senior Lecturer in the Humanities at Mount Holyoke College.

Hersch and Salter will present an exciting program, including selections from their collaborative work as well as individual compositions. They will also discuss the collaborative process with audience members.

To request an invitation for the 2007 New Hampshire benefit, Heard Fresh: Words and Music, please e-mail development@macdowellcolony.org or call Elena Quevedo at 212-535-9690.

New Faces



Cheryl Carlson
HOUSEKEEPER



Winnie McCormack
HOUSEKEEPER



Jason Ng
ASSISTANT TO THE
EXECUTIVE DIRECTOR



Elena Quevedo
DEVELOPMENT ASSOCIATE

Outreach

MacDowell Downtown

For the fifth year in a row, the Colony continues to facilitate interaction between its artists-in-residence and the local community by hosting artist presentations of varying formats on the first Friday of each month from September to May. The following programs are from September, October, and November.

9.1.06

Film/video artist **Eric Saks** presented excerpts of his video work exploring the impact of technology on human life and interaction.

10.6.06

Experimental filmmaker **Sandro Del Rosario** and composer **Lucio Gregoretti** teamed up to present excerpts of their work and talk about a collaborative project that came about after they met at MacDowell last year.

11.3.06

Writer **Mary Gaitskill** read from her National Book Award-nominated novel, *Veronica*.

Young Poets' Challenge

In April, poets **Eduardo Corral** and **Sean Hill** judged the Peterborough Town Library's annual Young Poets' Writing Challenge. Local students in grades K-12 wrote and submitted original poems, which were published in a book that is now part of the library's permanent collection.



Lucio Gregoretti (left) and Sandro Del Rosario before their MacDowell Downtown debut.

The MacDowell Centennial

A Centennial is certainly a milestone to celebrate. But for MacDowell, it's also a tremendous opportunity to advance understanding of the Colony's mission and ensure a successful second century.

To accomplish this, a large team of people—including board and staff members, interns, and volunteers—have created a yearlong series of activities and events intended to be as thoughtful as they are joyful for MacDowell Fellows, supporters, and friends, old and new. They include a beautiful book, replete with the Colony's storied past and dynamic present; an original film by four MacDowell artists, whose distinctive creative approaches offer special insights into the residency experience; an exhibition at the Library of Congress; a four-day MacDowell Marathon at Symphony Space; a first-ever Colony Fellows reunion picnic in Central Park; a Centennial Gala; and so much more! Special celebrations in Peterborough include an exciting series of commissions called Peterborough Projects that will bring original art to MacDowell's hometown throughout the year, and a special interactive installation piece and birthday celebration in connection with the 2007 Medal Day weekend in August.

We invite you to read the following contributions about the performances, exhibitions, and special events that will make 2007 so memorable. They are as varied as the artists who come to work at the Colony. As creative freedom is at their core, so too it becomes the core of our Centennial celebration.

—Anne Stark is the project manager for The MacDowell Colony Centennial. She can be reached at centennial@macdowellcolony.org.

Baskets on the Green

Fellows often wonder about how they can ever express their gratitude and affection for the gift of MacDowell. Participating in the Centennial celebration and helping to make it a huge success is the perfect way to do this. The Colony has come up with a special way for its artists to come together in 2007. On September 29th, all MacDowell Fellows, their families, and friends are invited to the first-ever Colony Fellows reunion picnic. Part Seurat painting, part country fair, the Central Park picnic fuses the two settings of the Colony: the rural woodland where the artistic innovation takes place and the cities and towns beyond it where that work is presented. Please mark the date on your calendar and plan to join us!

Of course, if you can't make it to the picnic, there are other ways to help celebrate MacDowell's 100th year:

- Acknowledge MacDowell in your work by including the Centennial logo in promotional materials, or simply in words. Logos and suggested language can be downloaded from the Web site at www.macdowellcolony.org/centennial/logos.html.

- Let MacDowell know your plans for 2007 by entering them on MacDowell's online calendar—it's easy and it shows just how many cultural activities are related to MacDowell artists.
- Show up! Surely one of the most amazing things about experiencing a MacDowell Fellowship is getting to know other artists working at the Colony. The Centennial is the perfect opportunity to touch base with one another. As you read about the various programs taking place next year, consider coming to one or all of them.

The Centennial is shaping up to be a dazzling year. I know all of the Fellows are so grateful to Edward and Marian MacDowell for the vision and commitment that has brought so many artists of different disciplines together. Let's make the Centennial the perfect expression of our thanks to these founders and to the people who make MacDowell what it is for each of us.

—Julia Jacquette is a visual artist who teaches at the Rhode Island School of Design and Princeton University. She has been included in the Project Series at the Museum of Modern Art, and has had a solo show at The Tang Museum in Saratoga Springs. She is a member of the Centennial Steering Committee, and a three-time Colony Fellow.

MacDowell's New York Marathon

In September of 2007, Symphony Space, one of the most innovative cultural venues in New York, will join MacDowell's celebration of creativity by presenting a MacDowell Marathon at its space on Broadway and 95th Street. Under the artistic direction of Symphony Space's Isaiah Sheffer, the festival will take place over four evenings. On Wednesday, September 26th, "Symphony Space—MacDowell Selected Shorts" will feature readings of MacDowell authors, both classical and contemporary, presented by celebrity readers. As with other Selected Shorts events at Symphony Space, this performance will be recorded by WNYC and later broadcast over NPR stations across the country. The second and third evenings (Thursday, September 27th and Friday, September 28th) will be devoted to a varied and dynamic sampling of music composed at MacDowell. The MacDowell Marathon will conclude on Saturday, September 29th (following the Colony Fellows reunion picnic that afternoon) with one or more works that will showcase the interdisciplinary collaborations that often occur among MacDowell artists.



COURTESY PHOTO



MIKO MCGINTY

Above: The MacDowell Marathon will take place at Symphony Space in New York.

Left: One of the signatures of the Colony, the MacDowell lunch basket.



JULIA KING

Elisabeth Subrin (center) during a day of shooting her Centennial film at the Colony.

The Colony Gets Its Close-Up

The department of film and media at The Museum of Modern Art is delighted to participate in the celebration of MacDowell's Centennial by helping to create a touring film and new media series. The film and video works were selected from a general call for submissions to MacDowell Fellows since 1970, when artists working in moving images were first invited to apply for Fellowships. The selection criteria consisted of excellence and originality first, but Fellows were also encouraged to submit works that reflected their MacDowell experience. MoMA's intention was to demonstrate the breadth and variety of art that has roots at MacDowell, and also to illuminate how the Colony not only attracts innovative artists but also gives them the opportunities to flourish.

The selection was made by former and present panelists of the MacDowell admissions committee—nameless as always, but enthusiastic and knowledgeable members of the professional film community whose aim was to represent MacDowell artists as widely as possible in respect to genre, form, and format. The public presentations will start in April, 2007 at MoMA before a planned national tour of arts organizations and adventurous programming venues.

Above and beyond this project, however, the Colony also wanted to create something original, representative, and lasting that could contain and express the artistic impulses of a MacDowell Fellowship. The MacDowell board passionately supported the idea of commissioning four MacDowell Fellows to make a single film each by creating 20 minutes originating from their own script based on a particular season. The producers selected artists known for creative innovations in the various fields of animation (George Griffin), experimental (Elisabeth Subrin), documentary (David Petersen), and fiction (Michael Almereyda). They were given free rein to make works in whatever format or genre they felt best represented their ideas, their “season,” and the MacDowell spirit. The project has generated a quartet of outstanding work executive produced by Michael Sullivan of *Frontline*—a beautiful suite (or cycle) to premiere at MoMA as part of the MacDowell Centennial celebration.

—Jytte Jensen is a curator in the department of film and media at The Museum of Modern Art, New York. At MoMA she organizes international and national surveys of film and other media in a variety of genres and themes, and presents retrospectives of individual filmmakers, both experimental and mainstream. She is also a contributor of essays and critical writing to film publications and a jurist for several international film festivals.



COURTESY PHOTO

Top to bottom: Filmmakers Elisabeth Subrin, David Petersen, George Griffin, and Michael Almereyda.

*“I wrote and directed *The Caretakers*, a short film shot on location at MacDowell last March in classic New Hampshire weather: rain, light snow, sleet, hail, bright sun, clouds, drizzle, heavy snow—all in three days! *The Caretakers* traces the unraveling of a writer, Cleo, played by Cara Seymour, as she begins a residency, haunted by the legacy of former writers who worked there. Stripped of her urban, success-driven trappings, Cleo finds herself unable to connect with the world around her. A chance encounter with a former housekeeper challenges Cleo's understanding of the interdependencies between art making, caretaking, and love.*”

My project was inspired by both personal experiences while in residence at MacDowell and by archival research and interviews with MacDowell residents and staff last fall. Creating art in a studio amidst plaques listing decades of legendary former artists is a powerful and often daunting experience, putting one in the past and future simultaneously—a theme to which I've returned many times in my work. In addition, the intense dedication of the staff at MacDowell, most of whom are artists themselves, is such a central part of our experience there. We are so dependent on them, and their warmth and understanding is an enormous part of why we thrive at the Colony.”

—Elisabeth Subrin's award-winning films have screened widely in the U.S. and overseas. She is currently working with Forensic Films on her feature project, *Up*, with support from The Rockefeller, Guggenheim, and Annenberg foundations, and teaching at Yale University School of Art.

“MacDowell was a pivotal experience 30 years ago when I began to shift from animated cartoons to films that focused on the processes of art: I learned to write with drawings in time. Being exiled to a white box in a forest had the paradoxical effect of both sharpening the mind's eye and stirring up an edgy turbulence that comes with the vagaries of nature, new surroundings, strangers (who turned out to be just as weird as I), and all that splendid, scary solitude.”

My Centennial film is a collage consisting of drawings, photos, and video all made at the Colony (in my studio, in the meadow, by the pond). There is a scratchy drawn figure of an artist and video evidence of various hands at work: painting, sculpting, folding, sketching. An imagined dialogue between two artists is heard between music. These ingredients are all cooked by creative strategies of layering and sequencing to compose a synthetic documentary.”

