

MacDowell

FREEDOM TO CREATE

SINCE 1907

Vol. 36, No.2 Winter 2007

IN THIS ISSUE

Artists	2
Open Studio	6
Remembering	7
The MacDowell Centennial	8
2007 Medal Day Weekend	12
News	18
Fellowships	20

ARCHITECTS | COMPOSERS | FILMMAKERS | INTERDISCIPLINARY ARTISTS | THEATRE | VISUAL ARTISTS | WRITERS



The MacDowell Colony
100 High Street Peterborough, NH 03458-2485

NON-PROFIT ORG.
U.S. POSTAGE
PAID
PERMIT NO. 11
PETERBOROUGH, NH

Artists

Whittings Recognize Writers

On October 24th, playwright **Sheila Callaghan** and writer **Brad Kessler** were presented with Whiting Awards, a \$50,000 prize given annually to 10 emerging talents in the literary world. Kessler’s novel *Birds in Fall* (Scribner, 2006) examined the aftermath of a plane crash off the coast of Nova Scotia. Winner of this year’s Dayton Literary Peace Prize, it was named by *The Los Angeles Times* as one of the top 10 books of fiction in 2006. Mr. Kessler is also the author of *Lick Creek* and several children’s books, including *The Woodcutter’s Christmas*. *The Goat Diaries*, his first nonfiction book, is forthcoming in 2009 and explores the history of pastoralism and his own experience raising dairy goats in Vermont. Callaghan’s work includes *Lascivious Something*, developed at the Soho Rep and scheduled for a fall, 2008 production at the Cherry Lane Theatre; *Dead City*, a riff on Joyce’s *Ulysses*, most recently staged at Dog & Pony Theatre in Chicago; and *Kate Crackernuts*, performed at the Flea Theatre in New York City. A graduate of the MFA program at UCLA’s School of Theatre, Film and Television, Callaghan is also the recipient of a Princess Grace Award for emerging artists, a Jerome fellowship, and a Susan Smith Blackburn Award. She lives in Brooklyn with her husband, composer and Colony Fellow **Sophocles Papavasiliopoulos**. Since its inception, the Whiting Awards have gone to numerous Fellows, including **Jonathan Franzen**, **Colson Whitehead**, and **Jeffrey Eugenides**.

Art Takes a Ride

If you find yourself traveling via subway on the Metropolitan Transit Authority’s J line in Brooklyn, be sure to keep your eyes peeled for the work of two MacDowell Fellows. Earlier this year, **Amy Cheng** and **Margaret Lanzetta** created permanent public artwork in the form of faceted glass windscreens for subway platforms through the MTA Arts for Transit program. Aiming to “encourage the use of public transit by presenting visual and performing arts projects in subway and commuter rail stations” throughout the metropolitan area of New York, Arts for Transit seeks artistic projects that create links to neighborhoods by echoing the architectural history and design context of the individual railway stations.

On display at Cleveland Street Station is Cheng’s series titled *Las Flores*. Consisting of colorful floral scenes, the series was inspired by folk art from various cultures, as well as the Dominican influences prevalent in the Cleveland Station neighborhood. Lanzetta’s *Culture Swirl* — which is installed at the Norwood Avenue Station — links the early Dutch and English heritage of the neighborhood to the current Carribean and African-American community using design, pattern, and color.

LETTER FROM THE DIRECTOR

Looking Back ... and Forward



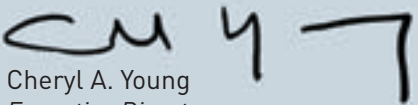
WHAT DOES A RESIDENCY AT MACDOWELL REAP? A WAY TO WORK, FRIENDSHIP, THOUGHTS THAT WERE NOT THERE BEFORE, AND ULTIMATELY, ART. WHAT DOES MACDOWELL'S CENTENNIAL MEAN IN THE CONTEXT OF SUCH SIMPLICITY? AS WITH ANY REFLECTION, IT IS AN OPPORTUNITY TO LOOK AND SEE THINGS WE MAY NOT HAVE SEEN BEFORE.

At this summer’s exhibition on MacDowell at the Library of Congress in Washington D.C., the cases were filled with documents from the Colony’s archives. I was drawn to one pamphlet in particular from the 1930s, wherein Mrs. MacDowell called

the Colony nothing less than “America’s Creative Laboratory.” That is a wonderful way to look at residency programs, of which MacDowell is now just one of many. Hundreds of artists, donors, staff, and volunteers make this quiet laboratory one of the most exciting workplaces in this country. When what you do is fulfilling, it is easy not to think of it as work. But it is quite a lot of hard work, and it takes commitment. Creative work — particularly experimental work that is rarely compensated by the marketplace — contributes enormously to society. We all hear about what the arts do for the economy, but we rarely hear about what artists do for the economy. More important than the impact on the economy is the impact of artistic inquiry on the evolution of ideas. *That* is priceless. If we reflect on what we would not have had but for the work of artists, then we have lots of reasons to celebrate and renew our commitment to making possible this wonderful laboratory located amongst 450 acres of woodland in southern New Hampshire.

As we near the close of 2007, the Colony extends a big thank-you to the entire board, staff, and all the Fellows who volunteered so generously over the last several years. In particular, special thanks go to David Macy, resident director; my colleagues on the Centennial steering committee: Tom Putnam, who served with passion as its chairman, **Julia Jacquette**, Amy Sandback, and Jamie Trowbridge; and Anne Stark, our Centennial project manager. And of course there are so many others ...

We hope you had as much fun this year as we did.


Cheryl A. Young
Executive Director



Las Flores, faceted glass windscreen, 2007, by **Amy Cheng**



Culture Swirl, glass and epoxy enamel, 48” x 72”, 2007, by **Margaret Lanzetta**

QUOTABLES | “*Given the oftentimes hostile climate (economically and rhetorically) surrounding the arts in this country, MacDowell provides an invaluable service, both to artists and the communities they live in. Whenever I looked at the tombstones in my studio, I was awed by the scope of MacDowell’s contribution to American culture, the Colony’s commitment to supporting the popular as well as the obscure, and the fact that so many brilliant people have wrestled with their ideas in that very cabin.*”

—Writer **Jennifer Hayashida**, who experienced her first MacDowell residency in Kirby Studio in January of 2007.





ACADEMY OF TELEVISION ARTS & SCIENCES

Lion Gets an EMMY

More than eight years of hard work by filmmakers **Steve Bognar** and **Julia Reichert** paid off in a major way on September 16th, when they received an EMMY Award for Exceptional Merit in Nonfiction Filmmaking for their poignant documentary, *A Lion in the House*. Bognar and Reichert worked on the film — a four-hour epic about the realities of battling childhood cancer — during residencies at MacDowell in 2001 and 2004.

Q: Can you recap a bit of the history behind *A Lion in the House*?

A: *It began with a phone call from the head pediatric oncologist at Cincinnati Children’s Hospital, Dr. Robert Arceci, who was looking for someone to make a long-form documentary about the journey of families fighting childhood cancer. What he didn’t know was that our own teenaged daughter, Lela, had recently survived her own cancer battle.*

Q: Can you talk a bit about working together? Are there specific roles you each naturally gravitate to or do you work together side by side on each step throughout the entire process?

A: *We live and work together, so years ago we vowed never to share directing credit on a film. We’d always helped each other with projects, but with the clear understanding that the film truly belonged to one or the other. Lion was different. The subject matter and the way the film would be shot — by the smallest crew possible — led us, rather organically, to agree to codirect. We believed that to achieve the levels of intimacy this film would require, we would both need to be present and real to all the subjects involved, as their relationship to the film would be a relationship with us as people.*

Q: What did you hope to accomplish by making this film?

A: *We wanted to bear witness to a human experience that tens of thousands of people go through, yet one which most of us would rather not talk about or see or hear. This experience is profound and transformative for everyone involved — for parents, for kids, for siblings, even for the doctors and nurses. You could say we wanted to give voice to what all these people go through. Once Lion was finished, as we started to see it with audiences, we began to feel that its purpose was also to increase people’s sense of compassion for other human beings. And to remind us of the courage we are capable of.*

Q: Regarding your EMMY, how does it feel to receive this level of recognition for your work?

A: *It is truly a great honor, and we’re very grateful for it. We know that A Lion in the House is a scary film; many people tell us they’re afraid to watch it. But we worked hard to craft a complete immersion into a place where life is lived at its essentials. The film takes you into this world, through to its farthest corners, and out the other side. We hope the EMMY will lead more people to watch it.*

Q: Can you talk a bit about what MacDowell’s support of you meant in terms of the making of this film?

A: *Our time at MacDowell was crucial to the film’s development. Like many documentaries, ours emerged gradually, from over 500 hours of footage. That process takes time, concentration, failed experiments, and room for loony ideas. MacDowell gave us the context to dive deep, and a community that gave us sharp, wise, and tough feedback.*

New and Notable

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



COURTESY PHOTO



COURTESY PHOTO

Books		
KATHERINE ARNOLDI	All Things Are Labor: Stories, fiction	
MARCIA FALK	My Son Likes Weather, poetry	
JOSHUA FURST	The Sabotage Café, fiction	
ANN HARLEMAN	Thoreau’s Laundry, fiction	
DEIRDRE MCNAMER	Red Rover, fiction	
CHRISTOPHER PATTON	Ox, poetry	
BELLE RITCHEY	The Blue Serge Suite and Other Plays, drama	
LISA ROBINSON	Snowbound, photography	
JOEL SANDERS	Joel Sanders: Writings and Projects, nonfiction	
SHAUNA SELIY	When We Get There, fiction	
Films/Videos		
LOUISE BOURQUE	H-E-L-P (A Little Prayer), DVD	
FRANZISKA LAMPRECHT	The Paradox of the 10 Acres Square, DVD	

Music	
CHESTER BISCARDI	Piano Quintet, musical score
DAVID RAKOWSKI	Piano Concerto, musical score
ROBERT TURNER	Shades of Autumn, cassette
MARK WINGES	Open the Book of What Happened, CD
Visual Art	
PETER ADSETT	Digital portfolio, slides
WILLIAM GRAEF	Bazooka Joe comic #17 of 50, painting
DANIEL HEYMAN	MacDowell 2007: Lightning Strikes, Art Strives Onward, print



COURTESY PHOTO

CAROL ROSEGG



A scene from *Margaret Garner*, a new opera by **Richard Danielpour** and Toni Morrison.

MacDowell on Stage

The work of MacDowell playwrights, composers, and writers continues to find its way onto the stages of theatres and opera houses across the country and around the world. On September 10th, the second production of composer **Richard Danielpour**’s opera, *Margaret Garner*, debuted at the opening of New York City Opera’s 2007–2008 season at the New York State Theater. Based on the novel *Beloved* by Pulitzer Prize-winning writer Toni Morrison, who wrote the libretto, *Margaret Garner* is the first opera by Danielpour, an award-winning orchestral and chamber composer.

