

MacDowell

FREEDOM TO CREATE

Vol. 37, No.2 Winter 2008

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Artists

WILCHA WINS AN EMMY

On September 13th, MacDowell filmmaker **Chris Wilcha** received a Primetime EMMY® Award from the Academy of Television Arts & Sciences for Outstanding Directing for Nonfiction Programming for his work on *This American Life*. Wilcha (along with co-director Adam Beckman) has been directing the television series — a spinoff of the popular, long-running Chicago Public Radio show of the same name hosted by Ira Glass — since it debuted on Showtime in March of 2007. The featured artist at MacDowell’s 2008 New Hampshire benefit in March, Wilcha had a residency in Irving Fine Studio in 2003.



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LETTER FROM THE DIRECTOR

A Discipline for Innovation



MACDOWELL LOOKS FOR ARTISTS WHO ARE BREAKING NEW GROUND. We carry that spirit into the entire MacDowell organization as we, too, strive to be innovative: in addressing artist needs, seeking ways to improve the residency experience, refining our facilities, and of course attracting and helping the most promising artists working today, often before the marketplace or the critics discover them.

Even with a great track record of MacDowell Fellows winning prizes (more than 65 Pulitzers, not to mention scores of MacArthurs, Guggenheims, Sundance awards, and more), the Colony continues to be vigilant in attempting to understand evolutions within artistic disciplines. During our periodic discipline reviews, we talk with people outside our organization about what is happening within each art form, what we might learn from other organizations, and how to chart the Colony’s course.

Breaking ground in this day and age generally means crossing over and weaving other disciplines into your work. It seems Edward and Marian MacDowell’s century-old vision of allied arts is still remarkably relevant. Medal Day, which this year put a spotlight on architecture — and which this issue highlights — is a way for us to assert the diversity and contributions of the artistic fields represented at MacDowell. It is wonderful to see architects beginning to take advantage of the Fellowship opportunities that writers, composers, and visual artists have known about for generations. Our hope is that architects who receive MacDowell Fellowships will make a similar and lasting impact on the discipline as others have in their fields, making our culture richer and more exciting for it.

Cheryl A. Young
Executive Director

Artists Receive Radcliffe Fellowships

Four MacDowell Fellows were among the 52 artists, scholars, and scientists selected in May for 2008–2009 fellowships at the Radcliffe Institute for Advanced Study at Harvard University. Chosen from a field of 785 applicants for the “quality of their artistic work and the expected long-term impact of their projects,” filmmaker **Anne Makepeace**, writers **Elizabeth McCracken** and **Sarah Messer**, and playwright **Chiori Miyagawa** are each currently in the midst of a yearlong residency at Radcliffe, a scholarly community where individuals pursue advanced work across a wide variety of disciplines.

Flanagan Appointed Chair at Dartmouth

In September, Dartmouth College announced the appointment of **Mary Flanagan** as the inaugural endowed chair holder of the Sherman Distinguished Professorship in Digital Humanities. Flanagan’s faculty appointment was



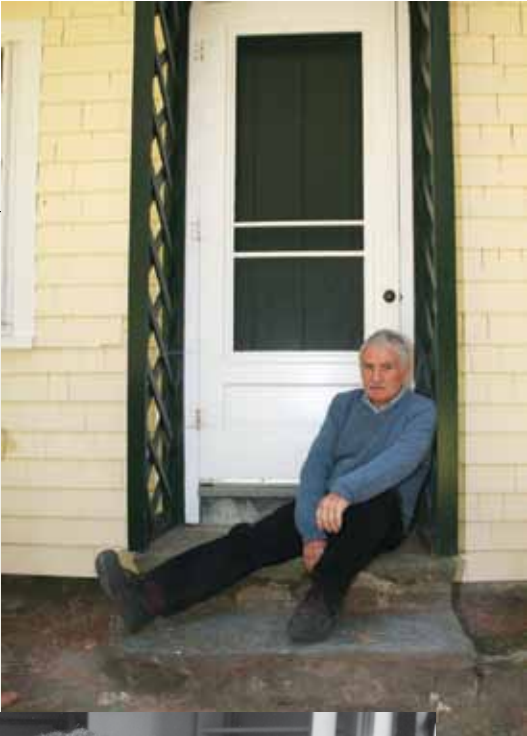
based on her “exceptional promise . . . to make significant advances in new and emerging disciplines” at Dartmouth. A prior Fulbright scholar and co-editor, with

MIT Press, of the books *Reload: rethink-ing women + cyberculture* (2002) and *Re: skin* (2007), Flanagan was an interdisciplinary artist-in-residence at MacDowell in 2007.