—George Griffin grew up in Tennessee, studied at Dartmouth, and started making animated films in New York in 1969. His work includes flipbooks, film installations, deconstructed anti-cartoons, as well as personal narratives.

“My film aims to create a cinematic poem of ritual and process, illuminating how, over the course of one summer, a mosaic of artists develop their work at MacDowell, including that of the filmmaker making this documentary. Because summer plays such a significant role in the creative process of a MacDowell artist, my film also tracks the evolution of the season and the effects of the natural world on each artist-in-residence's work. My documentaries have typically focused on small, self-contained communities, in which the camera remains a mindful observer to illuminate their stories, and it was in that spirit that I wanted to approach the MacDowell film. Using the voices and activity of the artists and staff who work there, I hope to create a portrait of a community that nurtures creativity in much the same way as the surrounding forest. By chronicling the changes in the season with the development of the artists during their residency, I plan to show how a place like MacDowell feeds their work and strengthens the artist who must soon return to the outside world.”

—David Petersen's films have screened at numerous international museums and festivals, including The Centre Georges Pompidou in Paris, The Hirshhorn Museum, the Museum of American History, and the Library of Congress. His films are in the permanent collections of the Museum of Modern Art and the National Gallery of Art. He was nominated for an Academy Award for his documentary *Fine Food, Fine Pastries, Open 6 to 9*.

“I remember during my first stay at MacDowell spending a great deal of free time outdoors, getting lost in the snow. But it's an oxymoron, really, to speak of 'free time' at MacDowell. The experience of almost everyone I've met there is that time tends to be more precious, more densely concentrated, than it is anywhere else. Time at MacDowell is actively recognized as a gift. This can make some people frantic, reasonably enough, though I prefer to take it in stride. As the New Hampshire license plates will tell you: 'Live Free or Die.' Getting lost, outdoors or in, becomes part of the deep luxury of the place.

How to express this in a short film? It'll have something to do with music, which both prolongs and devours time. It'll include an interview with Ned Rorem, who at 82 has a distant recollection of his first stay at the Colony nearly 50 years ago, though the music he wrote there remains alive and kicking. And it'll sketch some sense of Colony history, patched together from research on Edward and Marian MacDowell and filled out with excerpts from Lady in the Wings, the archaic Hallmark Hall of Fame program ritualistically shown to incoming residents, routinely eliciting fresh laughs and tears.”

—Michael Almereyda's films include *Hamlet* (2000, with Ethan Hawke) and recent documentary portraits of Sam Shepard and William Eggleston.

Paging MacDowell

When **Edward MacDowell** needed to get serious work done, he went into the woods. As the first native-born composer to be taken seriously outside the United States, Edward indulged an especially American impulse: to seek creative strength by immersion in nature, apart from the pressures and distractions of normal — especially urban — life.

He was able to do this largely because he and his wife, Marian, bought a farm in 1896 in the bucolic town of Peterborough, New Hampshire. The farm proved to be a refuge from the hurly-burly of New York City, where Edward was the first head of Columbia University’s music department. An accomplished pianist who had met Edward as a student of his in Germany, Marian eagerly supported her husband’s need for time and space of his own. She built a cabin in which Edward could grapple with the muses — as well as the frustrations — that have always been essential contenders in the creative process. She even went so far as to leave his lunch in a basket on the porch of his cabin so as not to intrude on his work. (This gesture would launch a tradition that is honored at the Colony to this day.)

After Edward died in 1908, Marian was determined to fulfill her husband’s strongest wish: to provide to others the same circumstances that had advanced his own art. The result is what we now know as The MacDowell Colony, a place in the woods of New Hampshire that has provided the time and space for thousands of artists to follow the perilous path of creativity that Edward knew so well.

As the 100th anniversary of this pioneering institution approached, MacDowell’s supporters began to discuss ways to mark the occasion. Among the proposals was a book, the spark for which was struck by Thomas Putnam, president of the board of directors from 1992–1998, who said: “We should not wake up on the morning after our birthday and wonder why we had not put something between hard covers.”

A Place for the Arts: The MacDowell Colony, 1907–2007, due in January from University Press of New England, is meant to document — and to some extent explain — the relentlessly creative evolution of MacDowell. But it is also intended to convey a sense of what one board member called the “being-there-ness” of the place, the inimitable experience that includes nature, fellow creators, and the interaction among them that has stimulated so much artistic innovation within the confines of a former farm. To fulfill those goals, the Colony turned to Vartan Gregorian, the educator and former chairman of MacDowell, for an essay that would set the Colony in a larger context. Robin Rausch, a scholar at the Library of Congress, agreed to chronicle the institution’s colorful, and occasionally turbulent, history. And the noted journalist Robert MacNeil, MacDowell’s current chairman, laid out the role that the Colony in particular, and creativity in

general, play in a democratic society. But for the “being-there-ness,” we needed artists who had been through the experience, and we are happy to include essays by 11 of them to suggest how the Colony does what it does across the artistic disciplines. They include pieces by **Michael Chabon**, **Kevin Young**, the late **Wendy Wasserstein**, and **Ruth Reichl**.

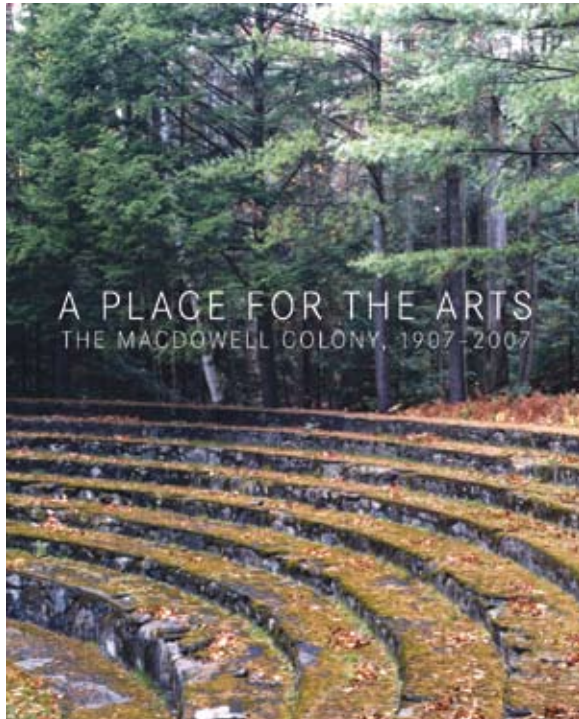


IMAGE ON COVER BY VICTORIA SAMBINARI

These authors are sharing in a storied but uncertain process. When **Thornton Wilder** was working on *Our Town* at the Colony, neither he nor anyone else knew that his play would become one of the most performed stage works in history. When **Leonard Bernstein** was refining his *Mass* in Watson Studio, he was already an established composer, but not yet one of the legendary figures in American music. When **Alice Walker**, author of *The Color Purple*, was playing “cowboy pool” in Colony Hall in the winter of 1967, she was just another talented young writer. Who knew?

The MacDowell Colony has no way to predict how far its Fellows will go. But it cares deeply about how serious they are, and it puts its trust in them. MacDowell is not alone in this effort. Since 1907, artist residency programs modeled on MacDowell have proliferated in the United States and abroad. The reason for this is surely rooted in the fundamental rightness of the idea on which MacDowell was founded: that creativity requires time, privacy, and space.

We are grateful to Edward and Marian MacDowell for their singular understanding of this essential truth a century ago. And we are proud to join so many others in supporting its future by chronicling its past.

— **Carter Wiseman**, who served as editor for *A Place for the Arts*, graduated from Yale College, received a Master’s degree in architectural history from Columbia University, and was a Loeb Fellow in Advanced Environmental Studies at Harvard’s Graduate School of Design. He was the architecture critic for *New York* magazine from 1980–1996. The author of *I. M. Pei: A Profile in American Architecture*, and *Twentieth-Century American Architecture: The Buildings and Their Makers*, Wiseman is president of the board of The MacDowell Colony and teaches at the Yale School of Architecture.

Opening the MacDowell Archive

In **February of 2007**, the Library of Congress will present an exhibition featuring works by distinguished MacDowell Colony artists selected from the Library’s rich and diverse collections. A special presentation within the *American Treasures* Library of Congress exhibition, the MacDowell exhibit will include fine prints, holographic music scores, first editions, photographs, and historical documents from the Colony’s archives that chronicle the development of The MacDowell Colony and its influence on the arts in America.

The MacDowell Colony’s relationship with the Library of Congress grew out of Edward MacDowell’s friendship with music division chief Oscar Sonneck. In 1903, MacDowell gave the Library the manuscript of his *Zweite (indianische) Suite, op. 48*. The gift inspired Sonneck to collect the celebrated composer’s music manuscripts and first editions, and established an acquisitions policy that has resulted in the division’s unparalleled archive of preeminent American composers. Sonneck’s successor, Carl Engel, continued the Library’s association with Marian MacDowell, and invited her to give one of her famous lecture recitals in the Library’s Coolidge auditorium in April of 1927, a concert that never took place due to Mrs. MacDowell’s ill health. When MacDowell’s papers were transferred to the Library of Congress, Marian MacDowell had amassed quite an impressive archive of her own, including the earliest records of The MacDowell Colony. The collection was named the Edward and Marian MacDowell Collection to reflect the breadth of its contents. In 1969, the official records of The MacDowell Colony were given to the Library of Congress, making it the primary resource for researchers interested in the Colony’s history and development.