Set to premiere at the San Francisco Opera on September 6, 2008, is composer **Stewart Wallace**’s opera, *The Bonesetter’s Daughter*, based on the best-selling novel by Amy Tan. Tan is writing the libretto for the opera, which focuses on three generations of Chinese mothers and daughters via the memories of an elderly woman in modern-day San Francisco. Based on his extensive travel and research in China, Wallace is involving a number of Chinese artists in the opera, including internationally acclaimed director Chen Shi-Zheng and Beijing master percussionist Li Zhonghua, who will lead the opera’s four-person Chinese percussion section. The opera will travel to China after its San Francisco premiere.

Theatre director **James Lapine** was in residence at MacDowell recently working on his new musical *The Nightingale* with collaborators **Steven Sater** (who is writing the book and lyrics) and composer **Duncan Sheik**. A “contemporary musical rendering” of the classic fairy tale by Hans Christian Andersen, the project conveys the story of a nightingale whose song brings hope to the young emperor and people of ancient China. Originally commissioned by Martin McCallum in 2001, the project — which was workshopped at O’Neill Musical Theater Conference in 2003 and at La Jolla Playhouse in 2005 — had its most recent workshop in association with the American Conservatory Theatre in October. Sater and Sheik’s last collaboration, the hit Broadway musical *Spring Awakening*, was nominated for 11 Tony Awards and won eight, including Best Musical.



Collaborators and MacDowell Fellows in the New Hampshire woods (from left): **James Lapine**, **Duncan Sheik**, and **Steven Sater**.

Writer **Doug Wright** is also taking up Hans Christian Andersen with his current project: Disney’s theatrical adaptation of *The Little Mermaid*. After selling out its pre-Broadway engagement at the Ellie Caulkins Opera House at the Denver Center for the Performing Arts in July, *The Little Mermaid* — featuring music by eight-time Academy Award-winner Alan Menken — opened on December 6th at the Lunt-Fontanne Theater in New York. Wright’s previous work includes the 1995 play (and subsequent 2000 screenplay) *Quills*, which imagined the final days of the life of the Marquis de Sade; and the 2003 play about an East German transvestite *I Am My Own Wife*, for which he won a Pulitzer Prize.

Wright also wrote the book for the 2006 Broadway musical *Grey Gardens*, which he collaborated on at MacDowell with composer **Scott Frankel** and lyricist **Michael Korie**. Based on the 1976 documentary by Albert and David Maysles about the secluded lives of the eccentric aunt and cousin of Jacqueline Kennedy Onassis, *Grey Gardens* was nominated for 10 Tony Awards earlier this year, and won three.

Artist Awards, Grants, and Fellowships

NATALIA ALMADA	Sundance Institute Documentary Film Grant, El General
HELENE AYLON	Pollock-Krasner Foundation Grant
SHIMON ATTIE	Radcliffe Institute Fellowship, Visual Arts
STEVE BOGNAR	Henry Hampton Award for Excellence in Film & Digital Media ~ Council on Foundations, A Lion in the House
SARAH BRAUNSTEIN	Rona Jaffe Foundation Writers’ Award
ELIZABETH BURGER	Joan Mitchell Foundation Grant Helene Wurlitzer Foundation Fellowship
MARTHA COLLINS	Ansfield-Wolf Book Award, Blue Front Ohioana Book Award, Blue Front
MARSHA COTTRELL	Pollock-Krasner Foundation Grant
ROBIN EKISS	Rona Jaffe Foundation Writers’ Award
ANGELA ESTES	National Endowment for the Arts Literature Fellowship in Poetry
CHARLEY FRIEDMAN	Pollock-Krasner Foundation Grant
MONIKA GOETZ	Pollock-Krasner Foundation Grant
JACQUELINE GOSS	Alpert Award in the Arts, Film/Video
ANGELINA GUALDONI	Pollock-Krasner Foundation Grant
HARMONY HAMMOND	Pollock-Krasner Foundation Grant
JENNIFER HAYASHIDA	PEN Translation Fund, Clockwork of Flowers: Explanations and Poems by Fredrik Nyberg
DAVID KAMP	Council of Fellows ~ American Society of Landscape Architects
ANNE MAKEPEACE	Award of Excellence ~ Society for Visual Anthropology of the American Anthropological Association, Rain in a Dry Land
DAVID MOORE	Pollock-Krasner Foundation Grant
DOROTA MYTYCH	Pollock-Krasner Foundation Grant
ANN PIBAL	Pollock-Krasner Foundation Grant
JULIA REICHERT	Henry Hampton Award for Excellence in Film & Digital Media ~ Council on Foundations, A Lion in the House
KAREN SHERMAN	New York Dance and Performance Award, Faker
GRETCHEN SOMERFELD	Screenwriters Lab Fellowship ~ Film Independent, Miami Purity
GORAN TOMCIC	Pollock-Krasner Foundation Grant
VALTA US	Pollock-Krasner Foundation Grant
TAMARA ZAHAYKEVICH	Pollock-Krasner Foundation Grant
CAVEH ZAHEDI	Sundance Institute Documentary Film Grant, The Prime Minister, The Shah, The Ayatollah and I
BRENDA ZLAMANY	Pollock-Krasner Foundation Grant

QUOTABLES “*What was so invigorating about being at MacDowell was that I entered an environment that seems to have been engineered, from the ground up and in each of its details, to foster creativity. ... The landscape at MacDowell, the architecture of its buildings, the logic of the way the days are scheduled, the warmth and generosity of the staff, the rigor of fellow artists ... it is difficult to catalogue it all without slipping into the language of a Utopian novel. I felt called to work harder, more honestly. I felt called to be a better artist.*”

—Playwright **Ignacio Cortinas**



Writer **Alice Sebold** at the MacDowell amphitheatre.

Screening MacDowell

The work of several Colony Fellows reached the silver screen this past year. The feature film *Lust, Caution*, based on the novella by Chinese writer **Eileen Chang**, was released by Focus Features on September 28th. Set in Shanghai, the espionage thriller, directed by Ang Lee, won the Gold Lion Award at the Venice Film Festival in Italy on September 8th.

Writer/director **Peter Hedges’** new film, the romantic comedy *Dan in Real Life*, hit theaters on October 26th. It stars Steve Carell.

Superheroes, a new film by **Alan Brown** about an American soldier injured in the Iraq war, had two screenings at the Avignon/New York Film Festival on November 11th and 16th. Brown worked on the script for *Superheroes* at MacDowell in 2005.

The screen adaptation of **Alice Sebold’s** 2002 best-selling novel, *The Lovely Bones*, will be coming to theaters in 2008. Sebold worked on the story — a fictional tale about a 14-year-old girl who watches down on her family from the afterlife after being murdered — during her first residency at MacDowell in 2000. Initial photography for the \$70 million film, which is being helmed by acclaimed director Peter Jackson, began in Pennsylvania and New Zealand in October. The film’s all-star cast includes Susan Sarandon, Stanley Tucci, and Ryan Gosling, as well as Rachel Weisz. (Sebold’s long-awaited second novel, *The Almost Moon* — which she worked on during her 2005 MacDowell residency — was released on October 16th.)

Solomon’s Work Preserved and Exhibited

The archives of internationally renowned photographer and artist **Rosalind Solomon** were acquired by the Center for Creative Photography (CCP) in April. Located in Tuscon, Arizona, CCP is known for housing the work of more than 40 major 20th-century photographers, including Ansel Adams, Harry Callahan, and Garry Winogrand. The Rosalind Solomon Archive includes more than 800 exhibition photographs and artworks, along with original negatives, transparencies, letters, business files, and other materials chronicling Solomon’s 40-year career as a photographer. In a statement released by CCP, Solomon shared her satisfaction in finding a permanent home for her life’s work: “It is gratifying to know that a broad and representative selection of my past images now reside at the Center, to be preserved, researched, circulated, and appreciated by all lovers of the medium.”

Solomon’s work was recently featured in the Aperture Foundation exhibition *Lisette Model and Her Successors*, which opened in Aperture’s Chelsea art district gallery on September 7th. The show, which ran through November 1st, presented a selection of works by Model — one of last century’s most noteworthy photographers — alongside work by 13 of her successors, including Diane Arbus, Larry Fink, and Raymond Jacobs. The show included two self-portraits by Solomon, who studied with Model in the 1970s. Also included were a number of works from Solomon’s 2006 retrospective in Cologne, Germany, *Chapalingas*, which she worked on during her 2003 residency at MacDowell.



Blind Girl With Dolls, South Africa, 1990, by **Rosalind Solomon**

Open Studio

COURTESY PHOTO

CLARICE ASSAD



COMPOSER

Clarice Assad

There hasn’t been a day in Clarice Assad’s life where music wasn’t her first language. “I grew up in a family of musicians in Brazil. I heard music 24 hours a day, someone singing or practicing or playing. I think even before I was born I was hearing music inside my mother. These days, when my family gets together, that’s what we do . . . we play music.”

A composer who also writes pop songs, plays instruments, and tours (her family recently performed a multigenerational show around Brazil), Assad so closely associates emotions with sound that she finds herself reading newspapers and hearing what the news might be saying.

This is how her latest project began. Born out of a self-made challenge — to create a new piece of music for different combinations of large ensembles — Assad was looking for something that spoke to her personally but with vastness and significance. Something that had “trajectory,” but also an impact an individual could understand and feel.

She found her perfect intersection in one of the most topical stories of the day: global warming. “I would think about the ice caps melting and begin to hear that. I asked myself how does warmth sound, or cold? I remember when I first heard *La Mer* by Debussy; I literally felt seasick,” she says excitedly. “I want to push the listener into sensation.”

It’s an ambitious challenge, not only in terms of scale but also in translating something scientific in its data and studies into that primal feeling that precedes language. “Music has been made so elite, but it’s really supposed to make you feel. You don’t need to understand everything to feel it.”

In that sense, this work has become one she was born to write.

—A pianist, vocalist, and composer, Clarice Assad’s recent commissions include work for violinist Nadja Salerno-Sonnenberg, the Louisville Symphony Pops, the L.A. Guitar Quartet, and the Turtle Island String Quartet, among others.

JAMES CAÑÓN



WRITER

James Cañón

It is the kind of question that provokes all sorts of other questions: What if there were a female Messiah?

Writer James Cañón, a native of Colombia who says he has always been interested in the role of women and religion, could not help but fuse the two as he read more about current fundamentalist movements and their political impact around the world.

His novel-in-progress follows the story of Luz, a girl born in Colombia but left in U.S. foster care after her mother flees the infamous displacements still going on in Colombia today. Deported to her homeland 30 years later (at the same age at which Jesus Christ set out on his mission), she finds herself the object of a cumulative worship and a collective, national reverence.

The novel is deftly told in the fashion of the Bible: There are songs, parables, and overlapping accounts of individual events. The first half of the book is an “old testament” that covers six generations of history prior to Luz; the second half is comprised of books similar to those in the “new testament,” based on the hearsay and anecdotal scribbling of her disciples. They include, among others, a widow, a housewife, a transsexual, a politician, and a poet.