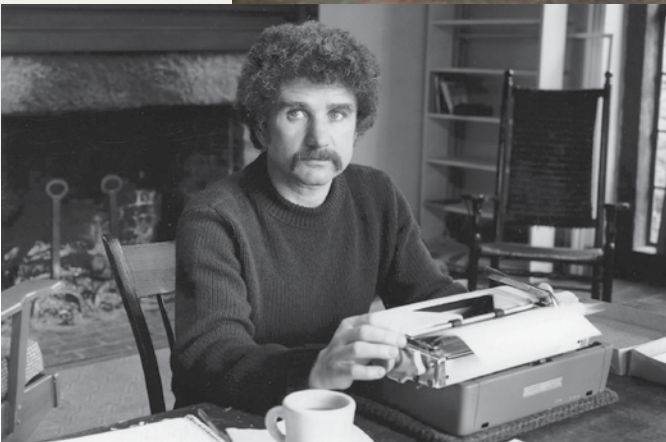
QUOTABLE

“The ultimate contribution of The MacDowell Colony to the arts cannot be quantified. What has to be acknowledged is that the validation an artist of whatever discipline experiences when awarded a residency — this invitation into the continuum of creativity going back 100 years — inspires a confidence that, in turn, prompts the artist to take risks not possible before.”

—Writer **Joseph Caldwell**, whose 2008 residency at MacDowell marked the 35th anniversary of his first one, which took place in 1973. Caldwell worked on his first novel at MacDowell in the spring of 1973; he finished his 10th novel at the Colony in August.



Bottom right: **Joseph Caldwell** in Mixer Studio in 1973. Top: Caldwell on the stoop of Mansfield Studio earlier this year.



BERNICE PERRY



COURTESY IMAGES [3]

New and Notable

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

BOOKS

DOUG DORST	<i>Alive in Necropolis</i> , fiction
L.B. GREEN	<i>Night Garden: Poems</i> , poetry
DON HANNAH	<i>Ragged Islands</i> , fiction
NAM LE	<i>The Boat</i> , fiction
SHIN YU PAI	<i>Haiku Not Bombs</i> , poetry
BRENDA SHAUGHNESSY	<i>Human Dark with Sugar</i> , poetry
NINA SIEGAL	<i>A Little Trouble with the Facts</i> , fiction
JOY TAMASKO	<i>Unfold Me</i> , drama
CRAIG TEICHER	<i>“Brenda Is in the Room” and Other Poems</i> , poetry
JOAN WICKERSHAM	<i>The Suicide Index</i> , nonfiction
BILL ZAVATSKY	<i>Selections by Bill Zavatsky</i> , poetry

MUSIC

ADRIENNE JONES	<i>Mad Agnes’ Magic Hour</i> , CD
ALEKSEI STEVENS	<i>Selections by Aleksei Stevens</i> , CD

FILMS/VIDEOS

BRIAN KELLMAN	<i>A Farm for the Arts</i> , film
FRITZ WETHERBEE	<i>5 Wetherbee Film Reels</i> , film

VISUAL ART

ISABEL BIGELOW, LUIS CASTRO	<i>Landlines Memory Box</i> , game
FERN SEIDEN	<i>Memory Is</i> , print
KATE JAVENS	<i>Kate Javens: American Beasts</i> , book
TOM JUDD	<i>Untitled</i> , painting
MARTIN KRUCK	<i>Einheitt on Your Toes</i> , print
GREG MURR	<i>Sublimation</i> , print
LINDA PLOTKIN	<i>Morning Light</i> , print



Composer **Joan Tower** receives her Letter of Distinction Award from the American Music Center.

JOAN JASTREBSKI/COURTESY OF MERKIN CONCERT HALL



Top right: Poet **Katy Lederer** in Mansfield Studio in 2007. Bottom: Writer **Wells Tower** in Sosis Studio.

Musical Notations

On September 6th in New York, the American Music Center presented its Letter of Distinction Award to composer **Joan Tower** at the Kaufman Center’s Merkin Concert Hall. Awarded annually since 1965, the honor — which recognizes both individuals and organizations that have contributed significantly to the field of contemporary American music — was given to Tower during a concert celebrating her 70th birthday. Titled “A Singular Voice: Joan Tower Celebrates 70,” the event featured world premieres by Tower and a special program of her chamber and instrumental works.