The MacDowell Colony archive contains hundreds of letters to Mrs. MacDowell from early Colony Fellows. One can glimpse the warm affection that Fellows had for her and get a sense of the Colony’s importance to their work, as in the following letter from **Thornton Wilder** dated April 30, 1928:

Dear Mrs. MacDowell: It makes me very happy just to hear from you. I am one of your loyalist and most indebted boys.... Long sections of The Bridge of San Luis Rey were written in the valley below Emil’s garden. I would write a page and then go out and walk around in the sunlight until I had stopped crying. The ants on page 143 were the very ants that were trying to destroy the New Jersey Studio!... I hope it will not be long before—one of these Sunday evenings—you will again be trying to shoo me out of the kitchen. I am a Peterborovian for good, and when my teaching routine is at last over, I want to be a real soldier for you in more practical fields. With all my admiration and affection, Thornton Wilder

The Colony’s Centennial offers the Library of Congress the opportunity to showcase a variety of its incomparable collections. Aside from the MacDowell collections, the works of Colony Fellows figure prominently among the Library’s treasures. They include fine prints by **Benny Andrews**, **Robert Cottingham**, **Janet Fish**, **Faith Ringgold**, and **John von Wicht**; **Leonard Bernstein**’s notes showing his *Mass* taking shape, written while he was at MacDowell; the script of *Porgy and Bess* signed by its creators, **Dubose** and **Dorothy Heyward**; and the original score to **Aaron Copland**’s ballet *Billy the Kid*, as well as the manuscript of **Edwin Arlington Robinson**’s epic *Tristram*, both of which bear the telltale colophon: Peterborough, New Hampshire.

In addition to the exhibition, which will run through the summer, other events to commemorate the MacDowell Centennial are in development and include poetry readings, author talks, a film series in the Library’s Mary Pickford theater, and in the fall of 2007, a concert of choral works by MacDowell composers directed by maestro Norman Scribner. Check the Library of Congress Web site at www.loc.gov/today for news of these future MacDowell Colony Centennial programs.

— **Robin Rausch** is a music specialist at the Library of Congress and curator of the MacDowell exhibition.

Below: The colophon from Aaron Copland’s score *Billy the Kid*, worked on at MacDowell.



Mr. MacNeil Goes to Washington

The annual **Nancy Hanks Lecture** on Arts and Public Policy in Washington, D.C., was established to honor the memory of Nancy Hanks, chairwoman of the National Endowment for the Arts from 1969–1977. It is intended to provide an opportunity for public discourse at the highest level on the importance of the arts and culture to our nation’s well-being.

In the past, those who have addressed this distinguished assembly of cultural leaders and public officials have included actor and filmmaker Robert Redford, playwright and MacDowell Fellow **Wendy Wasserstein**, poet Maya Angelou, and historian Arthur Schlesinger, Jr. The Colony is proud to announce that on March 12, 2007, the chosen speaker will be noted broadcast journalist, author, and MacDowell Chairman Robert MacNeil.



DON PERDUE

Until his retirement in October of 1995, MacNeil was executive editor and co-anchor of *The MacNeill/Lehrer NewsHour*, a 20-year nightly partnership with Jim Lehrer on PBS. During his 40-year journalism career, he has covered such major events as the construction of the Berlin Wall, the Cuban missile crisis, the Civil Rights Movement, the Kennedy assassination, Watergate, and The White House. In addition to the numerous awards won by the *The MacNeill/Lehrer NewsHour*—including two Emmys and two American Journalism Review’s Best in the Business Awards—MacNeil himself has received two Peabody Awards and has been inducted into the Television Academy’s Hall of Fame.

He is also the author of seven books, including the best-sellers *Wordstruck*, *Burden of Desire*, *The Voyage*, and *Breaking News*. A playwright, a filmmaker, and the host of the new PBS series *America at a Crossroads*, MacNeil has been a force in both the artistic and political communities, making him an ideal choice for this year’s lecture.

“Nancy Hanks has often been credited with marshalling people on all sides of the political aisle around the value of the arts,” says Executive Director Cheryl Young. “We couldn’t be more pleased that Robin has been invited by Americans for the Arts to become a part of their annual tradition. His passion for the arts and deep appreciation for the role artists play in the wider world do justice to Nancy’s spirit and legacy.”

Ringing in 100 Years

STEVE TUCKER
Gala co-chairs Helen Tucker (left) and Ruth Feder.

Sure, we love a good party. And MacDowell’s annual New York benefit—which takes place each December—is always a delightful and exciting evening. Good friends, a lovely room, wonderful food, and most of all first-rate entertainment by artists we feel privileged to experience. Over the years, these benefit evenings have celebrated jazz, women of imagination,

Broadway musicals, Pulitzer Prize winners, and many of our most cherished artistic talents.

As the co-chairmen of the New York benefit, we believe that the gala is an important opportunity for all of us to demonstrate that creativity matters and that we must actively foster it to make sure it thrives.

As we look toward the 2007 Centennial Gala, it seems only appropriate that we celebrate Edward and Marian MacDowell’s vision, which defines the Colony. Their dream—of giving artists freedom to create—inspires the paintings, symphonies, films, novels, plays, sculptures, and performances that nourish our collective imaginations.

In saluting the freedom to create, we also call on our friends—patrons, artists, the public, people like you—to keep that freedom and that dream alive. Securing the Colony’s place in the future as it has been these past 100 years is the best way we can express our support for MacDowell, which does so much for our culture and our arts. Each year the benefit raises funds for Fellowships for more than 250 artists.

The Centennial Gala is scheduled for December 3, 2007. Mark your calendars and watch MacDowell’s Web site for details. We promise you a celebration of the freedom to create you won’t want to miss!

—Ruth Feder and Helen Tucker are board members and have served as the gala co-chairs for the past 16 years.



Visual artist Anna Schuleit, who has been commissioned to create a “visual memory” on the occasion of the Colony’s Centennial. The work of art will premiere at Medal Day 2007.

Our Town, Our Celebration

As the place **MacDowell began** and the place where MacDowell contributes so much, Peterborough will be an even bigger cultural destination in 2007 when the Colony salutes the freedom to create—right where that freedom is most expressed. First, MacDowell will award residencies to artists whose work will engage the local community in an event, happening, or conceptual work. The goal of these special collaborations, called Peterborough Projects, will be to partner artists with volunteer citizens in the making of memorable works. Specific focus will be on those projects that maximize community participation, can be seen by the general public, and are temporary in nature. The possibilities are as endless as the creative ideas of our artists, but what we know for sure is that this will be an exciting intersection between MacDowell and Peterborough’s citizens that will create a one-of-a-kind, truly unforgettable art experience.

Then there’s the capstone to the local celebration, which will take place over the annual Medal Day weekend on August 11th and 12th. We have commissioned artist **Anna Schuleit** of New York City to create a sensational installation that will engage numerous townspeople and children in a unique performance piece. In the words of Anna, more of which you can read below, “We want something that people will be talking about till the next Centennial! It will be something that no one will want to miss.”

When you read about Anna’s plans, we’re sure you’ll want to be there!

—A board member and resident of Peterborough, **David Baum, Ph.D.**, is a consultant specializing in change through creative conversation. His clients include Fortune 50 companies, governments, and Nobel Prize-winning nonprofits.

“Each time I have been to MacDowell, I have been struck by the curious contradiction of the Colony: Out of such privacy comes the art that finds a public audience. In art galleries, concert halls, movie theaters, and on bookshelves everywhere, the work done in the cloistered, protected setting of Peterborough has had a major impact on the outside world.

As an artist asked to create a visual memory for MacDowell on the occasion of its Centennial, I considered this dual nature. I asked myself how one might pay tribute to its artistry but also unite it with MacDowell’s other face—that of its community at

large. Planning for the celebration, which will unfold over August 11th and 12th, has been underway for months now. So as not to spoil all the surprises in store, I won’t give away too much here, but a few details are in order.

A stage production will be the opening event of the Medal Day celebration, featuring children from Peterborough paired with MacDowell artists in a string of 10 collaborative performances. These collaborations will use the decades of MacDowell as a theme and incorporate the telephone—the signature device of communication and connection in the 20th century, which is also the only forbidden object in MacDowell’s studios.

From the stage, a transition will be made onto the grounds of the Colony, turning the audience into participants within a site-specific installation that extends along miles of roads and walkways. Scattered around MacDowell’s 450 woodland acres, telephones attached to trees, illuminated in the dark by cones of colored light, will ring and be available to anyone at any time to pick up. Voices from around the world will provide a moving evocation of the Colony’s story. As voice is paramount to the artist, so voice becomes paramount in our celebration. It becomes the method of connection and the means of sharing a moment in time. In the spirit of public art and with the use of telephones as a tool for exchange and dialogue, the public is invited to interact with the life of the Colony, its network of artists, and the wealth of past creations.

Part play, part public performance, part installation—and part mystery (What might a Centennial birthday cake look like?)—the MacDowell project I envision will enable links between audience and artist, space and time, history and the future. By ‘violating’ MacDowell’s trademark privacy in a loving way, we will bridge the inside to the outside and perhaps be able to lift boundaries between those within the walls of the Colony and those beyond them. It is only then that we can really understand the spirit and significance of MacDowell over the past century—and the century to come.”

—**Anna Schuleit**, a 2006 MacArthur Fellow, is a visual artist whose large-scale installations revolve around the archaeology and remembrance of public sites and modern ruins. She was recently given a fellowship by the Radcliffe Institute for Advanced Study and has been the recipient of numerous awards and grants by such institutions as the Massachusetts Department of Mental Health and the Elizabeth Greenshield Foundation. In addition to the MacDowell Centennial celebration, she is currently working on an installation for an uninhabited island in Boston Harbor for the Institute of Contemporary Art’s *Vita Brevis* 2007 exhibition.

2006 Medal Day

A record crowd gathered to watch writer Alice Munro receive the Edward MacDowell Medal in Literature on Sunday, August 13th. Approximately 1,500 visitors took in the crisp air, clear skies, and exciting work in the open studios of our artists-in-residence, not to mention the thought provoking words delivered by the speakers and Alice Munro. And all were treated to the first glimpse of the MacDowell Centennial, fully described in the preceding pages of this issue.

We invite you to share, or relive, the Medal Day experience in these pages by reading the illuminating talk about Alice Munro's work given by her longtime friend and literary agent, Virginia Barber. You'll also want to be sure to read what the Medalist herself said, as even her very short experience at the Colony provided immediate and uncanny inspiration. Finally, mark your calendars now for a very special Medal Day next year under the (Centennial) tent!



Virginia "Ginger" Barber (left) and Alice Munro.