While the controversies are apparent, what’s curious about Cañón is his desire to confront the new fundamentalism with the sincerity of a believer. “What I really find myself interested in is how human beings try to see and help each other in the faith of catastrophe,” he says. “Only this time I want to explore faith based on compassion and reason.”

While Luz is no angel — Cañón wants to present a notion of purity not associated with virginity — she is the embodiment of a spirituality not steeped, as most orthodoxies are, in masculinity. Raised Catholic but having abandoned the practice nine years ago, Cañón asserts that both Luz and the book wrestle with the virtues and vices presented by secularism and theocracy. Cañón hopes that like any good Messiah, Luz will shift more than the answers, but the questions themselves.

—James Cañón is the author of *Tales From the Town of Widows & Chronicles From the Land of Men*, which has been published in 13 countries. Honors and awards for his writing have come from NYFA, the National Hispanic Foundation for the Arts, and the Henfield Foundation. He lives in Queens, New York.

SARAH HAMMOND



THEATRE

Sarah Hammond

In Sarah Hammond’s newest play, the sky is falling. Or rather, shrapnel from a space shuttle disaster is falling. Onto the yards, driveways, and homes of America — 28,000 pieces spread across the country.

One of those pieces plunges into the lawn of a family that is itself on the verge of exploding: a mother who has been deceased for years, two daughters, a son, and a stuntman father who is his family’s lone protector but each day endangers himself doubling as a piece of American history — Christopher Columbus.

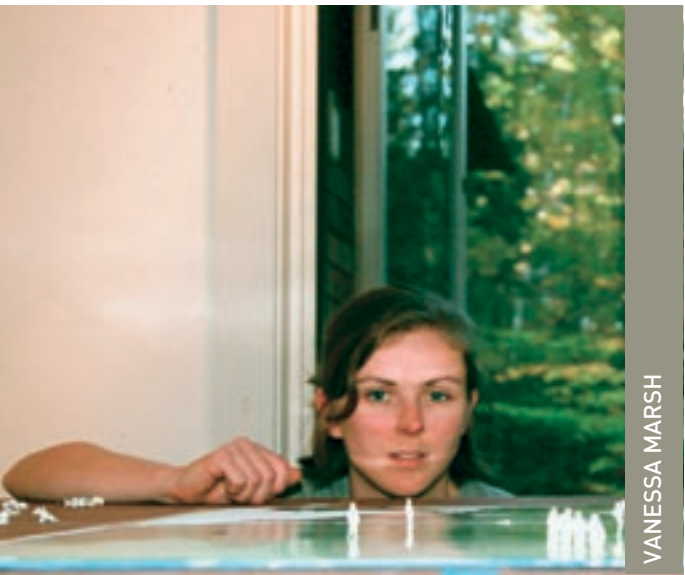
“I think of America as a place that was discovered and also a place that wants to discover,” says Hammond, who explains that many of her plays wrestle with the idea of exploration. “I’m always thinking about wildness. People who do irrational things solo. All in the name of looking for a deeper way to live.”

The collision of such a symbol of discovery (the shuttle) and the quintessential discoverer (Columbus) entwines a fledgling America with its modern Manifest Destiny. In the process, it also poses irresistible ideas. For instance, can a father play this country’s figure of brave exploration and also act as the domesticating hand of his own clan? In that sense, are we a nation that has macrocosmically exhorted wildness but is swift with ways to tame it in those closest to us, including ourselves? Is it part of the American tragedy that we perpetually believe in virgin territory — psychic or otherwise — but eschew the accountability and disbelieve in the romance once we find it?

“Sometimes, I think we all are suffering from this feeling that we’ve disappointed our forefathers,” she says. “And that’s why we always want more.”

As her characters shift and jockey, pushing for more from themselves and from each other, the audience is given to wonder whether the desire for expansion in the American psyche is not about conquering but rather about fulfilling the pact Hammond believes we made with our ancestors. Namely that our “constitutional” wildness does not end up meaning we are free to choose the yoke.

—Sarah Hammond is a resident playwright at New Dramatists. Her plays have been seen at Trustus Theatre, Florida’s City Theatre, the Bay Area Playwrights Festival, and Tulsa New Works for Women. Her awards include the Actors Theatre of Louisville’s Heideman Award and a commission from South Coast Repertory Theatre.



PHOTOGRAPHER
Vanessa Marsh

“The world that I live in isn’t the world I often feel I’m meant to be in,” says Vanessa Marsh. She’s not complaining, merely articulating a sixth sense that has followed her throughout her life.

“Maybe that’s just a cheesy artist answer, though” she laughs.

Probably not. Marsh’s images are definitely evocative of elsewhere: a distillation of the wistful and allusive of that universal yearning for somewhere better. They also go beyond nostalgia or memory, though they may include all these. What Marsh seems to be touching, in her series *Always Close But Never Touching*, is the precarious. The pictures she takes seem to be teetering ... toward recognition or oblivion, one is never sure. And that’s unsettling. And it’s comforting.

Marsh shoots the background for her photographs first and then incorporates models and miniatures into the imagery to evoke the fanciful and surreal: a lone cottage amid a strange bend in a country road, a jet plane washed up on a beach, a Hopper-esque house infiltrated by clouds. A solitary traveler (made from a toy figure) amid a field of wind turbines. “The scenes are derivative of places I have experienced,” says Marsh, “but the details have been transformed over time in my mind.” She says she wants to create pictures infused by “dream and imagination, that are familiar, yet floating and displaced.”

There’s a saturated richness to Marsh’s work: textures that can be felt, colors seemingly squeezed from rain forests. Even this, however exotic, feels human and quotidian, as though there is no greater vibrancy or deeply felt destination than the places our minds recall. Or, in the worlds Marsh longs for, the places we hope to find.

—Vanessa Marsh was born in Seattle and received her bachelor’s degree in fine arts at Western Washington University. She received an MFA in 2004 from The California College of the Arts. She lives and works in San Francisco.

Remembering

*Sheila Ballantyne*_Writer **Sheila Ballantyne** died on May 2nd at her home in Berkeley, California. She was the author of a collection of stories and two novels, including a semi-autobiographical account of her childhood called *Imaginary Crimes* (1982), which was adapted as a film in 1994. A 10-time MacDowell Fellow, she was the recipient of numerous awards, including a Guggenheim fellowship and an O. Henry Award for her short story “Perpetual Care.” A contribution was sent to the Colony by her family in her memory. She was 70.

*Jane Cooper*_Poet **Jane Cooper** died on October 26th in Newtown, Pennsylvania, at the age of 83. A 13-time MacDowell Fellow, she was the author of five books of poetry, including *The Weather of Six Mornings* (1969), which was the Lamont Poetry Selection of The Academy of American Poets. The recipient of fellowships from the Bunting Institute at Radcliffe, the Guggenheim Foundation, and the National Endowment for the Arts, she was the 1996–1997 New York State Poet. For 27 years, she was a teacher and poet-in-residence at Sarah Lawrence College, where she is credited with helping to develop and enhance a writing program that became one of the most distinguished in the country. The two benches in the Colony’s lilac garden bear quotes from Cooper; both were donated in her honor. The inscription on one bench reads: “The pines are like saints. I’m waiting — oh, for some insight. Some musical phrase. For the voices of my friends ...”

*Mark Harris*_Writer and teacher **Mark Harris** died on May 30th at the age of 84 in Santa Barbara, California. He was best known for his novels about baseball, including *Bang the Drum Slowly* (1956), a story about a pitcher for the fictional New York Mammoths that Harris also adapted as a film that starred Michael Moriarty and Robert DeNiro. The author of 13 novels and five nonfiction books, he taught at several universities, including San Francisco State, Purdue, the University of Southern California, and Arizona State, where he was a professor of English from 1980–2001. Harris was in residence in 1953.



*Govert Heikoop*_Dutch sculptor **Govert Heikoop** died on April 18th in Amsterdam. He was 56. His sculptures of free-flowing form and color have been commissioned and exhibited around the world and can be found in many public and private collections. He had a residency at MacDowell in 1988.

*Hans Koning*_Prolific Dutch-born writer **Hans Koning** died on April 13th at his home in Easton, Connecticut. The author of more than 40 fiction and nonfiction books, he was a frequent contributor to various publications including *The New York Times*, *Atlantic Monthly*, *Harper’s*, and *The New Yorker*. Four of his novels were made into films, including *A Walk with Love and Death* (1961), which launched the career of Anjelica Huston. Koning had a total of 10 residencies at MacDowell from 1965 to 1999. He was 85.

*Rita Riddle*_Essayist and poet **Rita Riddle**, a Fellow in 1998, died on October 1, 2006. Her publications include *Soot and Sunshine*, a collection of essays and poems; *Pieces for Emma*, a collection of essays; and the poetry collection *Aluminum Balloons and Other Poems*. An esteemed teacher, she was a professor of English at Radford University in Virginia. She was 65.

Poised for The Second

As this newsletter goes to press, we are entering the final phase of MacDowell's Centennial year — and what a year it has been! Through dozens of performances, exhibitions, and special events, as well as an original book and film, we have engaged old and new friends with the creative pulse of the Colony. We have used the opportunity of this milestone to deepen public understanding about the residency experience, and have advanced the value of the arts in our society.

At the same time, this celebration of creativity has been about much more than the marking of the Colony's birthday. Indeed, MacDowell's board set out more than five years ago to carefully consider how its Centennial celebration could be of the greatest possible benefit to the arts and artists it was founded to support. Building upon the institution's legacy of leadership over its first century, we have embarked on a broad dialogue with others to raise awareness of the arts as a national value. As we enter the Colony's second century, we will continue to work to foster artists who, as innovators and risk takers, have so much to offer society.

—Anne Stark, Centennial project manager



Anne Stark and Tom Putnam, chair of the the Centennial steering committee.



Celebrating 100 Years, 10,000 Residencies, 1,000,000 Great Ideas

Colony Fellows turned out with enthusiasm on Saturday, September 29th for the first-ever Colony Fellows Reunion Picnic. The event, conceived of and organized by Colony Fellows, attracted more than 300 artists to the Great Hill in New York's Central Park, where everyone enjoyed open-air performances and signed a special Centennial tombstone. Fellows brought cupcakes, which were artfully assembled into the number 100 and then eaten. To commemorate the event, Colony Fellow **Julia Jacquette** designed an original Reunion Picnic bandanna, which was given to each artist who attended.

Century



Photographs by Joanna Eldredge Morrissey and Steve Tucker

In addition to Centennial events helped by such cultural partners as The Boston Athenæum and The Library of Congress, the last six months have also seen the fruition of these programs sponsored by the Colony ...

A Leadership Forum on the Cross-Sector Value of Creativity

MacDowell joined the Alliance of Artists Communities (AAC) to host a cross-disciplinary leadership discussion on arts policies viewed as critical to the advancement of American society at large. The forum, held at the National Press Club in Washington on November 7th, followed a luncheon, also planned by MacDowell and the Alliance, at which Dana Gioia, chairman of the National Endowment for the Arts (NEA), spoke of the impact of artist residencies on the nation’s cultural life and announced a program to increase the NEA’s support for creative communities. Americans for the Arts and the Sundance Institute also participated.