In June, another MacDowell composer celebrated his 70th birthday: **Charles Wuorinen**. Wuorinen has accepted an invitation to compose an opera based on Annie Proulx’s renowned short story “Brokeback Mountain” for the New York City Opera. “Ever since I encountered Annie Proulx’s extraordinary story, I have wanted to make an opera based on it,” Wuorinen reports. “It gives me great joy that New York City Opera has given me the opportunity to do so.”

A musical festival conceived by The New York Philharmonic and Carnegie Hall marked what would have been **Leonard Bernstein**’s 90th birthday with concerts and performances of his work from September to November. Also intended to honor the 50th anniversary of Bernstein’s appointment as music director of the Philharmonic, “Bernstein: The Best of All Possible Worlds” featured a September 24th Carnegie Hall performance of Bernstein selections by the San Francisco Symphony conducted by **Michael Tilson Thomas**.

MacDowell composer **Daniel Asia** has been commissioned by the Barlow Endowment for Music to write a substantive work for The Czech Nonet — one of the longest continuously performing chamber ensembles in the world. Asia will be only the third American to write for the Nonet, which has performed more than 300 commissioned works in its 84-year history. His commission will be performed by the ensemble during its tour of North America in the spring of 2011.

Collective Prose

In May, the University of Iowa Press released a new anthology featuring personal essays and poems about the powerful impact of mentorship in the lives of female poets. Co-edited by **Arielle Greenberg**, *Women Poets on Mentorship: Efforts & Affections* includes writing by MacDowell Fellows **Toi Derricotte**, **Denise Duhamel**, **Beth Ann Fennelly**, **Marilyn Hacker**, **Fanny Howe**, **Joy Katz**, **Katy Lederer**, **Aimee Nezhukumatathil**, **Molly Peacock**, and **Rebecca Wolf**.

Reportage by MacDowell Fellows **Jay Kirk**, **Jeff Sharlet**, and **Wells Tower** was selected for inclusion in *Submersion Journalism: Reporting in the Radical First Person from Harper’s Magazine*, which was released by The New Press in September. Described as “a proclamation in favor of truth-telling instead of managed ‘news’ and PR spin,” the book features 15 investigative news articles that were previously published in *Harper’s Magazine*.

WRITERS GET WHITINGS

Two MacDowell writers, poet **Rick Hilles** and fiction writer **Lysley Tenorio**, were among the 10 writers named as 2008 Whiting Award recipients on October 29th. Given to writers of “exceptional talent and promise early in their career,” the Whitings — which have been handed out annually since 1985 — offer a cash prize of \$50,000 to each recipient. Candidates for the awards are nominated by roughly 100 professionals in the various fields of literature, including poetry, nonfiction writing, fiction writing, and playwriting. Winners are selected by a small committee of anonymous writers, literary scholars, and editors. Hilles had a residency at MacDowell in 1999. Tenorio departed from his third residency at MacDowell in September.

Artists



QUOTABLE “It would be difficult to overestimate the rejuvenating effect of my time at MacDowell. The opportunity to focus on my work away from the distractions of home, in the peace and beauty of the Colony, was a gift of deep immersion into my own practice as a painter. It has helped me to relocate my center and distill ideas in an essential way, which led to the navigation of uncharted investigations.”

—Visual artist **Lisa Hamilton**, talking about the impact of her 2008 residency in Shop Studio.

O’Nan on Page and Screen

In October, Lonely Road Books released a specially bound limited edition of **Stewart O’Nan**’s unproduced screenplay titled *Poe*. Presenting a unique perspective on the life and work of Edgar Allan Poe, the screenplay was begun during O’Nan’s residency at MacDowell in 1995. In a July, 2008 interview with the *Farmington Post*, O’Nan recounted the script’s origin: “I happened to finish a novel earlier than I’d planned and had two weeks left at The MacDowell Colony, where I was working in a little stone hut in the woods. I had Poe’s letters with me . . . so I’d get a fire going in the grate and crank Beethoven and go back to the 19th century for a while.” Pre-orders for *Poe* sold out within a week of being announced.



COURTESY IMAGE

Snow Angels, a film adaptation of O’Nan’s first novel (of the same name), was released in theaters in March by Warner Independent Pictures. Directed and written by acclaimed indie filmmaker David Gordon Green and starring Kate Beckinsale and Sam Rockwell, the film — which had its world premiere at the Sundance Film Festival in January of 2007 — was made available on DVD on September 16th.

O’Nan, who collaborated with best-selling author Stephen King in 2004 on the nonfiction book *Faithful* (which follows the Boston Red Sox’s triumphant season that year), has authored 12 novels, his latest being *Songs for the Missing*, which was published by Viking in October.