Virginia Barber

What a pleasure to be here. One of the first people who befriended me when I became a literary agent was Phoebe Larmore, Margaret Atwood's agent. Knowing how much I admired Alice Munro's writing—and also knowing that Alice Munro had no agent—Phoebe said I had to write her. This was a new concept, that you *wrote* somebody like this, but I finally screwed up my courage in 1976 and sent a letter to Alice Munro. Alice replied, thanking me for my offer, but saying that she didn't believe she needed an agent. Looking at the amount and quality of her work that had already been published, she might well have thought so, that she didn't need any help. When Alice was 18 years old she published her first story, "The Dimensions of a Shadow." Shortly afterwards, Robert Weaver began to read her stories on the CBC radio, and publish them in *The Tamarack Review*. Other supporters also

discovered Alice, even though she had written and published only a few stories. She was busy at home in Vancouver, as a wife and a mother. She was also busy learning her craft, trying to write at night when the children were in bed.

In 1960, when a new editor took over the small magazine, the little magazine *The Montrealer*, he walked in and found an enormous pile of slush—this is the gracious term the business uses for unsolicited manuscripts. This was a pile of short stories that daunted him, but diligently he read them—every one—and he rejected every one except "Dance of the Happy Shades." He was eager to publish this story, but there was no author's name, no date, no address. So he started asking around his Canadian contacts if anyone could identify the author. No one could. He published letters in magazines—both in Canada and the United States—and eventually a poet in Vancouver saw the letter and realized she'd heard that story read on the

CBC, and she got in touch with Alice Munro. When *The Montrealer* bought the story, Alice took the poet to lunch and they became friends. This tale is recounted in Robert Thacker's biography of Alice Munro, a book recently published, and one I recommend to you.

Alice's first collection, *Dance of the Happy Shades*, was published in 1968; *Lives of Girls and Women* appeared in 1971; *Something I've Been Meaning to Tell You* appeared in 1974. These were the extraordinary books that awed me and compelled me to write Alice again, this time sending along a wonderful first novel called *The Autobiography of My Mother* by a writer I represented, **Rosellen Brown**. It gives me a lot of pleasure to say Rosellen Brown is here with us today. Alice read Rosellen's book, and replied that an agent who represented writing like that was somebody she wanted to work with.

Once I had Alice's permission to represent her, I asked her to send me some unpublished stories. Lisel Eisenheimer at *McCall's* magazine had published two stories by Alice Munro in 1973, but nothing had appeared either before that or after, and I was eager to gain her a bigger audience in the United States. Alice's stories eventually arrived in my office—with no name and no date. As soon as I had read these stories another agent and I invited the young *New Yorker* editor Charles McGrath (known as "Chip") to lunch. Chip said later that he knew I wanted something, but he didn't know what. The "what" I wanted was to make certain that he read these stories by Alice Munro

I was going to hand him, and didn’t put them on the slush pile. She had been sending stories to *The New Yorker* but getting rejections.

Chip did read them, and *The New Yorker* began its now long and admirable relationship with Alice Munro by publishing both “Royal Beatings” and “The Beggar Maid” in 1977. I continued to submit the stories to a wide array of magazines, and in 1977 another story appeared, this time through Ann Mulligan Smith at *Redbook*. In 1978 *Viva* magazine (now defunct) published two stories by Alice, and *Redbook*, *The New Yorker*, *Ms.*, and *Ploughshares* published one each. *The New Yorker* quickly offered us a first-read contract for Alice, and thereafter we had fewer stories free to offer elsewhere. But when we did we got them published in wonderful magazines such as Ben Sonnenberg’s *Grand Street*, and through Michael Curtis at *The Atlantic Monthly*. Also in 1978, we drew a contract with Doug Gibson, then at MacMillan and now with his own imprint at McClelland and Stewart in Canada, for Alice’s fourth book, and with Ann Close at Alfred A. Knopf. The book was published in the United States as *The Beggar Maid*, and these two editors—Doug and Ann—have been with Alice ever since.

As many of you know, Alice’s stories take place in a fictionalized Wingham, the town in Huron County where she grew up. Others are set in Vancouver, where she lived when she was married to Jim Munro, and where she still has an apartment. But the Ontario settings were most in her mind’s eye at this time, and these early stories have much description of the landscape and of small-town life. From her stories, we know this life well.

“Who do you think you are?” and “What do you want to know for?” are well-known phrases that are used as titles of Alice’s stories. These phrases connote themes that often appear in her stories, and they carry personal meaning for this author. Writers weren’t particularly admired in the Huron County of this time. To be a writer was to put on airs, to act as if you were better than others, to be too nosy about people’s lives and behavior. Besides, weren’t writers mostly doing all of this just to avoid real work? Or, if you wanted to study something or ask questions about a place or an event or a person, the response was likely to be: “What do you want to know for?” The concept of acquiring knowledge for its own sake, with no immediate practical purpose, seemed suspect and wasn’t encouraged after you left school. But instead of abiding by the mores of her time and place, Alice made stories that exist as affirmations drawn from denials of those mores. There’s nothing modest, or shy, or weak, or sweet, about these stories—they can bite.

If you want to follow a character whose casual indifference to her own emotional brutality will shock you, just look at Et in “Something I’ve Been Meaning to Tell You.” Perhaps the phrase “something I’ve been meaning to tell you” was once innocuous, suggesting only that the speaker was forgetful, but it isn’t so simply used in this story. As the tale progresses, the phrase moves from preceding a statement of mild and amusing insult to being preface to a poisonous power. It is Et, the older sister of Char (and look how their



Books by Alice Munro displayed at Medal Day.

names have been cut down to size: Et and Char) who never misses finding a flaw in somebody, or discerning a weakness. Her gift for casually firing off zingers with the innocence of a baby has given her both a fond reputation as the town’s local terror and a comforting sense of her own power. Et has grown up to be an old maid and a seamstress, content to live the constricted life of this town, content not to stand out, other than for her zingers, not to ask for grander adventures. It is Et who embodies the town’s values and mores; Char is smothered by them.

The course of the story moves down darker paths, and when Et spontaneously invents a fiction and presents it as truth, its cruelty may well have killed her sister. Was Char’s death a suicide or a heart attack? We can’t say, yet this story, told in the third person but through Et’s eyes, still manages to reveal Et’s unacknowledged jealousy and resentment of Char. Through that ill will alone, she’s implicated in her sister’s demise. Et eventually moves in with Char’s husband, something she always wanted. She’s comfortable with him and with her life, but also comfortable in knowing that one day she might tell Arthur the truth about Char’s real love life—real, if long ago. We understand that truth could destroy Arthur, although Et never labels her knowledge as potentially destructive. Instead, as she looks at the picture of Char still on Arthur’s dresser after all these years, she thinks he shouldn’t die without knowing. As Alice writes, “He shouldn’t be allowed.” He shouldn’t be allowed, I think it means, his innocent ignorance or his happiness and his memories of Char, or his unaltered love for her. And so, it’s often on the tip of Et’s tongue to say, “There’s something I’ve been meaning to tell you.”

Although this story may begin with hints of Eudora Welty, especially in our amusement at Et’s early sallies, it ends more in the stonier realms of Flannery O’Connor. But it is, of course, very much Alice Munro: her countryside, her people, her themes. We find spirits kindred to Et and Char in other stories, and most particularly in “The Beggar Maid” with Flo and Rose—surely two of her most outstanding characters, creations. We should note that whatever criticisms Alice’s fiction levels at her country’s values, her own attachment to these places and people remains and continues to inspire her.

“Material” deals with another of Alice’s key themes: the issue of the relationship between a writer’s work and his real life. The female, first-person narrator had 20 years ago been married to Hugo, a writer whose reputation has slowly grown. During their marriage, Hugo wrote and his wife did all the rest: cooking, cleaning, caring for their daughter, maintaining a quiet place for Hugo’s work. She also tried to be kind in attending to Dotty, an unhappy woman who lives in the basement of the house. In thinking of her life with Hugo, she remembers a year when the rainy season set in and the old basement water pump began to run, continuously thumping, wrecking Hugo’s sleep and his writing. One day Hugo shuts off the pump, causing a flood in Dotty’s apartment, ruining most of her belongings. But he’s too busy to think about it, much less to accept any responsibility.

Now, 20 years later, here in her hands is a story by Hugo. She begins to read and realizes it’s about Dotty. To her shock, it’s a good story. This is a quote: “How honest this is, and how lovely, I had to say as I read,



Picnickers on the lawn at Medal Day.

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Special thanks to Alfred A. Knopf Publishers and Vintage Books.



Alice Munro

Thank you so very much. I guess you can see how much I didn't need Ginger! I'd forgotten all that stuff about not signing the stories, but she's perfectly right — that's why I didn't do it, and I still have trouble signing things. I think it's because, as she said, I'm never quite satisfied, and somehow I'm always retreating a little bit because I think I can do more next time. The thing about stopping writing — I say it with perfect honesty, I believe it. I believe that there's such a thing as a normal life, and that I am going to find it someday.

When you get to be 75 I think you should be looking for this normal life, and that is what I had thought I was going to do. And so I got busy this summer reading books for the Giller Prize, which is a very important literary prize in Canada. I even brought a book with me, and I read it while I was here. This morning after breakfast I went upstairs to read some more of this book, 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 neglected my duty. 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. I want to thank you for that, and I want to thank you so much for this Medal, and I want to thank so many people who've been helpful to me. Ginger mentioned some of them — Ginger herself is a very important one — but Robert Weaver, and Doug Gibson in Canada, and my editor Ann Close, and my editors at *The New Yorker* — Chuck McGrath, Dan Menaker, Alice Quinn, and Deborah Treisman — all of whom are very important in my writing life. And my two husbands, who have both been men who believed that a woman doing really serious work, not just amusing herself, was possible. In my generation those men were not that easy to find, and the fact that I nabbed two of them is certainly lucky. So, thank you very much. Thank you to all the people here who work so hard at The MacDowell Colony. I've had a wonderful time, and I wish I could stay. Thank you.

there is Dotty, lifted out of life and held in light, suspended in the marvelous clear jelly that Hugo has spent all his life learning how to make. It is an act of magic; there is no getting around it. It is an act, you might say, of a special, unsparing, unsentimental love, a fine and lucky benevolence." (What a passage; what a writer!) She decides to write Hugo to acknowledge his achievement. "I found a pen and got the paper in front of me to write my letter and my hand jumped. I began to write short, jabbing sentences that I had never planned. 'This is not enough, Hugo. You think it is, but it isn't. You are mistaken, Hugo.'" For the wife there's something missing: It's that pump — the beating heart of the home — which Hugo has denied.