MacDowell Selected Shorts at Symphony Space

On December 12th, Symphony Space, one of the most innovative cultural venues in New York, joined the Colony’s celebration of creativity by presenting a MacDowell Selected Shorts evening. Under the artistic direction of Symphony Space’s Isaiah Sheffer and literature director Kathy Minton, the program featured well-known MacDowell writers **Jeffrey Eugenides**, **Susan Minot**, and **Monique Truong**, each of whom selected an emerging talent from among MacDowell’s hundreds of Colony Fellow writers. The three writers chosen were **David Bezmozgis**, **Francis Hwang**, and **Julie Orringer**. As with other Selected Shorts events at Symphony Space, this performance was recorded by WNYC and will be broadcast over NPR stations across the country.

MacDowell and Spoleto

On May 27th, board member **Bill Banks** hosted a reception in Charleston, SC, in conjunction with a series of concerts at the Spoleto Festival USA featuring works by MacDowell Colony Fellows, which were programmed in honor of MacDowell’s Centennial by Charles Wadsworth, Spoleto’s artistic director for chamber music.



Executive Director Cheryl Young spoke about MacDowell’s contribution to the nation’s culture at the AAC’s leadership forum in Washington, DC.

Centennial Events in New Hampshire

New Hampshire Philharmonic – On May 5th, the New Hampshire Philharmonic presented a concert that featured works by **Leonard Bernstein** and Edward MacDowell. Board member Gerry Gartner hosted a dinner following the program.

Monadnock Summer Lyceum — On August 5th, to a packed audience at Peterborough’s Unitarian Universalist Church, author and MacDowell Fellow **Lewis Hyde** spoke on the theme of our “cultural commons,” that vast store of ideas, inventions, and works of art that we have inherited from the past and continue to produce. The Lyceum is one of the oldest lecture series in the nation; this year its theme was “civility.”

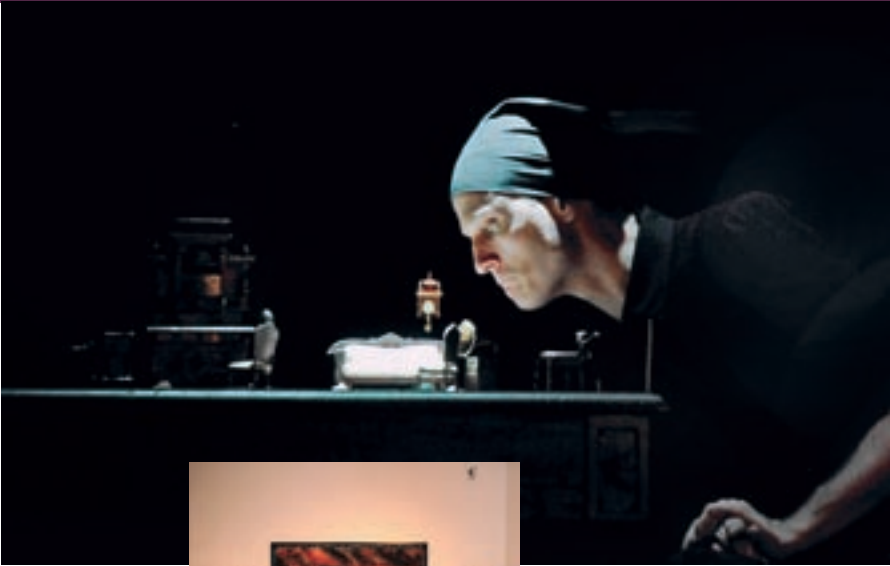
Peterborough Players – Joining the spirit of the MacDowell Centennial, the Peterborough Players offered three Colony-related performances in August and September: *The Long Christmas Dinner* by **Thornton Wilder**; *A Doll House*, an adaption by Colony Fellow **Gus Kaikonen**; and the Pulitzer Prize-winning play *I Am My Own Wife* by **Doug Wright**.

Thorne-Sagendorph – From September through October, the Thorne-Sagendorph Gallery at Keene State College screened *Seasons of MacDowell* and opened a visual arts exhibition of Fellows’ work entitled *In Residence: Artists and The MacDowell Colony Experience*.

Holiday Open House — On October 4th–7th, local interior designers transformed Hillcrest, the MacDowell farmhouse that was once the home of the Colony’s founders. The Peterborough Historical Society described the history of the house as visitors from the community got into the holiday spirit a little early. All proceeds benefited the Historical Society.

Tricinium — On October 14th, local arts group Tricinium premiered a concert event by **Lawrence Siegel** honoring the late David F. Putnam, a longtime MacDowell supporter, at the Peterborough Players. Writer **Edie Clark**, board member Tom Putnam, and Congressman Paul Hodes’s wife, Peggo, performed work as part of the evening’s special program. Board member Monica Lehner and Michael Lehner hosted a dinner following the concert.

New Hampshire Film Series — As part of the MacDowell traveling film series begun in April at MoMA, both *Seasons of MacDowell*, the quartet of films commissioned by the Colony, and the selection of films by MacDowell Fellows that followed it, toured parts of New Hampshire. The series screened at the Thorne-Sagendorph Gallery in Keene, the Art Gallery at the University of New Hampshire in Durham, the Howe Library at Dartmouth College in Hanover, the New Hampshire Technical Institute in Concord, the Manchester City Library, and at Franklin Pierce College in Rindge.



DEB PORTER-HAYES



From top: **Doug Wright**’s play *I Am My Own Wife*, as staged by the Peterborough Players; the MacDowell show at the Thorne-Sagendorph Gallery in Keene; **Tricinium**; and a still from **George Griffin**’s short film, *MacDowell: A User’s Manual*.



GEORGE GRIFFIN



MICHAEL LUTCH



MICHAEL LUTCH

Golijov, Lorca, and Opera Boston

Inspired by the life and work of Spanish poet and playwright Federico García Lorca, **Osvaldo Golijov**’s new opera *Ainadamar* is a mystical and poetic meditation on loss, memory, revolution, and exile. This production, which opened at Opera Boston in October and was sponsored in part by the Colony as part of its Centennial celebration, reunited the principal cast from the Santa Fe Opera production and the Grammy-winning Deutsche Grammophon recording. *Ainadamar*’s libretto was written by David Henry Hwang.

Special thanks to Wendy Belser, Eleanor Briggs, Tom and Ellen Draper, Monica and Michael Lehner, and Olivia and John Parker for their generous support of this event. Following the matinee performance on Sunday, October 21st, board member Rick Stone and Terry Stone hosted a dinner at their home for Osvaldo Golijov, soprano Dawn Upshaw, conductor Gil Rose, and MacDowell friends.

Peterborough Projects

As part of its yearlong Centennial celebration, MacDowell launched a series of artistic commissions involving its hometown. The aim of Peterborough Projects was to bring contemporary art experiences into the community where the Colony was founded, engaging an array of local citizens in the artistic process. The following projects took shape during the last six months of the Colony’s Centennial year:



Painter **Peter Edlund** finished work on his *Butternut-Tree-In-Little-Summer-Place*, a mural depicting the confluence of the Contoocook and Nubanusit Rivers in a visual translation of the native Algonquin names of these bodies of water. The painting was installed as a gift at the Peterborough Town Library.

In July, photographer **Bobby Neel Adams** worked on *Family Tree*, a photographic project that reinvents the conventional family portrait by focusing on the intersections of rural families both genetically and spiritually using imagery.

In September and October, Australian muralist **Rodney Monk** created a new mural for the exterior of Peterborough’s Toadstool Bookshop.

Interdisciplinary artist **Nicolás Dumit Estévez** arrived at the Colony in October with the express goal of meeting every resident of Peterborough as part of his conceptual art project titled *Pleased to Meet You*.

Also in October, filmmaker **Karen Aqua** and composer **Ken Field** offered a filmmaking workshop to students of Dublin, New Hampshire’s Mountain Shadows school.

In December, interdisciplinary artist **Amy Jenkins** transformed a series of windows at the Peterborough Historical Society into a parade of color and scene with her *Water Windows* installation.



From top: Visual artist **Peter Edlund** working on his painting for the Peterborough Town Library; **Rodney Monk** beside the new mural at the Toadstool Bookshop in downtown Peterborough.



Medal Day Weekend 2007

This year, Medal Day was more than a day; it was, thanks to the occasion of the Colony's Centennial, a weekend of unforgettable moments.

Beginning on Friday, August 10th, the Colony kicked off the weekend underneath bright stars and inside a warmly illuminated and oversized tent (capacity 2,000 people). The dinner, toasts, and reunion of many who had come to partake in the festivities were followed by Saturday's twilight performance, the first stage of *Landlines*, an installation created by **Anna Schuleit** and a group of more than 200 volunteers. *Landlines*, a year in the making, had been designed to "violate MacDowell's trademark privacy in order to bridge the inside to the outside, to lift the boundaries between the Colony's walls and those beyond." On a stage set before darkening pines and lit by spotlights and two screens casting imagery, *Landlines* began first with a performance by 10 teams of artists and students who had worked to capture each decade of MacDowell's 100 years. Each discipline was represented through

the work of renowned Colony artists (**James Baldwin**, **Milton Avery**, and others) and those of potential new ones. The students sang, performed puppetry, created a suspense film, danced, and improvised on saxophone. All this was capped off by an excursion



into the MacDowell woodland, where 100 telephones — hooked up by thousands of feet of cable — rang, linking the vast MacDowell network around the world with the place it all began.

And, of course, we didn't forget the cake! Or, rather, cakes. One hundred individual delights were quilted together to form a confection of Centennial proportions. For all who had worked up an appetite from

chatting on the phones, the MacDowell "gateaux" awaited in the amphitheatre. With the storied view of Mount Monadnock as its backdrop, the night became even sweeter.

Sunday — Medal Day proper — the phones rang again, but not before more than 2,000 visitors enjoyed a moving tribute to documentary filmmaker Les Blank by equally acclaimed filmmaker Fred Wiseman. With their speeches taking on an even greater significance this year, MacDowell's yearlong theme of giving artists "freedom to create" could later be seen in every studio opened to the public.

It is hard to capture in two dimensions what transpired at a very multidimensional Medal Day weekend. But in the following pages, you can get a feel by reading the speeches of Les Blank and Fred Wiseman, taking in the imagery from *Landlines*, and hearing from some of those who participated. As with the entire Centennial year, Medal Day weekend was really an accumulation of many shared moments yielding a memory likely to outlast any single one.

Landlines



PRESENTATION SPEAKER Fred Wiseman

I am pleased to be here and participate in the 100th anniversary of MacDowell and to join the ceremony honoring Les Blank and his films.

Les is a skilled, adventurous, compassionate independent filmmaker. I admire his talent and his perseverance. It is not easy to reach his level of achievement and accomplishment. I will briefly try to explain why.