Artist Awards, Grants, and Fellowships

NATALIA ALMADA	Sundance Documentary Edit and Story Lab Fellowship, <i>El General</i>
MICHAEL ALMEREYDA	Sundance Institute/Alfred P. Sloan Foundation Commissioning Grant, <i>The Stanley Milgram Project</i>
CRAIG ARNOLD	<i>United States/Japan Creative Artists Fellowship</i>
KATHERINE ARNOLDI	<i>Fulbright Fellowship</i>
HELEN BAROLINI	<i>Acerbi Literary Prize</i> , Voyage Between Italy and America
ELIZABETH BROWN	<i>United States/Japan Creative Artists Fellowship</i>
SHEILA CALLAGHAN	<i>MAP Fund Grant ~ Creative Capital</i> , Roadkill Confidential
PATRICIA CHAO	<i>United States/Japan Creative Artists Fellowship</i>
BRIAN CURRENT	<i>United States/Japan Creative Artists Fellowship</i>
COREY DARGEL	<i>MAP Fund Grant ~ Creative Capital</i> , Thirteen Near-Death Experiences
LISA D’AMOUR	<i>MAP Fund Grant ~ Creative Capital</i> , Terrible Things
PETER EDLUND	<i>Adolph Gottlieb Foundation Grant</i>
RINNE GROFF	<i>Manhattan Theatre Club/Alfred P. Sloan Foundation Commissioning Grant</i> , Saved
DON HANNAH	<i>Canada Council for the Arts Grant</i> , <i>Thomas Head Raddall Atlantic Fiction Prize</i> , Ragged Islands
CYNTHIA HOPKINS	<i>MAP Fund Grant ~ Creative Capital</i> , The Success of Failure (or, The Failure of Success)
DAN HURLIN	<i>MAP Fund Grant ~ Creative Capital</i> , Disfarmer
FRANCES HWANG	<i>PEN Beyond Margins Award</i> , Transparency
MICHELLE JAFFE	<i>Independent Artists Initiative Award ~ Queens Council on the Arts</i>
SUJI KWOCK KIM	<i>United States/Japan Creative Artists Fellowship</i>
MICHELLE KONG	<i>United States/Japan Creative Artists Fellowship</i>
NAM LE	“5 Under 35” Honoree ~ <i>The National Book Foundation</i> , The Boat
KAKYOUNG LEE	<i>Space Program Grant</i>
YOUNG JEAN LEE	<i>Performing Arts Residency Award ~ Wexner Center for the Arts</i> , The Shipment
SALLY OSWALD	<i>MAP Fund Grant ~ Creative Capital</i> , Disfarmer
CLAUDIA RANKINE	<i>MAP Fund Grant ~ Creative Capital</i> , Bronx Bus Tour Play
OCTAVIO SOLIS	<i>MAP Fund Grant ~ Creative Capital</i> , Ghosts of the River
WHITING TENNIS	<i>Arlene Schnitzer Prize ~ Portland Art Museum</i>
CHINARY UNG	<i>MAP Fund Grant ~ Creative Capital</i> , SPIRAL XII: Space Between Heaven and Earth
FRANK WEBSTER	<i>Space Program Grant</i>
MARIANNE WEEMS	<i>MAP Fund Grant ~ Creative Capital</i> , Continuous City



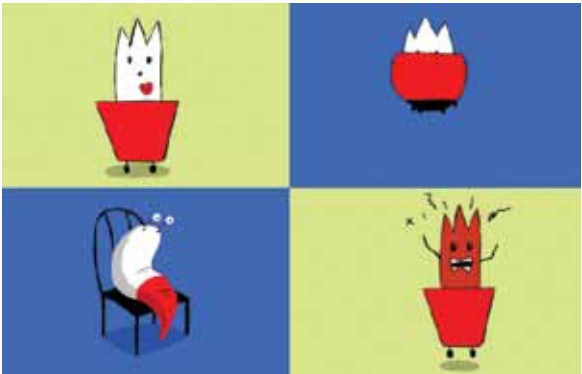
Writer **Maria Dahvana Headley** in Heyward Studio in 2006.

Theatrical Unions

A collaborative project featuring 37 female playwrights who will each adapt one of Shakespeare’s plays is being planned by playwright and prose writer **Maria Dahvana Headley**. The Upstart Crow Project aims to take all of Shakespeare’s plays and, according to Headley, “put them in the hands of a wide-ranging collective of America’s female dramatists. The result will be a complete cycle of contemporary plays inspired by Shakespeare and a national event showcasing this work.” Headley, who is currently raising funds for the project, has selected the participating playwrights, who will each receive a \$10,000 commission. In addition to Headley, a total of 11 MacDowell Fellows will be involved in the project: **Brooke Berman, Sheila Callaghan, Eisa Davis, Madeline George, Melissa James Gibson, Rinne Groff, Karen Hartman, Jessica Hagedorn, Julia Jordan, Anne Washburn**, and **Lauren Weedman**.