The questions remain for Alice. First is the practical reality. How does a woman who is a wife, a mother, and a housekeeper, find *time* to write? Even if she had

a husband, as Alice did, who consistently supported her writing, solving that practical matter became as difficult as the other question: What is the relationship between a realistic writer and his material? Alice Munro has struggled with these issues, and has written many times in various guises about the effort to capture reality honorably and honestly. Partly she means without artifice or literary tricks, but she also means that one must respect what she is using. Alice will tell you she always begins a story from something in reality, even if it is only an image. The kernel of the real remains in the story, and even if all else is pure fiction it must become real — it must have that beating heart of lived life.

Alice's stories are written in her particular language. Overwriting, tricky writing, noisy writing that calls attention to itself — none appears in her stories. Instead,

a reader finds the precisely selected word, compelling rhythms, and when called for, the evocation of beauty or a powerful emotion. The stories often begin with fairly plain language in a brisk pace. Here are some opening sentences, four, selected at random: "At the end of the summer, Lydia took a boat to an island off the southern coast of New Brunswick, where she was going to stay overnight." "When I was 14, I got a job in the turkey barn for the Christmas season." "I used to dream about my mother, and though the details in the dream varied the surprise in it was always the same." "Years ago, before the trains stopped running on so many of the branch lines, a woman with a high, freckled forehead and a frizz of reddish hair came into the railway station and inquired about shipping furniture."

Then I opened *Selected Stories* at random and my eye fell in the middle of a paragraph: "Lawrence wore a carefully good-natured expression, but he looked as if something hard and heavy had settled inside him — a load of self-esteem that weighed him down instead of buoying him up." That's one of her witty, psychological insights. Thinking very highly of yourself can be a burden; it has to be justified every day. So, he has to get up and assemble this expression every day. With simple opening sentences, we enter stories that are never simple; they become psychologically complex, precisely detailed, economically and rhythmically well managed — stories that often carry a swift, powerful, emotional charge.

One that got me occurs in the stories about Juliet. There are three of them, and *The New Yorker* published them all together in one issue — quite a tribute. They're now collected in *Runaway*. You may remember that in the first story, Juliet is a risk-taking, confident young woman setting off on a vacation. But she's hoping to find a man she met on a train sometime previously (and she does). In the second story she's a mother, living with her lover but now visiting her own parents. She still perceives herself as something of a hippie — freer, cleverer, more sophisticated than her mother. Sarah, the mother, has an incurable heart disease, but Juliet doesn't spare her. She displays her assumed superiority by insulting her mother's friend, the minister (she doesn't believe there is a God, she says). She also tells one and all, even if they haven't asked, that she isn't married but lives with her child's father and that she's very happy.

We've seen earlier in the story how much Sarah still loves her, and how much they used to share. Bedridden and weak, Sarah registers her daughter's irritation, and she bursts out: "When it gets really bad for me, when it gets so bad I . . . You know what I think then? I think all right. I think, soon . . . soon, I'll see Juliet." But Juliet doesn't reach across the gap; she says nothing. She simply goes on living, and replays the old patterns of mothers and daughters, who can become the most important people in the world to one another until, at a certain age, the daughter must separate. If you're lucky, as either a daughter or a mother, a new relationship will be formed through the years. That doesn't happen for Juliet.

Relationships among people — parents and children, girls and women, friends, lovers, husbands and wives

—all of whom live in particular places with particular social rules and regulations . . . this is much of the stuff of Alice’s work. And to me, in her hands, the stuff of a magical alchemy.

I’ve been blessed to travel with Alice Munro such a long way. We’ve become friends who understand one another’s ways. For example, I’ve learned why Alice used to send out unsigned stories: She’s rarely satisfied with her work. She’s not quite ready to claim it yet. It needs to be a little bit better. She makes hard demands on herself. Once she called me and said, “I’m giving a dinner party tonight, and I’m more nervous about that than I am about these three stories I’m working on. So I threw them in the mail to you today.” Ever after, if I’ve gone too long without a batch of stories, I call Alice and say, “Alice, it’s time to give another dinner party.”

I’ve also learned that nearly every time Alice completes a book she opines that it will be her last. She’s used up all of her material; she has nothing to say. After the publication of *Runaway* in 2004, she said the same sort of thing, and this time I suggested she write a nonfiction book about her Laidlaw ancestors —material she’s been interested in since we met. But in spite of the extraordinary number of letters, diaries, journals, and printed material reaching back to the 1700s in Scotland, nonfiction wasn’t satisfying. How could she fill the historical gaps? But even more, what did they look like? What did they say to one another? What were they feeling? So, we quickly agreed: Turn it into stories. And that material is the first hundred or so pages in her new book, *The View from Castle Rock*, which will be out in November.

Also included in this volume are some stories she had withheld from collections as being somewhat different from her usual fiction. As Alice writes in the foreword to this volume: “You could say that such stories pay more attention to the truth of a life than fiction usually does, but not enough to swear on.” We look forward to the November publication of this new book, her 11th volume. Just recently there was a brouhaha in Canada because a reporter heard Alice Munro say that *The View from Castle Rock* would be her last book. I think some of the headlines read: “Munro Quits Writing.” But this time we have an excellent riposte for Alice: We already have some new stories, which *The New Yorker* is visibly publishing. And so I hope in a year or two reviewers will have a 12th volume to alert all us readers to. These reviewers have consistently compared Alice Munro to other great writers. Some point to similarities with Eudora Welty, and others to **Willa Cather**. In her ability to capture the insides of romance and marriage, she’s been compared to Henry James. Some say her stories bring characters in a region as powerfully alive as James Joyce’s Dublin or William Faulkner’s Yoknapatawpha County, and her women stand equal to John Updike’s men. She’s our Chekhov, she’s our Flaubert. Yes, she’s all of this, but most and best of all she’s our Alice Munro.



Studio Tours



An important part of every Medal Day comes when the public is invited to wander through the studios and interact with artists-in-residence. These photos represent just some of what can be observed among the 32 studios where great art first emerges.

Spotlight

James Lapine to Stage *King Lear*

Called America’s premiere Shakespearean actor, Kevin Kline will return to New York’s Public Theater this spring as King Lear in a performance directed by Colony Fellow **James Lapine**. Lapine, who has earned numerous awards for such shows as *Sunday in the Park with George*, *The Diary of Anne Frank*, and *Into the Woods*, worked on the staging for *Lear* during his May residency at the Colony. Lapine has had four residencies at MacDowell, having been encouraged to apply by his good friend and Colony Fellow, the late **Wendy Wasserstein**. “Privacy,” he says “makes for productivity.”



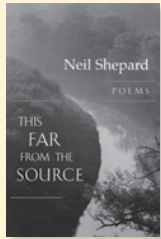
Tony-winner James Lapine in Sprague-Smith Studio.



Eve Sussman, recently lauded by *Time* magazine, in Shop Studio.

New and Notable

Below is a selection of some works by Fellows created in whole or in part at the Colony that were recently donated to MacDowell’s Savidge Library.



Books

- | | |
|--------------------|---|
| MICHAEL CHABON | <i>The Final Solution</i> , fiction |
| CHRISTINA DAVIS | <i>Forth a Raven</i> , poetry |
| AKUO EHOH | <i>The Last Traditional Burial</i> , fiction |
| CATHERINE INGRAHAM | <i>Architecture, Animal, Human: The Asymmetrical Condition</i> , nonfiction |
| ANNA MONARDO | <i>Falling in Love with Natassia</i> , fiction |
| MIREILLE MAROKVIA | <i>Sins of the Innocent</i> , nonfiction |
| RAQUEL ORTIZ | <i>The Silk Purse</i> , nonfiction |
| NEIL SHEPARD | <i>This Far from the Source</i> , poetry |
| SUSAN STEINBERG | <i>Hydroplane</i> , fiction |
| RACHEL WETZSTEON | <i>Sakura Park</i> , poetry |

DVDs

- | | |
|---------------|------------------------------|
| ROBERTO DOATI | <i>Un Avatar del Diavolo</i> |
| JEM COHEN | <i>Chain</i> |

Music

- | | |
|----------------|--|
| GREGORY HUTTER | <i>Still Life</i> , CD and musical score |
| PAUL MORAVEC | <i>Tempest Fantasy</i> , musical score |
| TARIK O'REGAN | <i>Heart of Darkness</i> , musical score |

Visual Art

- | | |
|-------------------|---|
| JOHN BISBEE | <i>Ten Tons</i> , book |
| JAMES HUANG | <i>Male of the Species</i> , photograph |
| CHRISTA PARRAVANI | <i>Untitled</i> , photograph |
| NIKKI SMITH | <i>Untitled</i> , painting |

Time for an Innovator

Eve Sussman, a MacDowell Fellow in 2001, was recently named one of *Time* magazine’s “Innovators and Storytellers.” Citing her video work — which presents imagined narratives behind iconic works of art — the magazine called her pieces “poignant reflections on time itself.” *89 Seconds at Alcazar*, which caused a stir at the 2004 Whitney Biennial, revealed the minutes before participants took their places for the famed Velazques painting *Las Meninas*. Sussman’s new video, which *Time*’s Richard Lacayo called a “meditation on loneliness, longing, and the failure of Modernist utopian schemes,” goes behind the scenes of Jacques Louis-David’s painting *The Rape of the Sabine Women*. The work recently received a preview at the Nasher Museum of Art at Duke University with future viewings at other venues to come.