To make his films and give expression to exactly what he wants to say and in the form he chooses requires qualities in addition to imagination and technical skills. The words stubborn, obsessed, and tough come to mind. The independent filmmaker has to navigate many rocky passages. He has to work hard to get money, write proposals for films that exist only in his head (and then only in incomplete and perhaps inchoate form) — proposals that he knows may have little relation to the final film but will help the funders in foundations and networks decide to award the grant or contract that make the film possible.

Sometimes the people who control the money know something about filmmaking; often they do not. Some have a real interest in assisting the filmmaker; others are more concerned with their place in the arts bureaucracy. The independent filmmaker must be informed about the internal politics of the granting organizations. Often grantors with no knowledge or experience will try to impose their mark on the film because of either an internal organizational political agenda, an ideological or social goal, or as an exercise in power.

When filmmakers meet, their talk is not about the aesthetics of filmmaking (assuming such a thing exists) but about money and distribution. Boring but necessary exchanges. Unlike people working in other forms, filmmakers need more money to do their work than novelists, poets, painters, and many other artists. However, unlike Hollywood filmmakers, independents do not need a lot of money. Production costs, which may range from \$20 to \$50,000, are puny and are not even the cost of lunch for a Hollywood movie production. Money is nevertheless hard to find,

and once the film is finished it is difficult to arrange distribution and to get paid by the distributors.

Despite these real obstacles it is very fashionable now to want to make movies. When I finished college — or when college was finished with me — in 1951, it was similarly trendy to want to become a writer. My friends and I were certain, in our hubris, innocence, and naïveté, that as soon as we had run with the bulls at Pamplona we



all would be recognized as the next Hemingway. In 1951, our common fantasy was that artistic success, fame, riches, and — although we perhaps could not then talk of it openly, nubile women

he had to have the technical competence, energy, drive, and ambition to harness his imagination to the hard, frequently boring, day-to-day work that is actually involved in making films in his unique way.

About 15 years ago, I was in Berkeley. I was about to go into a bookstore when I saw a tall, burly, bearded man standing in front of a table stacked with T-shirts and videocassettes. When I saw a T-shirt with the words “Gap-Toothed Women,” I knew that the vendor was the filmmaker Les Blank, whose work I so much admired. I went over, introduced myself, and asked him, “How’s business?” He said he was doing a brisk trade. My first thought was that maybe I could become his East Coast rep. Then I thought, why not strike out (if that is the right expression) for myself? Since then, each Saturday afternoon when the weather is good, I stand in front of the Coop in Harvard Square and sing and sell pencils. Thank you, Les. Your good example has helped me to continue to work.

Les’s life as an independent filmmaker has been both intellectually and physically adventurous. His filmmaking has taken him to such exotic places as the Amazon, China, Louisiana, and California. Perhaps Les will tell you some of his adventures since his career is a good example of the rewards, adventures, surprises, fun, comedy, risks, and thrills of filmmaking. The fulfillment of a sense of anticipation and adventure is one of the principal reasons to be an independent filmmaker.

“For Les to make his films, he had to have the technical competence, energy, drive, and ambition to harness his imagination to the hard, frequently boring, day-to-day work that is actually involved in making films in his unique way.”

— would attend us or attend to us, not *if* but *when* our first novel was published.

We sat in cafés in Paris with *The Sun Also Rises* and *What Is Existentialism?* on the zinc table next to our empty notebooks. Most of us had no idea of what it actually meant to be a writer. The same fantasy exists today although the form is different. Substitute filmmaker for writer and the rest is the same. The arrival of relatively inexpensive, light, mobile cameras and digital editing programs makes it tantalizingly possible for this generation to think they can easily achieve fame, fortune, and public recognition as “artists.” The fantasy is the same, the equipment is different, and the result is equally hard to achieve. For Les to make his films,

I will give you one example.

Twenty years ago I was making a documentary in the medical intensive care unit of a hospital in Boston. When a patient I was following for the film died, I needed to get permission to shoot in the morgue. I became friendly with the man responsible for the morgue, and he arranged on several occasions for me to film there. On the last day of shooting I went looking for him to thank him for his help. I found him in the hospital cafeteria and thanked him. We shook hands and he said to me, “See you soon.”

Les, congratulations. You have made distinguished, original films. Your imagination and vision are there for all to see. See you soon.



Landlines Stories and Reflections

“What lingers in my mind the most was the end of Saturday night, going into the total darkness of the pathways and seeing the faint ‘booths’ of light that surrounded the phones. It was magical to have the phone ring and be able to answer it. It was a mixture of both utter solitude and a sense of being profoundly connected to the world. Art happens in solitude, but it is when it connects to the world that it finds its meaning and reason for being.”

—Landlines volunteer Nori Odoi

Volunteers unspool and prep the miles of telephone cable that hung from the trees throughout MacDowell’s 450 acres.

MEDALIST Les Blank

Thank you very much, very resounding. I’m still reeling over the idea of Fred out there selling pencils, not to mention his closing comment.

Anyway, I’m glad to be here, especially on the 100th anniversary. It’s interesting to look ahead and think about art being something that sticks around after we are departed from this happy place. And how long it sticks around is a good question ... it’s something that has always interested me. It’s my idea, I hope, that these films do last a while.

What got me started was I always thought I wanted to be a writer because I like to read, I like to see stories — Herman Melville and Joseph Conrad. So I took up my pencil and started writing, and I would send them off to *Atlantic Monthly* and *Harper’s*, and couldn’t understand why I kept getting these reject slips. I thought they were pretty good stories. But then after a while I got depressed over it all, and I went to college and thought well, if I can’t write at least I’ll get a job teaching writing or literature. I got as far as graduate school at Berkeley in the English department, and we were being trained how to do the rhyme schemes of Spencer or Milton, and it just didn’t excite me much so I dropped out. I thought well now I’ll just get a job at least, but no one would hire me — I had too much education or I couldn’t work up my enthusiasm when I was interviewing for a dull job.

So I was unemployed, and I hit bottom real quick, and I went to a movie by Ingmar Bergman called *The Seventh Seal* when it first came to San Francisco. Here, I saw a man who was so much worse off than I was that I felt light and happy by comparison. And as I skipped out of the theater I thought, “God, this feels great! I think I’ll look into being a filmmaker!”

I didn’t have a clue how to do that because I didn’t know there were film schools — there were actually two in L.A. and one in New York that I found out about — but no one ever



talked about becoming a filmmaker ... it was always a writer.

So I was on my way to Florida to actually join the naval flight program — and at least have a job — and on the way I met a professor named Robert Corrigan. He was in the theatre department; I’d had him as an undergraduate

recommendation I got accepted to USC — in their film program and theatre program in Los Angeles. I took all of my courses in film and I got out, and I was ready to be the next Ingmar Bergman. It didn’t happen right away.

I would write these scripts ... I even had an interview with Otto Preminger; he actually hired me. I had my foot in the door at Columbia Pictures; all I had to do was keep my mouth shut and read scripts for him, and plays and novels, and say, “I think this is a good one. Why don’t you try this one?” But I knew I had to convince Mr. Preminger that I was a film artist myself — I wanted him to read *my* script. So, he picked it up, looked at one page, put it down, and said: “Mr. Blank, it’s been real interesting knowing you, but having read how you think I don’t think we’ll ever be able to work it out. I wish you the best of luck with your career, though.” And so that was my short, happy life as a Hollywood film person.

So then I started doing industrial films, films for chicken companies — I believe they’re showing one today, in the building over there, one of the short films. I learned how to tell stories about how chickens are grown and slaughtered and eaten ... that didn’t

“It’s interesting to look ahead and think about art being something that sticks around after we are departed from this happy place.”

at Tulane. He and I got along, and he asked me what was I doing? And so I told him: “Well, I’ve been trying to be a filmmaker but I don’t know where to begin.” He said, “Well, we’re starting a brand-new program in the theatre department offering a master’s of fine arts in playwriting. Maybe if you apply, you can get the job or fellowship, and you can work on actors for the stage, scripts for the stage, and then segue into film later.” So I took him up on that; I got the fellowship and then on his



Two Fellows were reunited on Medal Day after being in residence together in 1958: writer and board member **Bill Banks** (left) and visual artist **Richard Mayhew**.

“One of the young artists working on the [*Landlines*] film was to go to Maine for a family vacation. She told her mother that she needed to be in the editing room with her team rather than at the cottage. When asked why it was so important, she impatiently exclaimed, ‘Well, after all, it is my first film!’”

—Relayed by MacDowell board member David Baum

On these pages: Performance by puppeteer **Kevin Augustine**; a phone in the dark, waiting to be answered; the luminous *Landlines* stage; and the MacDowell cakes waiting to be consumed. On the following page: a switchboard operator connecting calls; a young participant; Cheryl Young, executive director, answering a different call of duty.



State of New Hampshire
By His Excellency
John Lynch, Governor

A Commendation

THE MACDOWELL COLONY 100TH ANNIVERSARY

WHEREAS, The MacDowell Colony was founded [in] Peterborough and is celebrating its 100th anniversary in 2007; and

WHEREAS, The MacDowell Colony strives to cultivate the arts by providing talented and imaginative artists with an environment in which to work and create; and

WHEREAS, The MacDowell Colony is host to more than 250 artists each year; and

WHEREAS, The MacDowell Colony is a dynamic community of many diverse artists including writers, composers, visual artists, photographers, printmakers, filmmakers, and architects; and

WHEREAS, The MacDowell Colony has inspired and nurtured the artistic careers of many of our nation’s finest artists including Aaron Copland, James Baldwin, Alice Walker, Thornton Wilder, and Leonard Bernstein; and

WHEREAS, The MacDowell Colony has contributed much to the arts by fulfilling its motto and “giving artists the freedom to create”;

NOW, THEREFORE, I, JOHN H. LYNCH, GOVERNOR of the State of New Hampshire, do hereby commend The MacDowell Colony on the occasion of its 100th anniversary this year.

Given in the Executive Council Chambers this 12th day of August in the year of Our Lord two thousand and seven, and the independence of the United States of America, two hundred and thirty-two.

John H. Lynch
Governor

take long to master. And I did tools, and nuts and bolts, and the National Association of Cemeteries — we were trying to justify why it cost so much to die and be buried in a cemetery. And then I just got really upset again about my status in life.

I was walking home from the unemployment office one day, with my check in my hand, back in the days when you had to go present yourself in front of them and show them you’re hale and hearty and looking for work. Walking along the Hollywood Walk of Fame, between the unemployment office and my apartment, I would walk down Hollywood Boulevard and look at all these names engraved in the bronze plaques on the sidewalk, and I wondered, “Will I ever be here?” And my answer was, “Not any time soon, if things keep going like they are now.”