Also joining forces are interdisciplinary artist **Lenora Champagne** and filmmakers **Shaun Irons** and **Lauren Petty**. The trio collaborated on Champagne’s recent project, *TRACES/fades*, an intergenerational performance piece described as “a meditation on Alzheimer’s and our national inability to remember history.” Written and conceived by Champagne and featuring visual projections by Irons and Petty, *TRACES/fades* was presented by Solo Think Tank’s Ice Factory at New York’s Ohio Theatre in July.

FRAMING “THE CHANGE”



COURTESY IMAGE

Left: Stills from **Joanna Priestley**’s animated short film *Streetcar Named Perspire*. The film, which explores the ups and downs of menopause, has been screened at numerous festivals around the world, including the London International Animation Festival, the Northwest Film and Video Festival (USA), the Melbourne International Animation Festival (Australia), and the Black Maria Film Festival (USA), where it won a Director’s Choice Award. Priestley, a six-time MacDowell Fellow, worked on the film at the Colony in 2005.

Right: **Kathryn Kenworth** crafts her site-specific installation *Uproot*.



Alexander the Great

With its steep granite walls, vast workspace, and natural light, Alexander Studio has been providing inspiration for its artistic occupants since it was completed — after six years of construction — in 1922. Funded by the Alexander family in memory of painter and one-time Colony Director John W. Alexander, the studio was modeled after the Chapel of St. Joseph in Saas-Fee, Switzerland, a 17th-century building admired by both Edward and Marian MacDowell. Alexander’s broad stone archways, carved oak front door, full-height windows, and flagstone floors enable artists to create installations and sculptures in direct response to, and sited specifically in, its environment.

Not long after arriving in Alexander in November of 2007, **Christian Maychack** decided to create a sculpture of faux stone “growing” from the studio’s stone walls. “Looking over at the space near the fireplace where I would sit and read,” Maychack explains, “I kept thinking about the studio’s stone wall expanding and growing, coming up against the chairs and table and enveloping them. The wall created a new random and emergent structure, making the furniture unusable and, in effect, displacing me.”

In March and April of 2008, visual artist **Ruth Boerefijn** made ample use of Alexander’s cavernous accommodations while creating two site-specific works based on the light in and around the studio and the sounds and sights she absorbed during her daily walks in the woods nearby. “*White Light* and *Icicles Sparkle* came from my experience of working in Alexander Studio, responding to its historic structure and story, feeling the spirit of all the artists who had come before, and walking through the birch trees and listening to the sounds of the forest in the snow,” she says. “When I first walked in and saw the 19-foot ceilings and light filtering in through windows on both sides, I knew that anything would be possible.”

A month or so later, **Kathryn Kenworth** populated Alexander with her studio installation *Uproot*, which consisted of a forest of trees fabricated from cardboard. “I responded directly to the particular environment at MacDowell to create a very specific piece,” she explains. In late May, Kenworth and fellow artist-in-residence and writer **Sam Swope** decided to share their work with a third-grade class from Peterborough Elementary School. Kenworth invited the class to visit her in Alexander, where they sat amidst her whimsical woodland while listening to Swope read from his children’s book series, *The Adventures of Benjamin Judge*.

SUE TALLON



SUE TALLON

Above, top: **Ruth Boerefijn** amidst her installation *White Light*. Bottom: Boerefijn’s piece reflects the light in and around the studio.

Right: **Christian Maychack** creates a sculpture inspired by the studio’s interior.



CHRISTIAN MAYCHACK



A GIFT TO MACDOWELL

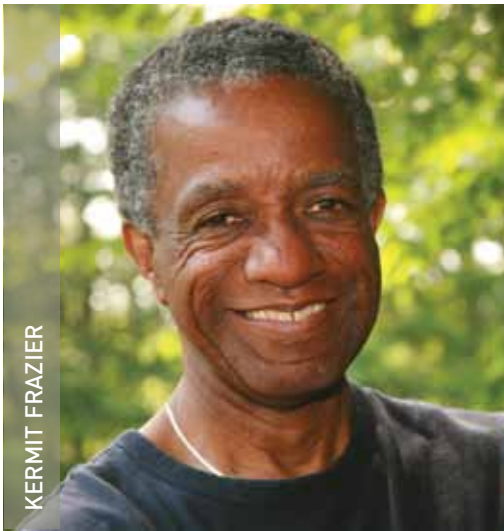
“It was living a fairy tale for the wondering few. I met astounding people who gave me succor, encouragement, and labor when I needed it. MacDowell is such a gift!”