A Trio of Operas

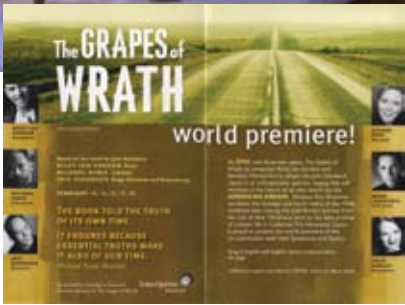
The new production of **David Lang**’s chamber opera *The Difficulty of Crossing a Field* premiered at the Alexander Kasser Theater at Montclair State University in New Jersey on September 14th. Based on a story by Ambrose Bierce about the mysterious disappearance of a slave owner in pre-Civil War Alabama, the opera was first performed by the Kronos Quartet in San Francisco in 2002. Staged by Ridge Theater, the Montclair production featured a libretto by **Mac Wellman**, projections by **Laurie Olinder**, and films by **Bill Morrison**.

A new libretto by **Michael Korie** will be unveiled at the world premiere of *The Grapes of Wrath*, an epic new American opera composed by Ricky Ian Gordon. Set to premiere in February at the Minnesota Opera in Minneapolis, the three-act opera will be produced in the spring at Utah Opera, and in 2008 at Houston Grand Opera and Pittsburgh Opera. Says Korie about adapting Steinbeck’s literary masterpiece: “The book told the truth of its own time. It endures because essential truths make it also of our time.”

Ned Rorem’s operatic adaptation of **Thornton Wilder**’s iconic play *Our Town* has received rave reviews since its premiere at Indiana University’s Opera Theater in February. Co-commissioned by five other organizations, the opera features a libretto by **J.D. McClatchy**, who



Clockwise from top: A scene from *The Difficulty of Crossing a Field*, by four Colony Fellows; the program for the opera version of *The Grapes of Wrath*, by Michael Korie.



persuaded the Wilder estate to allow Rorem’s adaptation. The opera traveled to Lake George Opera and the Aspen Music Festival and School — two of its co-commissioners — in July, and will be staged at the remaining three co-commissioners next year. Productions will take place at the North Carolina School for the Arts in February, and at Festival Opera in California and Opera Boston next summer.



COURTESY PHOTO

Doug Dorst Competes on *Jeopardy!*

A few months after departing from his second residency at MacDowell in January of 2006, writer **Doug Dorst** enjoyed a run as a contestant on the television game show *Jeopardy!*. After his first victory on April 20th, Dorst — a creative writing teacher at St. Edwards University in Austin, Texas — went on to win two additional games and walk away with winnings that totaled nearly \$67,000. Qualified as one of the highest winners of the season, Dorst was invited to return to the show in May for the Tournament of Champions.

Artist Awards, Grants, and Fellowships

NATALIA ALMADA	Electronic Media and Film Grant for Distribution, Al Otro Lado ~ New York State Council on the Arts
KATHERINE ARNOLDI	Juniper Prize in Fiction ~ University of Massachusetts Press
EMILY BROWN	American Academy Purchase Award
CHRIS BURAWA	Literature in Translation Fellowship ~ National Endowment for the Arts
E.L. DOCTOROW	PEN/Faulkner Award for Fiction, The March
DOUGLAS GAUTHIER	Wilkinson Award ~ Royal Australian Institute of Architects
RINNE GROFF	Emerging Playwright Grant ~ Village Voice Obie Awards
ANN HARLEMAN	Literature Fellowship ~ Rhode Island State Council on the Arts
MORTON KAISH	Benjamin West Clinedinst Memorial Medal ~ Artists' Fellowship Inc.
DAVID KAMP	Honor Award in General Design ~ American Society of Landscape Architects
JOHN KELLY	Gilmore D. Clarke/Michael Rapuano Rome Prize, Inhabiting the Skin of Caravaggio
BARBARA KLEIN	The Space Program Grant
MICHELE KONG	Pollock-Krasner Foundation Grant
DALE MAHARIDGE	Investigative Journalism Grant ~ Open Society Institute
JO MCDUGALL	Arkansas Writers Hall of Fame Inductee
SARAH MCENEANEY	American Academy Purchase Award
TONI MIROSEVICH	Mid-List Press First Series Award for Creative Nonfiction, The Whole Story
JENA OSMAN	Pew Fellowship in Poetry
BOB PERELMAN	Pew Fellowship in Poetry
DAMON RICH	Loeb Fellowship ~ Harvard University Design School
MARTHA RONK	National Poetry Series Winner, Vertigo
KAREN SHERMAN	McKnight Artist Fellowship for Choreographers ~ The McKnight Foundation
ELIZABETH THOMPSON	Creative Work Fund Grant, A Bird Flies Like Birds
JENNIFER TSENG	PEN Beyond Margins Literary Award, The Man With My Face
CAROL WAX	American Academy Purchase Award
CHUCK WEBSTER	The Space Program Grant
NATASHA WIMMER	Literature in Translation Fellowship ~ National Endowment for the Arts
TAMARA ZAHAYKEVICH	The Space Program Grant

QUOTABLES “Since my stay in August of ’97 I’ve only missed Medal Day twice. It was great to walk through the woods, see the lovely cabins, and visit a fellow writer in Star Studio (where I stayed); to meet emerging artists, touch the chairs in the dining room for good luck, and sit at the table outside Colony Hall and stare out at the fields; and to sit in the gazebo to quietly meditate before I departed. It is so comforting to reconnect with a time when I was both resting and yet focused on my work, a safe place to work on a dream. That is what I hope to get each time I attend Medal Day — to reconnect, refocus, and gain clarity about my next book.”

—Writer **Raquel Ortiz**, talking about her visit to the Colony for Medal Day 2006.



COURTESY PHOTO

Paying Tribute to Spalding Gray

Colleagues, friends, and admirers of the late **Spalding Gray** took the stage at New York’s P.S. 122 from May 31st–June 4th to honor the memory of the renowned writer and monologist. The program, titled “Leftover Stories to Tell,” was created and co-directed by Gray’s widow, Kathleen Russo, and producer Lucy Sexton. Readings and performances of Gray’s monologues juxtaposed with journal entries and poems — as well as some of Gray’s previously unpublished writing — were given by such notables as author **Jonathan Ames** and actors Olympia Dukakis, David Strathairn, Aidan Quinn, and Debra Winger.

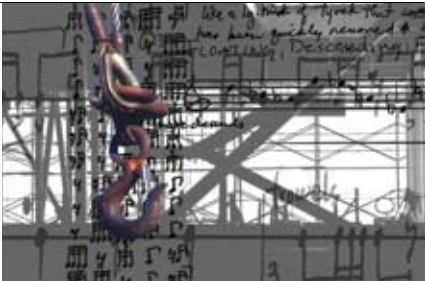
A Play a Day

Suzan-Lori Parks’s grassroots national theatre festival *365 Days/365 Plays* kicked off on November 13th. Conceived of by Parks and Bonnie Metzgar, the idea for the festival — to simultaneously stage a different play every day of the year at various venues across the country — originated in 2002 when Parks decided she would write a new play every day for 365 days. Aiming to “map the rich diversity of the American theatrical landscape in new and surprising ways,” the festival features presentations of a selection of Parks’s 365 plays in differing formats at selected venues across the country. Spearheaded by The Public, the New York component of the festival will feature a variety of independent artists, producing and presenting organizations, and theatre companies that will each produce one week (seven plays) of the full cycle. The festival will run through November 12, 2007.

QUOTABLES

“The most important aspect of my stay at MacDowell was the uninterrupted span of time in beautiful and quiet surroundings. This environment enabled me to concentrate with clear focus and take significant risks within the parameters of each piece I confronted. This experience has already made it clear to me that its impact on my work has been significant and will continue to bear fruit for a long time to come. I uncovered a new freedom of expression in both music composition and sound design that I sensed was just beneath the surface of ways I had been approaching this work—ways that would well to the surface if only I had the time to go digging. My stay at MacDowell gave me the time I needed to break through.”

—Interdisciplinary artist **Ken Steen** talking about the work he did during his joint residency earlier this year with composer **Gene Gort** on their multimedia piece, Reliquary of Labor. The work was commissioned by the Edward C. and Ann T. Roberts Foundation and the American Composers Forum Continental Harmony Encore Project to celebrate the opening of the newly renovated New Britain Museum of American Art in Connecticut. Scored for electronic cello, percussion duo, sampled sound/noise, multichannel video, and Web site (www.reliquaryoflabor.org), the multimedia performance piece premiered at the museum on November 26th. An extract is pictured above.



COURTESY PHOTO

MacArthur Names Two Fellows

One is a writer who is “forging a new form of literary journalism with an eye for detail and a passion for depth to illuminate worlds little known and less understood.” The other is a visual artist whose work “explores the structures and settings of the past, their architecture, and their stories, paying tribute to forgotten lives and reminding us of our common humanity.” Both **Adrian Nicole LeBlanc** and **Anna Schuleit** are also now MacArthur Fellows. LeBlanc was specifically cited for her 2003 book *Random Family: Love, Drugs, Trouble and Coming of Age in the Bronx*, which she worked on at MacDowell. Schuleit was commissioned this year to assist in the MacDowell Centennial celebration over Medal Day 2007 weekend. The MacArthur Foundation, which annually names between 20 and 25 fellows, spans a wide gamut of fields, including the arts. Award winners are given \$500,000 over five years with no strings attached.



MacArthur winners Adrian Nicole LeBlanc (top) and Anna Schuleit.



Andrew Hudgins encourages the creativity of soldiers through Operation Homecoming.

Fellows Take Part in Operation Homecoming

Andrew Hudgins and **Erin McGraw** were two of 24 distinguished writers selected to run writing workshops at 25 domestic and overseas military installations as part of the National Endowment for the Arts initiative Operation Homecoming. Aimed at encouraging and inspiring U.S. marines, soldiers, sailors, and airmen (and their families) to share their personal wartime stories and experiences in writing, the workshops — held between April, 2004 and July, 2005 — resulted in more than 10,000 pages of submissions. An anthology consisting of some of these, *Operation Homecoming: Iraq, Afghanistan, and the Home Front in the Words of U.S. Troops and Their Families*, was released by Random House in September; the remainder will be preserved in a federal government archive. A documentary about the Operation Homecoming program will air on PBS in 2007.