A couple of blocks beyond that, one block from my apartment — half a block from my apartment — I passed a corner where there was a big tree with blossoms on it. I’d always gone by this corner and had never really paid attention. But that day, I was trying to procrastinate getting

home to face the reality of my situation. So I looked over at this corner, and I saw behind these branches something sort of white, like a sculpture, back there. I peered in there and made my way into this undergrowth, and pulled aside some vines, and there was this statue of an old man. Where there should be eyes he just had eyeballs, and at the bottom of the statue was the saying, “Life is short, art is long, the experience

wonder, “What drives me? What am I doing?” And I kept saying this little slogan over and over: “Life is short, art is long.” And it applies today, and I hope the art that is created here will last a long time, and I hope this place will last a long time. Thanks a lot.

“I peered in there and made my way into this undergrowth, and pulled aside some vines, and there was this statue of an old man. Where there should be eyes he just had eyeballs, and at the bottom of the statue was the saying, ‘Life is short, art is long, the experience difficult.’ And I thought, hmmm ... that’s a pretty catchy slogan.”

difficult.” And I thought, hmmm ... that’s a pretty catchy slogan.

I couldn’t get it out of my head; ever after that, when I started doing my own independent films, I would work through the night and



THANK YOU TO OUR 2007 NEW HAMPSHIRE CENTENNIAL CELEBRATION AND MEDAL DAY BUSINESS SPONSORS ...

Corporate Partner: Lincoln Financial Foundation

Landlines Sponsor: Verizon

Additional support for *Landlines* was provided by an anonymous donor, the Panjandrum Foundation, and Public Service of New Hampshire. The *Landlines* documentary film was funded by The Putnam Foundation.

Lead Contributor: RiverStone Resources LLC

Lead Sponsor: Kingsbury Corporation

Benefactors: MARKEM Corporation; Melanson Heath & Company, PC; Northeast Delta Dental

Patrons: A. W. Peters, Inc.; Bellows-Nichols Agency, Inc.; Concord Street Health Institute, LLC; Franklin Pierce University / Michael and Karen Bell; Monadnock Paper Mills, Inc.; O’Neil Pennoyer Architects; Orr & Reno, P.A.; The Petersons, Inc.; The Segal Company

Supporters: Aesop’s Tables & Events; Jack Daniels Motor Inn; James Thomas Salon; Lake Sunapee Bank fsb; The New Hampshire Philharmonic; Public Service of New Hampshire; Sterling Business Print and Mail; TIMKEN; Yankee Publishing, Inc.

Friend: H.M. Wetherbee Real Estate; The Keene Sentinel; the Lakes Gallery at Chi-Lin; Holly Macy of Boughs of Holly; RiverMead; Sim’s Press, Inc.; Sterling Design & Communications; Three Maples Bed and Breakfast

A SPECIAL THANK YOU TO THE MANY VOLUNTEERS WHO HELPED MAKE THIS WEEKEND CELEBRATION SO EXTRAORDINARY...

Keith Ackerley	Cheryl Carlson	Rob Eichler	Barbara Harlow	Jason Lambert	Winthrop Nelson	Ken Sheldon	Paul Tuller
Caitlin Allard	Peter Carlson	Tory Eichler	Baxter Harris	Jane LaPainte	Jack Norton	Anna Shiarella	Katherine Turman
Ollie Allgood	Luis Castro	Kerby Elliot	Dennis Harrison	Bob Lawson	Nori Odoi	Kiriko Shirobayashi	Robert Nella Valle
Randy Avis	Leonora Champagne	Ruth Ewing	Peter Harrison	Monica Lehner	John Ogden	Dan Shows	Ivy Vann
Maggie Babs	Dave Chicane	Lynette Fagnan	Lin Hart	Walter Lenk	Maude Ogden	Ryan Shows	Katherine Vaz
Jesse Baribault	Tim Clarke	Lauren Faria	Gisele Hebert	Tammy Lenski	Julia Older	Pam Shuel	Karissa Vincent
Lawrie Barr	Kate Cochran	Charles Farinella	Sara Heller	Andrew Longmire	Kyle Oliver	Skyler Shuel	Kent Vincent
Ricardo Barreto	Tom Cochran	Kathy Farinella	Emilee Henderson	Colette Lucas	Mary Lou O’Neil	Zachary Silverman	Kaley Virks
David Baum	Jess Codman	Ian Farr-Szep	Annie Henry	Melanie MacDonald	Nancy O’Neill	Jane Simpson	Brandon Walsh
Lisa Bearce	Jennifer Cohen	Bernadette Fernandes	Peter Hewitt	Sara MacDonald	Dan Ownbey	Jody Simpson	Mike Webb
David Belletete	Martha Brownlee	Emily Fernandes	Jessica Hill	David Macy	Judy Page	Eli Sobel	Sage Wheeler
Nancy Belletete	Collins	Pam Finkel	Liam Holding	Rowan Macy	Kim Paris	Martha Southgate	Roger Williams
Jessie Benthein	George Colton	Griffin Fletcher	Rachel Hollander	Martie Majoros	Anne Pelletier	Melissa Stephenson	Marisa Williamson
David Bernstein	Chris Commander	Terra Fletcher	Lisa Howorth	Caroline Mallonee	Catherine Pendleton-	Keith Stevens	Rosalys Wilson
Joseph Bernstein	Bob Compton	Mary Ann Fogden	Devon Hubner	Kathy Manfre	Wheeler	Craig Stockwell	Dwight Woods
Courtney Bethel	Lynn Compton	Cathy Forest	Susie Hunter	Kim Mansfield	Elsbeth Pendleton-	Gabriel Stumpfolf	Jacqueline Woodson
Isabel Bigelow	Chris Cooke	Ryan Fotter	Martha Hurst	William Mason	Wheeler	Lori Stumpfolf	Bill Zavatsky
Betty Billipp	Christiane Corcelle	Brian Francis	Theresa Imhoff	Wyatt Mason	John Pennington	Gavin Sturges	John Zavgren
Claudia Bissett	Terry Corey	Felice Fullman	Catherine Ingraham	Daniel Masse	Michael Pennington	Jeanne Sturges	Maggie Zavgren
Tom Bissett	Bea Corriveau	Mary Garland	John Irving	Eric Masterson	Nellson Perry	Max Sturges	Sadie Rose Zavgren
Alex Bixby	Beth Corwin	Gerry Gartner	Major Jackson	Keith Matthews	Walter Petersen	Winnifred Sullivan	Arianna Zrzavy
Peter Bixby	Swift Corwin	David Gilman	Al Jenks	Nick Matthews	Michael Price	Annagreta Swanson	Helfried Zrzavy
Judy Blake	Mary Cramb	Andrew Ginzel	Koren Jones	Bruce McClellan	Tom Putnam	Glen Swanson	Mara Zrzavy
Debra Blone	Joanne Donoghue	Tom Gloudemans	Susan Jones	Eden McDowell	Henry Putzel	Scott Swanson	Michael Zrzavy
Steven Bogнар	DeCenzo	John Goodhue	Lita Judge	Abby McGurty	David Rakowski	Erin Sweeney	Phyllis Zrzavy
George Bossarte	Edward del Rosario	Betsy Gordon	Sandhya Kale	Tim McMahon	Suzanne Read	Emeric Szep	
Eleanor Briggs	Bruce Dennis	Mike Gordon	Sarah Kariko	Jonathan McQuay	Ronnie Record	John Szep	[As of July 15, 2007]
Regina Bringolf	Chris Dickinson	Kaitlyn Gosnell	Karen Keenan	Katherine Min	Terry Reeves	Mary Pat Szep	
Daniel Broussard	Caroline Doenmez	Wendy Graves	Matt Keenan	Kenan Minkoff	Chris Ricciotti	Ariel Temple	
Eleanor Broussard	Tim Donovan	Zach Green	Staci Keenan	Bridget Mooney	Joseph Rosbury	Blake Tewksbury	
Jemi Broussard	Emily Drury	Tim Groesbeck	Mary Lou Kellner-	John Mooney	Maude Salinger	Daniel Thompson	
Rick Broussard	Anastasia Dubrovina	Sabrina Gschwandtner	Comez	Martha Moore	Clyde Sandford	Sue Thorne	
Leonard Bulliner	Anna Dubrovina	Ginny Guidotti	Laurel Kenworthy	Rebecca Moore	Kin Schilling	Fiona Tibbetts	
Walter Burgin	Andrew Dunbar	Dennis Hahn	John Kerrick	Chloe Morel	Evelyn Schmitt	Annie Trowbridge	
Tony Burke	Lee Dunholter	Alice Hale	Laura Keith King	Brie Morrissey	Gloria Schultz	Caroline Trowbridge	
Tricia Rose Burt	Soosen Dunholter	Rachel Halpert	Klondike	Joanna Eldredge	Joseph Schultz	Jamie Trowbridge	
Alex Cahoon	Wendy Dwyer	Bruce Hammond	Diane Koller	Morrissey	Montana Schultz	Laura Trowbridge	
Lynne Campbell	Caroline Eichler	Tracey Hansen	Diane Kraichnan	Jason Mortara	Allan Scotto	Lila Trowbridge	
Francelle Carapetyan	Martha Eichler	Richard Hardy	Jack Kraichnan	Jack Murphy	Chris Sheldon	William Trowbridge	



Outreach



Visual Artist **Peter Edlund** (left) and Resident Director David Macy look up at the newly installed mural by Edlund, a gift from MacDowell to the Peterborough Town Library.

MacDowell Downtown

9.7.07

Visual artist **Peter Edlund** shared and discussed his series of paintings based on translations of American Indian place names, including *Butternut-Tree-In-Little-Summer-Place*, a mural that was created — and permanently installed in the Peterborough Town Library’s portico ceiling — as part of MacDowell’s Centennial outreach program, Peterborough Projects.

10.5.07

Composer **Stewart Wallace** discussed and presented excerpts from his project, *The Bonesetter’s Daughter*, an opera based on the best-selling novel by Amy Tan.

11.2.07

Interdisciplinary artist **Nicolás Dumit Estévez** gave a presentation about his Peterborough Project *Pleased to Meet You*, which unites the local community as the artist aims to meet every resident of Peterborough.

12.13.07

Visual artist **Amy Jenkins** presented her Peterborough Project, *Water Windows*, to the community.

October’s MacDowell Downtown saw composer **Stewart Wallace** present his work to the local community.

Other Outreach

5.1.07

Resident Director David Macy and interdisciplinary artist **Tim Gaudreau** hosted the 2007 class of Leadership New Hampshire in Mixer Studio. Gaudreau talked about his work as an eco-artist.

7.23.07

MacDowell composers **Martha Horst** and **Yevgeniy Sharlat** met with students and faculty from the Walden School, a school for young composers located in Dublin, New Hampshire.

7.29.07

The board of trustees of Sigma Alpha Iota, an international music fraternity responsible for funding the original construction and continued maintenance of Pan’s Cottage, visited Hillcrest and enjoyed a special tour of the Colony.

9.12.07

Resident Director David Macy hosted the Peterborough Women’s Club at Savidge Library, where he discussed the Colony’s Centennial activities and presented a screening of *The NewsHour with Jim Lehrer* program about MacDowell, which aired on PBS in August. Before departing, the group enjoyed an open studio hosted by visual artist **Tom Nussbaum** in Alexander Studio.