—**Pat Oleszko**, interdisciplinary artist

OUR EVERYDAY WORLD IS ENRICHED by the gifts that artists provide. The MacDowell Colony strives to repay those gifts by ensuring that artists of all disciplines have ample time, space, and freedom to keep applying and contributing their talents. For 101 years, the Colony has been a place where artists can work in peace in a dynamic and supportive community of their peers; now more than 6,300 have received this increasingly rare gift. These artists — including **Oswaldo Golijov**, **James Lapine**, and **Faith Ringgold** — continue to build an enduring legacy of works that touch lives around the world.

By making a gift to MacDowell, you can help give back to more than 250 exceptionally talented artists who will be awarded Fellowships in 2009, enabling them to work at the Colony for periods of up to two months. Enclosed in this newsletter is an envelope for a contribution to MacDowell’s annual appeal. You may also visit our Web site at www.macdowellcolony.org to make a secure donation online, or contact John Martin, development associate, at jmartin@macdowellcolony.org or 212-535-9690 for further information. Your generosity helps ensure creative support for generations of artists to come.

Open Studio



KERMIT FRAZIER



BENJAMIN MUSGRAVE



ADRIENNE JONES

Adrienne Jones (center) with bandmates Margo Hennebach and Mark Saunders.

THEATRE

Kermit Frazier and Benjamin Musgrave

Every now and again, it happens that Fellows at MacDowell overlap in artistic pursuits at different times. Such was the case with playwrights Kermit Frazier and Benjamin Musgrave who, this year, retreated into studios to respectively grapple with the states of African-American and European men. In Frazier's case, his play *Firepower* charts the return of two brothers as they make a pilgrimage to their father's house after years of separation in order to confront and reimagine a definition for black manhood. Musgrave's play *The Surprise Party* follows a husband who, on the day of his surprise party, is summoned back home by his wife under false pretenses: She tells him the house has been burglarized, prompting a chain of events that explores what it means to be a man in an age of terrorism but also in an age of comfort and insularity.

For Frazier, the topicality of his subject stemmed mostly from an absence of precedent. "There really are no 3-D black men in theatre today," he says. Musgrave had the opposite problem: "I think British theatre — going as far back as Shakespeare — has a huge preoccupation with male behavior." The difference now being that European male behavior has a harder time relying on past tropes, such as war. In both plays, the characters struggle with a simple/not-so-simple question: What, in fact, is a man?

For some time, Frazier has been interested in the problematic way African-Americans have embraced, or reluctantly embraced, a version of manhood defined by white America. "White heroism is about individuality," he says, "which pushes black men away from their community." Frazier says it is community and a sense of shared history that is vital for black men, and the shame that some black men may feel in bonding collectively — whether it's because it opposes that heroic model or because it may seem gay — is the unspoken affliction plaguing African-American masculinity. "Honestly, I think we need to do what women do, which is figure out how to relate to something larger."

In a deft way, *Firepower* sets up this situation by removing the common (mis)conceptions of male purpose. Each character is facing something that seems to call into question stereotypical maleness. The older brother, a former football star, has come home broke, his talent not enough to take him to the next level. His younger brother must decide whether to divulge his homosexuality or keep his lover undiscovered in their hotel room. And the patriarch, engaged to be married to a woman his eldest son's age, faces the improbability of being able to give her a child. With the male pretensions of all three now unreliable, this trio must go deeper to discover what makes them relevant as men.

How heroism confounds modern men is a motif running through Musgrave's play, as well. Though it comes from a different direction. Believing he already belongs to a privileged majority, the husband in Musgrave's play must suddenly question whether such a lofty position revokes his membership as a man. Racing home to find that the burglary was an excuse to ensure his attendance at the party, the husband is nonetheless aware that his wife was testing him and his ability to defend their home. Unable to shake the analysis that her ruse put into motion, the couple is beset by doubts on the man's ability "to be a man," leading the husband to take action by enrolling in a self-defense course.

The play, which arose in part out of Musgrave's own enrollment in a self-defense course for men, explores the indecision that accompanies whether a man must be willing to be violent to prove his status. And if violence is the only or ultimate measurement of it. "I'm skeptical of the lazy assumption that our gentility is only a thin membrane holding back an inherent violence," Musgrave says. Conversely, his experience on the mats revealed to him an untapped "ferocity" he was surprisingly reassured by.