Disney Developing Jules Feiffer Book

The Man in the Ceiling, a book written and illustrated by **Jules Feiffer**, is currently being developed as a musical stage play by Disney Theatrical Productions. The story about a boy who dreams about being a cartoonist will be brought to life with music and lyrics by Andrew Lipppa (*The Wild Party*, *A Little Princess*) and libretto by Feiffer, who has said: “Writing the book for a musical has been an ambition of mine for years, and working with Andrew and the Disney organization on this very personal story of childhood, creativity, family, and failure is a dream come true.”

Open Studio



ALEXANDER FERNANDEZ

ARCHITECT

Alexander Fernandez

What would the map for Utopia look like, and could anyone live there? This is part of architect Alexander Fernandez's curious new project. Blending painting and blueprinting, Fernandez is literally mapping the dimensions of paradise as described in Sir Thomas More's 16th-century book *Utopia*.

Inspired by monastic life and having belonged to the Carthusian order, More offered rich descriptions in his book for what constituted the ideal city. In *Utopia*, the city is called Amourot. "Mapping Utopia is part of a broader interest in communities," says Fernandez. "These communities are linked by the notion that the architecture of ritual and memory are grounded in idealized settings." Or the basis for them. Fernandez notes that most of our transcendental spaces, such as cemeteries, offer similar features: quiet, a prevalence of nature, and solitude.

Fernandez believes that More applied what he had experienced in the monastery to secular living. And, like a spiritual Indiana Jones, the architect now wants to unearth these truths by depicting them. Following More's words, he uses "watercolors and charcoal one day; the next I'll be making crisp, hard-line plans." By incorporating both sides of his brain, Fernandez hopes to envision and present modern-day solutions through lectures and perhaps a book.

The fact that monastic life, which depends so utterly on removal from the world, could be the blueprint for modern life does not seem contradictory to the architect. In fact, he feels such a life may be its proper antidote. By embracing settings that ask the individual to transcend himself—to consider bigger questions—modernity may meet its match in utopian architecture. And that, Fernandez argues, is the best kind of perspective.

—Alexander Fernandez received a bachelor's degree and his master's in architecture from Syracuse University. His formal research and analytical drawings of a Carthusian monastery near Pisa have been published in the *Journal of Architectural Education* (JAE) and exhibited at several U.S. universities. In 2002, he received the prestigious Gabriel Prize. Currently, Fernandez is a lead designer at Gensler in Boston.



LINDA GANJIAN

VISUAL ARTIST

Linda Ganjian

Imagining carpets as art objects becomes less strange when one considers the tapestries and Middle Eastern weavings centuries ago. But in today's world, the connotation of what we walk on doesn't automatically evoke something to behold. Linda Ganjian's work, however, is something to behold. Vivid as a candy store and textured like an actual landscape, Ganjian's "carpets" are both throwbacks to another time and insistently modern.

"Carpets can offer aesthetically rich experiences," she says. "There's an abundance of ornament, an infinity of pattern... it's visually opulent." Made from polymer clay that she fires in her toaster oven then glues piece by piece, each carpet can take more than a year to assemble. Such painstaking work would seem to be the opposite of what Ganjian says is her most spontaneous art form, but what's striking about each piece is the way it implies detail and disavows it. Drawing from memory—trying to capture memory—she lends it an "architecture." These structures—coils, swirls, towers, and "tongues"—recall, in one piece, childhood. In another, they take the gentrification of her neighborhood as a motif, exchanging the dragons of Asian iconography with smokestacks.

While Ganjian's carpets do not hew to the religious traditions of her Middle Eastern forebears, they do exert a spirituality based on repeated patterns and ecstatic color. And because the artist presents them so they can be viewed "aerially," a god's-eye perch increases one's sense of topography.

In nomadic cultures—where carpets were a part of life and where Ganjian's heritage originates—these works of art were the symbol of home, the vessel of continuity. The work of this artist keeps such traditions alive but exalts them at the same time.

—Linda Ganjian is a Queens-based sculptor whose work has been exhibited most recently at the Storefront for Art and Architecture in New York and Eyewash Gallery in Brooklyn. She has been the recipient of numerous awards, including a Pollock-Krasner Foundation grant in 2005.



CHRISTINA HAM

PLAYWRIGHT

Christina Ham

"I'm not one to write about politics," says playwright Christina Ham, "but I keep wondering who draws the line and says this is perverse? How much blood needs to be shed?"

Ham is talking about her newest work, *Baby's Breath*, a drama about the 300,000 children estimated to be involved in conflicts as soldiers. "I read about one Rwandan child, age 10, who was ordered to hack his sister's children to death because they were Tutsi. I recognize that Americans don't want to hear about this. There's only so much we're willing to digest in any given period, but this is an alarming trend."

An alarming trend that every day has wider implications. Ham believes that the security of America remaining a superpower creates deprivation in other parts of the world; such deprivation leads to the violent recruitment of children for warfare. "Security here seems to mean ignorance and repression," she says. "It relies on isolation." Such disengagement, she says, doesn't promise to work for long—Ham believes these deprived worlds will find us eventually.

Ham's politicization is not polemical. She is not interested in creating a play that preaches. But like any good dramatist, she is not content to let big social problems—global tragedies—go unnoticed. "The child soldier isn't so removed from us," she cautions. With our military spread so thin, she observes, why don't we think it's possible that a 24-year-old may someday become a 14-year-old or a 10-year-old? It is the position of privilege that rejects that automatically, she feels.

Baby's Breath is a conscientious effort incited by an examination of conscience itself. Is morality innate or a result of choices? Can the promise of protection and food on the table—both of which are used to enlist these children—become the only morality necessary? And how does the conscience of those privileged at birth shape the world that surrounds them? For Ham, this is the real theatre of war.

—Christina Ham's plays have been produced and developed with the Mark Taper Forum, The Goodman Theater, the Los Angeles Theater Center, and the Stella Adler Theater, among others. Her work has been commissioned by The Guthrie Theater, Ensemble Studio Theatre/Alfred P. Sloan Foundation, and the Stepping Stone Theater.

Remembering



PLAYWRIGHT

Daniel Reitz

Can love coexist with power and the pursuit of status, particularly in the cutthroat world of art? Given a choice between the two, does the rarity of artistic success trump the rarity of true love? These are but two of the questions playwright Daniel Reitz asks in his new work, *Self-Portrait in a Blue Room*. Following the relationships between five men—including a renowned and dying painter who acts as the patriarch and nexus for the other men—Reitz also explores class, ambition, and the modern Iditarod of fame as the secular compensation for lost faith.

The play begins with Julian, the painter, winning the National Medal of Arts from a president whose politics he doesn't support. The vanity and indignity of the prize, along with his impending death, weigh on Julian and provoke the jockeying that follows between the men who orbit him. Once into Julian's world, we are privy to the bonds between them. Like Russian nesting dolls, the men resemble each other, only in increasingly diminutive positions of power. All want to mentor and be mentored, all are in relationships with those who can help them, but all possess second lovers, all of whom are younger.

The dearth of women in the play suggests a particularly masculine strain of love, which is competitive and sublimated by mentorship. In each relationship, one man increases status for the other but is unsatisfied in that role. The dissatisfaction arises from an absence of authentic emotion, the thing the characters seem to thirst for and resist.

In this drama, the paradox of the male psyche seems to be the way in which such emotion—such love—may offer fulfillment, though more often it is viewed as a choice that circumscribes power. The fact that legacy and money are involved is no surprise. This contemporary “self-portrait” suggests that there are two lines to the American heart: one drawing the fantasy of true connection and the other sketching the fear that such connections are not enough to deliver us into the manor born.

—Daniel Reitz is a playwright and screenwriter. His plays have been developed and produced at the Mark Taper Forum, the Public Theatre, Naked Angels, Ensemble Studio Theatre, and Manhattan Class Company. *Urbania*, his film adaptation of his play *Urban Folk Tales*, premiered at the Sundance Film Festival and was released by Lions Gate Films.

Ted Berkman—Author, screenwriter, and writing teacher **Ted Berkman** passed away on May 12th in Santa Barbara, California, at the age of 92. During his long and expansive career he worked as a reporter for the *The New York Daily Mirror*, as a writer for United Artists and London Films, as a correspondent for the ABC radio network, and as the Middle East chief of the Foreign Broadcast Intelligence Service—the precursor to the CIA. Best known for his book *Cast a Giant Shadow*, he was the author of seven books. His screenplay credits, which also total seven, include the 1951 film *Bedtime for Bonzo* starring Ronald Reagan, and *Fear Strikes Out* (1957) starring Anthony Perkins and Karl Malden. A freelance theatre reviewer, columnist, and essayist, he also taught writing courses at local colleges and at the nationally esteemed Writers' Conference. Berkman left a generous bequest to MacDowell in his will.

Patricia Goedicke—Poet and former University of Montana professor **Patricia Goedicke** died on July 14th in Missoula, Montana. Known for poetry that the *Washington Post* called “rich in emotion, memorable rhythms, and human relations,” she was a student of W.H. Auden and Robert Frost. She wrote a total of 12 books of verse, including *The Tongues We Speak* (1990)—a *New York Times* Notable Book of the Year, and her most recent *The Earth Begins to End*, which was named one of the top 10 poetry books of 2000 by the American Library Association. In addition to these honors, she was the recipient of fellowships from the Rockefeller Foundation and the National Endowment for the Arts. She met her husband, the late writer and former *Esquire* fiction editor **Leonard Wallace Robinson**, at the Colony. She was 75.

Stanley Kunitz—On May 14th, one of the most acclaimed poets of the last century passed away at the age of 100. **Stanely Kunitz** had an extraordinary career that spanned nearly 80 years. During that time, he wrote nine volumes of poetry and amassed a vast array of honors, including a Pulitzer Prize in 1959 for *Selected Poems: 1928–1958*, a book composed of poems he wrote at the Colony. He was also the recipient of a Bollingen Prize in 1987, a National Book Award in 1995 for *Passing Through: The Later Poems*, and a National Medal of Arts in 1997. In 2000, at the age of 95, he was named the poet laureate of the United States. A founder of the Fine Arts Work Center in Provincetown, Massachusetts (where he summered for almost 50 years), and Poets House in New York, he is widely credited for having a profound influence on a new generation of poets. He wrote and taught at a number of schools including Bennington College, Vassar, Brandeis, Rutgers, and Columbia, and was a judge for the Yale Series of Younger Poets Competition. A free memorial tribute in his honor was held in New York on September 20th at the 92nd Street Y, where poets including **Galway Kinnell** and **Marie Howe** read from his work. About his passion for poetry, he has been quoted as saying: “The poem comes in the form of a blessing—‘like rapture breaking on the mind,’ as I tried to phrase it in my youth. Through the years I have found this gift of poetry to be life sustaining, life enhancing, and absolutely unpredictable. Does one live, therefore, for the sake of poetry? No, the reverse is true: Poetry is for the sake of the life.”