Save the Date!

The New Hampshire Benefit for The MacDowell Colony

SATURDAY, MARCH 8, 2008

With Colony Fellow Filmmaker **Chris Wilcha**

Director and co-executive producer of *This American Life*, the compelling Showtime television series based on the 15-year-old, award-winning Chicago Public Radio show hosted by Ira Glass.

Shattuck Golf Club
Jaffrey, New Hampshire
6:00 p.m.

For more information, please visit our web site or call 212-535-9690.

Events

News

Alpert/MacDowell Fellowship Renewed

Due to the success of a three-year pilot program begun in 2005 with the Alpert Awards in the Arts, MacDowell has extended its Alpert/MacDowell Fellowships. The Colony established this collaboration with the Alpert Awards — which are administered by the California Institute of the Arts and funded by the Herb Alpert Foundation — as a way to spread the word about MacDowell to non-New York artists working in film/video, interdisciplinary arts, and theatre. The Alpert Awards seek to identify and reward those artists “who are challenging and transforming art and society.” Artists chosen for the Alpert/MacDowell Fellowships are recommended by the Alpert Award panels, and selected by the MacDowell admissions panels. To date, MacDowell and the Alpert Awards have collaborated to bring 10 outstanding artists to the Colony over the past three years, including the most recent Alpert/MacDowell Fellows, interdisciplinary artist **Jason Samuels Smith**, film/video artist **Sam Green**, and theatre artist **Lauren Weedman**.



Fred Clarke



Vallejo Gantner



Carman Moore



Mira Nair

New Board Members Elected

Four new members have been elected to the Colony’s board of directors. **Fred Clarke**, a MacDowell Fellow, is one of the founding members of Pelli Clarke Pelli Architects in New Haven, Connecticut. Over the past 30 years, his commissioned work has included the Museum of Modern Art renovation and expansion in New York; the National Museum of Art in Osaka, Japan; and the Connecticut Center for Science and Exploration in Hartford. A prior faculty member of the architecture schools of Yale University, Rice University, and the University of California at Los Angeles, he was elected to the College of Fellows of the American Institute of Architects in 1992. He is also a member of the Japan Institute of Architects and a fellow of the Philippine Institute of Architects.

Born and raised in Melbourne, Australia, Vallejo Gantner has worked in Asia and the United States as a theatre director and producer, as well as a writer, performer, agent, and programmer. The artistic associate at the Melbourne Festival from 2000–2001, he was the director of the Dublin Fringe Festival from 2002–2004, and is currently the artistic director of Performance Space 122 in New York. A member of the board of directors for the National Institute of Circus Arts (NICA) in Australia and Synapse Productions in New York, he also serves as the advisory chair of the Arts Network of Advance (Global Australian Professionals), and is a member of the advisory board for the Catskills, New York-based Orchard Project.

Carman Moore’s prolific body of work includes scores for opera, theatre, film, and symphony and chamber ensembles. His work has been commissioned and performed by such prestigious organizations as the

New York Philharmonic, the San Francisco Symphony, the American Symphony Orchestra, the Chamber Music Society of Lincoln Center, and the Symphony of the Sorbonne in Paris. Well-known as a composer for dance, he served as the master composer and codirector of the American Dance Festival’s Young Choreographers and Composers Residency Program from 1986–1995. A dedicated educator, he has taught at the Yale University School of Music, Queens and Brooklyn Colleges, Carnegie Mellon University, and The New School for Social Research. A prior music critic and columnist for the *Village Voice*, he has served as board member and advisor for various organizations including the Composers Forum, the Society of Black Composers (of which he is a founder), the New York State Council on the Arts, and the National Endowment for the Arts.

Born in India, film director Mira Nair’s debut feature film, *Salaam Bombay!*, was nominated for an Academy Award, a Golden Globe, and a BAFTA for Best Foreign Language Film in 1998. Subsequent films include *Mississippi Masala*, *The Perez Family*, *Kama Sutra: A Tale of Love*, *Monsoon Wedding*, *Vanity Fair*, *The Namesake*, and her forthcoming film *Shantaram*, starring Johnny Depp. Her company, Mirabai Films, is currently producing a series of four films that aims to raise awareness of the AIDS epidemic in India. In 2003, she founded the annual filmmakers lab Maisha, which is dedicated to the support of visionary screenwriters and directors in East Africa and South Asia. She has also served as a mentor for the Rolex Protégé Arts Initiative, helping to guide young artists at critical stages in their career development.

New Funding for Artists Announced



Class photo of artists-in-residence at the Centennial Medal Day celebration in August.

Thanks to a generous three-year grant by The Leon Levy Foundation, artists accepted for a MacDowell Fellowship who need additional financial assistance are now eligible for such aid. These grants can be used to cover expenses that continue to accrue while artists are away from home, including rent, utilities, and childcare. Artists may also use the grants to compensate for lost income or in the event an employer requires an unpaid leave to attend the Colony. Equipment and supplies may be addressed by this aid, as well.

The Leon Levy Grants — \$50,000 per year — are part of an overall effort by MacDowell to ensure artists face no barriers in finding the time and space necessary to create. This program expands on a similar successful program for writers established in 1997. In addition, the Putnam family has made a \$500,000 contribution to increase the David and Rosamond Putnam Fund, established in 1989, which awards grants for international travel to and from the Colony. The MacArthur Foundation currently provides grants for domestic travel.

“While MacDowell Fellowships are awarded based on exceptional talent, we believe that as many as half of the artists who come to the Colony each year struggle financially,” says Cheryl Young, MacDowell’s executive director. “A review of financial information indicates that the average income for aid applicants in literature in 2006 was \$22,000, with 48 percent of these households falling below the poverty line. It’s wonderful that both The Putnam Foundation and The Leon Levy Foundation are making it possible to expand aid to Colony artists of all artistic disciplines.”



Stay in Touch

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 including MacDowell news you'll want to know about. All of these services are simple and easy to sign up for — log on today at www.macdowellcolony.org.

NEW FACES



Jeromy Brett
MAINTENANCE STAFF



Barbara Harlow
ASSISTANT TO THE RESIDENT
DIRECTOR



Justin Sowa
OFFICE ASSISTANT

AWP and MacDowell

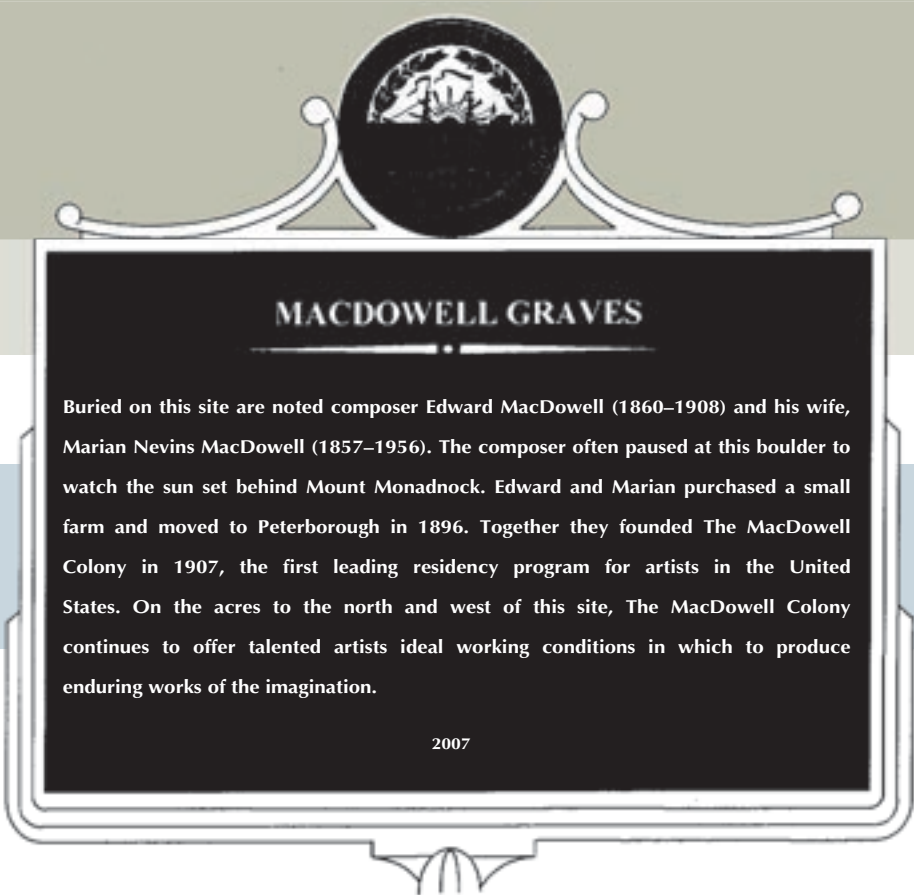
On January 31, 2008, MacDowell Executive Director, Cheryl Young, will participate in the Association of Writers & Writing Programs' (AWP) annual conference in New York. Along with writer **Amy Bloom**, Young will represent MacDowell on a panel titled "The Alliance of Artists' Communities: A Sampler of Residencies for Writers," which will explore the diversity of writing residencies offered by Alliance members. In particular, three writing residency programs will be examined: The Atlantic Center for the Arts, The Fine Arts Work Center, and MacDowell. MacDowell is a founding member of the Alliance of Artists' Communities (AAC), and both Young and her predecessor, Mary Carswell, have served on the AAC's board. Resident Director David Macy was elected to AAC's board in November.

Edifice Complex

More than a nip and tuck — not really reducible to a "before" and "after" shot — this past spring, the century-old heart of MacDowell, Colony Hall, had some major work done. And that work is not yet completed. Phase One, which focused mainly on enlarging MacDowell's kitchen and bringing it and the dining room up to modern standards, will soon have its sequel in Phase Two, where social spaces will be separated from Internet spaces, offices will be shifted to allow for greater accessibility and ease, an elevator will be installed, and much more. "Colony Hall is the literal and metaphorical portal to life in residence, but we recognized how much the program had evolved since 1916 when the former Tenney barn became Colony Hall," says David Macy, resident director. "Our goal has been to update this wonderful building to support its current program and to include flexible space that will add capacity for decades to come. As we approached the dining room and Bond Hall, we wanted to retain all the endearing qualities, while improving flow and bringing in more fresh air and natural light. We also wanted to respond to abundant feedback from Colony Fellows requesting that the spaces for socializing and Internet use be separated." Macy helped oversee the project with O'Neil Pennoyer Architects, Bruss Construction, and Tim Groesbeck Construction. Their efforts — assisted by staff members Kyle Oliver, John Sieswerda and the maintenance staff, Deb Marsh, Scott Tyle and the kitchen staff, and Michelle Aldredge — continued in November. The entire renovation is expected to be finished by May, 2008.



Thanks to the scholarship of **Dr. Arnold T. Schwab**, the MacDowell grave corrected its information on the cofounder's birth (a year earlier than previously thought) with this plaque.