Inside that tension, and therefore inside his own play, Musgrave wants to make sense of the "explicit, the unspoken, the self-imposed, and the externally-imposed roles men are expected to play." Because what is perhaps most curious to Musgrave was how, unlike a defense class for women, the all-male version suggested another layer beneath its instructional one. More than any external threat, what the men were wrestling with seemed highly internal: a primal definition of themselves.

For both Frazier and Musgrave, this wrestling may provide the answers to the dilemmas they see modern men facing. Because men rarely seem to put themselves in another's shoes — because they rarely value empathy as a strength — they are forever loyal to either privilege (à la Musgrave) or perception (à la Frazier), both prisons that keep elusive, and weaken, any answer about who a man might be.

—Kermit Frazier has been a playwright and television writer for more than 25 years. His produced plays include *Smoldering Fires*, *Little Rock*, *Legacies*, *Kernel of Sanity*, *An American Journey*, *Dinah Washington Is Dead*, and *Shadows and Echoes*. He was the head writer of the popular children's television series *Ghostwriter*. He currently teaches creative writing at Adelphi University in Garden City, NY. Ben Musgrave grew up in the UK, Bangladesh, and India. His play, *Pretend You Have Big Buildings*, was the winner of the inaugural Bruntwood Playwriting Competition and premiered at the Royal Exchange Theatre, Manchester (UK), in July, 2007. It is published by Nick Hern Books. He is under commission to the Royal National Theatre and Y Touring Theatre.

COMPOSER

Adrienne Jones

Adrienne Jones uses an interesting term to describe her music: not problem-solving, but *trouble-solving*. "Trouble is what you actually go through," she explains. "Our music is about helping people be present with their dilemmas."

By "our," Jones means her group, Mad Agnes, a trio that includes fellow musicians and songwriters Margo Hennebach and Mark Saunders. The group, which some have called "genre-bending," is not easy to pigeonhole, which is just fine by the players. Part folk, part spiritual, part Irish dancing hall, the tones of Mad Agnes may not have a single quality, but the goal of the music is shared by all of its members.

"I think the main ill of our world is distraction," says Hennebach, prompting her fellow musicians to nod their heads. "People are starving for community, and we want our music to create community." Jones seconds that, going on to talk about how, at concerts, people approach their music as though they were in a church. There are no cell phones, conversation ceases, and people are "forced" to simply sit with themselves and the work. What's remarkable to the group is how few things these days provoke that stillness, that silence, and by some strange alchemy, result in a version of community that feels both rare and essential. For Mad Agnes, art — so often derided as "useless" — does, in fact, offer the antidote to our modern habit of isolationism, our avoidance of introspection. An avoidance that can be regarded as dangerous for how it dilutes consciousness and compassion. "What happens to people at our shows is that they have to face themselves. We are in a world full of people not facing themselves," says Jones.

"I used to volunteer at oncology wards," Hennebach recounts, "and there's really nothing you can do but be present for these people, these kids' suffering. It's often [the idea of] death that provides that [presence]."

Mad Agnes wants to provide moments of presence long before that final and collective moment comes for each of us. To that end, the group is forever confronting itself, too, honing its music, demanding that it do more than move people. That it be "troubling" enough to *include* them.

—Mad Agnes has been playing throughout the United States since 2001 and now tours annually in England and beyond. Visit the group online at www.madagnes.com.



HOWARDENA PINDELL

VISUAL ARTIST
Howardena Pindell

Painter and mixed-media artist Howardena Pindell has a gift for channeling personal experiences and emotions and using them as fuel for her artistic creations. Since first being shown in a major exhibition in 1972, her powerful and diverse works — which run the gamut from three-dimensional collages, to abstract paintings, to “video drawings” — have tackled social ills such as racism, bigotry, civil unrest, and violence. Investigating topics of this magnitude, however, was not always her intent.

According to Pindell, her drive to take on such contentious issues has its roots in the experiences she had going to school during the tumultuous political period of the 1960s. Coming of age during this era of activism had a definitive impact on her outlook and the political sensibilities that infuse her work. “I was involved in women’s rights,” she says, “and that helped me begin to find my voice.”

After graduating from Yale in 1967, she worked as a curatorial assistant at the Museum of Modern Art (MOMA) in New York while striving to establish herself as an artist. As her career began to blossom, she became disenchanted with the art world, repeatedly coming face to face with the racism and bigotry that was an inherent part of it. “I became angry,” she says, “and realized that working in the corporate art structure wasn’t for me.” She left MOMA in 1979 to join the faculty of Stony Brook University, where she still teaches as a professor of drawing and painting.