Dika Newlin—Composer, musicologist, and teacher **Dika Newlin** passed away on July 22nd in Richmond, Virginia. Unusual predilections in music were bookends on the life of this five-time MacDowell Fellow, who composed her first symphony, *Cradle Song*, at the age of 11 and became an avid fan of punk rock in her 70s. After graduating from high school at the age of 12 and Michigan State University at 16, she studied with the composer Arnold Schoenberg at the University of California in Los Angeles. Later in life, as one of Schoenberg's last surviving students, she would write the Encyclopedia Britannica entry for him. She is also the author of *Schoenberg Remembered: Diaries and Recollections 1938–76*, a nonfiction account of her experiences as his student. Her work as a composer includes three operas, a chamber symphony, a piano concerto, and numerous chamber, mixed-media, and vocal works. Over the past couple of decades, she became known for her experiments with alternative popular music and her acting in cult films, including the 1995 *Dika: Murder City*. In 2004, she retired from her teaching position at Virginia Commonwealth University in Richmond, which she had held since 1978. She was 82.

Howard Shanet—Composer, conductor, and professor **Howard Shanet** passed away on June 19th in Manhattan. A former student of **Aaron Copland** and former conducting assistant to **Leonard Bernstein**, he appeared as a conductor with several major American orchestras during his career, including the New York Philharmonic and the Boston Symphony Orchestra. His work as a composer included pieces for orchestra, string quartet, and band. He was the author of a 1956 music textbook *Learn to Read Music*, as well as *Philharmonic: A History of New York's Orchestra*, a 1975 nonfiction book about the New York Philharmonic. A professor of music and orchestra conductor at Columbia University for more than 20 years, he was chairman of Columbia's music department from 1972–1978. He was 87.

Peter Viereck—Prolific poet, professor, and historian **Peter Viereck** died on May 13th at his home in Hadley, Massachusetts. Recognized as one of the early leaders of the American conservative movement of the 1940s and 1950s, he was a professor of history at Mount Holyoke College for nearly 50 years. The author of 13 poetry collections—including *Terror and Decorum*, for which he won a Pulitzer Prize in 1949—he was the recipient of Guggenheim fellowships in both poetry and history. He was also the author of *Conservatism Revisited: The Revolt Against Revolt, 1815–1949*, a book that espoused his middle-of-the-road brand of conservatism. At the time of his death, he was working on two books that will be released by Transaction Publishers within the year: *Strict Wilderness: Discoveries in Poetry and History*, and *Transplantings*, a book of translations and criticisms of German poetry. He was 89.

Fellowships



Clockwise from top left: Filmmakers Anna Boden and Ryan Fleck, composer Tarik O'Regan, playwright Mac Wellman, writer Suki Kim, sculptor Julia Kunin, and sculptor Judy Fox.

From May to October, 2006, The MacDowell Colony welcomed a total of 132 artists from 28 states and two countries. This group included 56 writers, 18 visual artists, 17 filmmakers, 16 composers, 13 playwrights, 10 interdisciplinary artists, and two architects.

MICHAEL ALMEREYDA, <i>filmmaker</i> New York, NY	RYAN FLECK, <i>filmmaker</i> Brooklyn, NY	CALLIE KIMBALL, <i>playwright</i> Arlington, VA	DAVID PETERSEN, <i>filmmaker</i> Brooklyn, NY
JESSICA ANTHONY, <i>writer</i> Portland, ME	JUDY FOX, <i>visual artist</i> New York, NY	MICHELLE KLOEHN, <i>visual artist</i> Brooklyn, NY	JAYNE ANNE PHILLIPS, <i>writer</i> Brookline, MA
JASON BAHR, <i>composer</i> Mississippi State, MS	SERENA FOX, <i>writer</i> Washington, D.C.	JAN KRZYWICKI, <i>composer</i> Philadelphia, PA	EMILY RAABE, <i>writer</i> New York, NY
AMY QUAN BARRY, <i>writer</i> Madison, WI	KENNY FRIES, <i>writer</i> Northampton, MA	MIKEL KUEHN, <i>composer</i> Sylvania, OH	DANIEL REITZ, <i>playwright</i> New York, NY
DAVID BASKIN, <i>visual artist</i> Brooklyn, NY	SARAH GAMBITO, <i>writer</i> New York, NY	JULIA KUNIN, <i>visual artist</i> Brooklyn, NY	ROBIN ROMM, <i>writer</i> Berkeley, CA
JONATHAN BERGER, <i>interdisciplinary artist</i> New York, NY	LINDA GANJIAN, <i>visual artist</i> Jackson Heights, NY	ANNE LANDSMAN, <i>writer</i> New York, NY	MARTHA RONK, <i>writer</i> Los Angeles, CA
BARBARA BERNSTEIN, <i>writer</i> Sarasota, FL	LILIAN GARCIA-ROIG, <i>visual artist</i> Tallahassee, FL	JAMES LAPINE, <i>playwright</i> New York, NY	ERIC SAKS, <i>filmmaker</i> Culver City, CA
JEN BERVIN, <i>writer</i> Brooklyn, NY	PETER GARFIELD, <i>interdisciplinary artist</i> Brooklyn, NY	JOAN LARKIN, <i>writer</i> Brooklyn, NY	HILARY SAMPLE, <i>architect</i> New Haven, CT
ANNA BODEN, <i>filmmaker</i> Brooklyn, NY	STEVE GEHRKE, <i>writer</i> Columbia, MO	MARIA LAUENSTEIN, <i>writer</i> Beverly, MA	CARL SCHIMMEL, <i>composer</i> Wakefield, RI
CHRISTOPHER BOLIN, <i>writer</i> St. Cloud, MN	MICHAEL GITLIN, <i>filmmaker</i> Brooklyn, NY	EVA LEE, <i>filmmaker</i> Ridgefield, CT	ANNA SCHULEIT, <i>interdisciplinary artist</i> Cambridge, MA
BETSY BONNER, <i>writer</i> New York, NY	GENE GORT, <i>interdisciplinary artist</i> Collinsville, CT	ELLIOTT LEVINE, <i>visual artist</i> New York, NY	GRACE SCHULMAN, <i>writer</i> New York, NY
LOUISE BOURQUE, <i>filmmaker</i> Malden, MA	LUCIO GREGORETTI, <i>composer</i> Rome, ITALY	IRENE LUSZTIG, <i>filmmaker</i> Jackson Heights, NY	LAURA SCHWENDINGER, <i>composer</i> Madison, WI
MIGGY BUCK, <i>visual artist</i> New York, NY	SEAN GRIFFIN, <i>interdisciplinary artist</i> Torrance, CA	CAROLINE MALLONEE, <i>composer</i> Baltimore, MD	BRIAN SEIBERT, <i>writer</i> Brooklyn, NY
MARIE CARTER, <i>writer</i> Brooklyn, NY	JORGE GROSSMAN, <i>composer</i> Henderson, NV	SARAH MANGUSO, <i>writer</i> Brooklyn, NY	RAVI SHANKAR, <i>writer</i> Chester, CT
ADAM CHAPMAN, <i>interdisciplinary artist</i> Brooklyn, NY	JENNIFER HAIGH, <i>writer</i> Hull, MA	BRADFORD MATSEN, <i>writer</i> Seattle, WA	HAMPTON SIDES, <i>writer</i> Santa Fe, NM
CHE CHEN, <i>visual artist</i> Stonybrook, NY	MELISSA HALEY, <i>writer</i> Woodside, NY	CHRISTOPHER MCKENNA, <i>composer</i> Red Bank, NJ	CHARLIE SMITH, <i>writer</i> New York, NY
SUZANNE CLEARY, <i>writer</i> Peekskill, NY	CHRISTINA HAM, <i>playwright</i> Los Angeles, CA	MEG MCLAGAN, <i>filmmaker</i> New York, NY	DARIA SOMMERS, <i>filmmaker</i> New York, NY
TOM COLE, <i>playwright</i> New York, NY	MARK HARMAN, <i>writer</i> Lancaster, PA	MEGAN MCLARNEY, <i>filmmaker</i> Brooklyn, NY	DEBRA SPARK, <i>writer</i> North Yarmouth, ME
CATHLEEN CORLETT, <i>architect</i> Eugene, OR	KAREN HARTMAN, <i>playwright</i> Brooklyn, NY	MEGAN MICHALAK, <i>interdisciplinary artist</i> Brooklyn, NY	KEN STEEN, <i>interdisciplinary artist</i> Glastonbury, CT
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LISA SELIN DAVIS, <i>writer</i> Brooklyn, NY	KEITH HENNESSY, <i>interdisciplinary artist</i> San Francisco, CA	LAURA NIX, <i>filmmaker</i> Los Angeles, CA	KENNETH TURAN, <i>writer</i> Pacific Palisades, CA
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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 from either the New Hampshire or New York addresses below, or at our Web site: www.macdowellcolony.org.

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MacDowell is published twice a year, in June and December. Past residents may send newsworthy activities to the editor in Peterborough. Deadlines for inclusion are April 1st and October 1st. For more timely updates we encourage Fellows to post their news and events on our online calendar.

Editor: Brendan Tapley

Assistant Editor: Karen Sampson

Design and Production:
Bernhardt Fudyma Design Group

All photographs not otherwise credited:
Joanna Eldredge Morrissey

Printer: Puritan Press, Hollis, NH

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On The Cover...



Interior, Heinz Studio
by Victoria Sambunaris

C-print mounted on Sintra
24 x 16 ¾ inches
2005