Fellowships



Clockwise from top left: interdisciplinary artist **Catherine Borg**, filmmaker **Laura Heit**, visual artist **Kim Uchiyama**, interdisciplinary artist **Sabrina Gschwandtner**, writer **Tayari Jones**, visual artist **Daniel Heyman**

From May to October of 2007, The MacDowell Colony welcomed a total of 130 artists from 22 states and eight countries. This group included 50 writers, 23 visual artists, 17 composers, 15 artists working in theatre, 11 interdisciplinary artists, 10 filmmakers, and four architects.

BOBBY NEEL ADAMS, <i>visual artist</i> Ridgewood, NY	STEPHANIE GRANT, <i>writer</i> Durham, NC	MARY LUM, <i>visual artist</i> Bennington, VT	STEVEN SATER, <i>theatre</i> Los Angeles, CA
KATHERINE ASHENBURG, <i>writer</i> Toronto, CANADA	JEFFREY GRAY, <i>writer</i> South Orange, NJ	SHANNA MAHIN, <i>writer</i> Long Beach, CA	ANNA SCHULEIT, <i>interdisciplinary artist</i> Cambridge, MA
CLARICE ASSAD, <i>composer</i> New York, NY	SAM GREEN, <i>filmmaker</i> San Francisco, CA	CAROLINE MALLONEE, <i>composer</i> Baltimore, MD	SARAH SCHULMAN, <i>theatre</i> New York, NY
JOSHUAH BEARMAN, <i>writer</i> Los Angeles, CA	SABRINA GSCHWANDTNER, <i>interdisciplinary artist</i> New York, NY	SARAH MANGUSO, <i>writer</i> Brooklyn, NY	FERN SEIDEN, <i>filmmaker</i> Stockholm, SWEDEN
D.Y. BECHARD, <i>writer</i> Cambridge, MA	FRITZ HAEG, <i>architect</i> Los Angeles, CA	PATRICIA MCCORMICK, <i>writer</i> New York, NY	YEVGENIY SHARLAT, <i>composer</i> Naugatuck, CT
DAVID BEZMOZGIS, <i>writer</i> Toronto, CANADA	JUDY HALEBSKY, <i>writer</i> Falls Church, VA	HAROLD MELTZER, <i>composer</i> New York, NY	JEFFREY SHARLET, <i>writer</i> Brooklyn, NY
CATHERINE BORG, <i>interdisciplinary artist</i> Las Vegas, NV	SARAH HAMMOND, <i>theatre</i> Brooklyn, NY	FRANK MEUSCHKE, <i>visual artist</i> Brooklyn, NY	DUNCAN SHEIK, <i>composer</i> New York, NY
PAUL BROWNFIELD, <i>writer</i> Los Angeles, CA	TRISH HARNETIAUX, <i>theatre</i> Brooklyn, NY	KENAN MINKOFF, <i>theatre</i> Astoria, NY	CLAIRE SHERMAN, <i>visual artist</i> Galesburg, IL
GABRIEL BROWNSTEIN, <i>writer</i> Brooklyn, NY	STEVE HARPER, <i>theatre</i> New York, NY	HAJOE MODEREGGER, <i>interdisciplinary artist</i> Sunnyside, NY	KIRIKO SHIROBAYASHI, <i>visual artist</i> New York, NY
KURT CASWELL, <i>writer</i> St. Cloud, MN	BRIAN HART, <i>writer</i> Austin, TX	RODNEY MONK, <i>visual artist</i> Newton, AUSTRALIA	BRIAN SILBERMAN, <i>theatre</i> Marietta, PA
DAVID MARSHALL CHAN, <i>writer</i> Bronx, NY	WES HEISS, <i>interdisciplinary artist</i> Allentown, PA	PAUL MORAVEC, <i>composer</i> New York, NY	SHELLY SILVER, <i>filmmaker</i> New York, NY
ALEXANDER CHEE, <i>writer</i> Amherst, MA	LAURA HEIT, <i>filmmaker</i> Los Angeles, CA	MALENA MORLING, <i>writer</i> Wrightsville Beach, NC	ALVIN SINGLETON, <i>composer</i> Atlanta, GA
JENNIFER CLEMENT, <i>writer</i> Mag. Contreras, MEXICO	DANIEL HEYMAN, <i>visual artist</i> Philadelphia, PA	JASON MORTARA, <i>interdisciplinary artist</i> Newton, MA	OCTAVIO SOLIS, <i>theatre</i> San Francisco, CA
HENRI COLE, <i>writer</i> Boston, MA	CORY HINKLE, <i>theatre</i> Bartlesville, OK	NAMI MUN, <i>writer</i> Ann Arbor, MI	ANDREW SOLOMON, <i>writer</i> New York, NY
CLAIRE COLLISON, <i>writer</i> London, ENGLAND	MARIETTA HOFERER, <i>visual artist</i> New York, NY	LIOR NAVOK, <i>composer</i> Tel Aviv, ISRAEL	ANNA SOLOMON, <i>writer</i> Brooklyn, NY
MORGAN CRAIG, <i>visual artist</i> Philadelphia, PA	MARTHA HORST, <i>composer</i> Bloomington, IL	BILLY NEWMAN, <i>composer</i> Brooklyn, NY	SCOTT STARK, <i>filmmaker</i> Austin, TX
SEBASTIAN CURRIER, <i>composer</i> New York, NY	LISA HOWORTH, <i>writer</i> Oxford, MS	STEPHEN NGUYEN, <i>visual artist</i> Brooklyn, NY	SUSAN STEINBERG, <i>writer</i> San Francisco, CA
MICHAEL DAISEY, <i>theatre</i> Brooklyn, NY	LEWIS HYDE, <i>writer</i> Cambridge, MA	KATHY NILSSON, <i>writer</i> Cambridge, MA	ELISABETH SUBRIN, <i>filmmaker</i> Brooklyn, NY
ANTHONY DAVIS, <i>composer</i> San Diego, CA	CATHERINE INGRAHAM, <i>architect</i> Brooklyn, NY	D. NURKSE, <i>writer</i> Brooklyn, NY	NEIL TAYLOR, <i>visual artist</i> Bloomington, IN
YANEL DE ANGEL SALAS, <i>architect</i> Roslindale, MA	TAYARI JONES, <i>writer</i> Atlanta, GA	TOM NUSSBAUM, <i>visual artist</i> Montclair, NJ	KATHLEEN TOLAN, <i>theatre</i> New York, NY
JONATHAN DEE, <i>writer</i> New York, NY	KATHRYN JOYCE, <i>writer</i> Astoria, NY	TARIK O'REGAN, <i>composer</i> New York, NY	KIM UCHIYAMA, <i>visual artist</i> New York, NY
EDWARD DEL ROSARIO, <i>visual artist</i> Brooklyn, NY	JENNIFER KARADY, <i>visual artist</i> Brooklyn, NY	JOHN OSORIO-BUCK, <i>interdisciplinary artist</i> Cambridge, MA	JEAN VALENTINE, <i>writer</i> New York, NY
SANDRO DEL ROSARIO, <i>filmmaker</i> Brooklyn, NY	MARK KILSTOFTE, <i>composer</i> Greenville, SC	EUGENE OSTASHEVSKY, <i>writer</i> Brooklyn, NY	MATTHEW VAN BRINK, <i>composer</i> New York, NY
PETER EDLUND, <i>visual artist</i> Brooklyn, NY	KAY KIM, <i>writer</i> New York, NY	DAVID PACKER, <i>visual artist</i> New York, NY	STEWART WALLACE, <i>composer</i> New York, NY
WILLIAM FINNEGAN, <i>writer</i> New York, NY	STELLAR KIM, <i>writer</i> Westbury, NY	DAVID PETERSEN, <i>filmmaker</i> Brooklyn, NY	DEKE WEAVER, <i>interdisciplinary artist</i> Champaign, IL
MARY FLANAGAN, <i>interdisciplinary artist</i> New York, NY	STARLEE KINE, <i>writer</i> Brooklyn, NY	DANIEL RAEBURN, <i>writer</i> Chicago, IL	DAVID WEBB, <i>visual artist</i> London, ENGLAND
JOE FOX, <i>writer</i> Cambridge, MA	MICHAEL KORIE, <i>theatre</i> New York, NY	DAVID RAKOWSKI, <i>composer</i> Maynard, MA	LAUREN WEEDMAN, <i>theatre</i> Santa Monica, CA
VICTORIA FUNARI, <i>filmmaker</i> Vallejo, CA	FRANZISKA LAMPRECHT, <i>interdisciplinary artist</i> Sunnyside, NY	AMBER REED, <i>theatre</i> Brooklyn, NY	BRADLEY WESTER, <i>visual artist</i> Brooklyn, NY
BARBARA GALLUCCI, <i>interdisciplinary artist</i> Bronx, NY	JAMES LAPINE, <i>theatre</i> New York, NY	JENNIFER REEVES, <i>filmmaker</i> New York, NY	TERRI WITEK, <i>writer</i> DeLand, FL
SARAH GAMBITO, <i>writer</i> New York, NY	NAM LE, <i>writer</i> Exeter, NH	RUTH REICHL, <i>writer</i> New York, NY	MATTHEW YEAGER, <i>writer</i> New York, NY
RODRIGO GARCIA LOPES, <i>writer</i> Londrina (PR), BRAZIL	KATHERINE LEDERER, <i>writer</i> Brooklyn, NY	JOEL SANDERS, <i>architect</i> New York, NY	BILL ZAVATSKY, <i>writer</i> New York, NY
TIM GAUDREAU, <i>interdisciplinary artist</i> Portsmouth, NH	ERIC LEHMAN, <i>writer</i> New York, NY	ALESSANDRA SANGUINETTI, <i>visual artist</i> Brooklyn, NY	JANET ZWEIG, <i>visual artist</i> Brooklyn, NY
ANDREW GINZEL, <i>visual artist</i> New York, NY	RAINA LEON, <i>writer</i> Carrboro, NC		



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.

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

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

Associate Editor: Karen Sampson

Design and Production:
Wetherbee Creative & Web LLC, Derry, NH

All photographs not otherwise credited:
Joanna Eldredge Morrissey

Printer: Puritan Press, Hollis, NH

No part of *MacDowell* may be reused in any way without written permission.
© 2007, The MacDowell Colony

The MacDowell Colony is located at
100 High Street
Peterborough, NH 03458
Telephone: 603-924-3886
Fax: 603-924-9142

Administrative office:
163 East 81st Street
New York, NY 10028
Telephone: 212-535-9690
Fax: 212-737-3803

Web site: www.macdowellcolony.org
E-mail: newsletter@macdowellcolony.org

On the Cover...



Colony Fellows across time and discipline reunite in Central Park in September. In the background is a sculpture created by artist **Pat Oleszko**, *Angel Fool Cake (Lighter than Air)*, nylon and blowers, 20’ x16’ x 26’, 2000. Photo by Steve Tucker.