Frustrated by the societal limitations she experienced as an African-American female artist, Pindell recognized that her artwork was an ideal conduit for her beliefs, as well as a potent, and effective, way to ensure that her voice was heard. “I realized that if I had something to say, I had better say it,” explains Pindell, who has become a vociferous advocate for social diversity and equality in the art world and the world at large. Since the 1970s, she has researched and recorded extensive data about the number of artists of color who are selected to exhibit in museums and galleries, and the type of work those artists do, which, she says, often depicts negative images of African-Americans.

As passionate about social justice as ever, she continues to use her art as a means to challenge the norms and standards of the very society she inhabits. During her June/July 2008 residency in Adams Studio, Pindell worked on large-scale paintings about famine in the Sudan, and the history of slavery in New York. It is precisely her expert command and use of the dual perspective she possesses as both an insider and an outsider that infuses her work with a unique — and powerful — sensibility.

—Howardena Pindell’s work will be shown in 2009 at the Sandler-Hudson Gallery in Atlanta and the Seattle Art Museum in Washington. In November, she received the 2008 artist award from the Wadsworth Atheneum Museum in Hartford, Connecticut. Other honors include a Guggenheim fellowship, two National Endowment for the Arts grants, and a Joan Mitchell Grant. Her work is featured in many collections, including the Metropolitan Museum of Art, The Museum of Modern Art, The Whitney Museum of American Art, The Yale Art Museum, The Fogg Art Museum at Harvard University, and The Rhode Island School of Art Museum.

Jean Burden Poet and writer **Jean Burden** died on April 21, 2008, in Altadena, California. Her poetry and essays appeared in numerous journals and anthologies, including *The Atlantic*, *The Virginia Quarterly Review*, *Prairie Schooner*, and *The Southern Review*. A former poetry editor for *Yankee Magazine*, she was also the author of six best-selling books on animal welfare and the pet editor at *Women’s Day* for nine years. A three-time MacDowell Fellow, she taught poetry frequently at such places as Pasadena City College, the University of California at Irvine, and California State University in Los Angeles, where the Jean Burden Poetry Series was established in her honor in 1986. She was 93.



BERNICE PERRY



Paul Byard Architect **Paul Byard** died in Brooklyn on July 15, 2008, at the age of 68. Known for his preservation-minded, modernist approach to architecture, he was a partner in the New York firm Platt Byard Dovell White Architects, as well as the director of the historic preservation program at Columbia University. He was a pivotal figure in the renovation of such New York landmarks as Carnegie Hall, the Cooper Union Foundation building, and the New York Historical Society building. He served as president of the New York Architectural League for five years, and was a member of the board of the New York Landmarks Conservancy. He was also a member of MacDowell’s board, on which he had served since 2001. In addition, he served in an advisory capacity on Colony projects related to architecture, the most recent being the Savidge Library design committee. He had a residency in MacDowell’s Watson Studio in 1998.



BERNICE PERRY

Dale Chisman Visual artist **Dale Chisman** died on August 29, 2008, in Denver, Colorado. He was 65. An abstract expressionist painter, he spent nearly two decades in New York, where his work was exhibited at such venues as the Brooklyn Museum, the Bertha Schaefer Gallery, and the Once Gallery. He was the recipient of grants from the Colorado Council on the Arts and Humanities and the Adolph & Esther Gottlieb Foundation, and was honored with the AFKEY Award from the Denver Art Museum. His work can be found in many public and private collections, including New York’s Chase Manhattan Bank and Chemical Bank, the Kirkland Museum in Denver, and the National Museum of Art in Washington, D.C. Featured in such publications as *Art and Architecture*, *The New York Times*, and *The Christian Science Monitor*, he was an artist-in-residence at MacDowell in 1975.

George Deem Painter **George Deem** died in Manhattan on August 11, 2008. An avid admirer of artistic masters such as Caravaggio, Homer, Matisse, Picasso, and Vermeer, he was known for his meticulous re-creations of their works, which featured deliberate and cunning alterations. The author of the books *How to Paint a Vermeer: A Painter’s History of Art* (2004) and *Art School* (1993), he had two residencies at MacDowell — one in 1977, the other in 1979. In January of 2009, his life as a painter will be celebrated with memorial exhibitions at New York’s Pavel Zoubok Gallery and Allan Stone Gallery. He was 75.

Rodney Jack Poet **Rodney Jack** died on August 6, 2008. He was 43. His poems have appeared in numerous publications, including *Agni*, *Blackbird*, *Ploughshares*, and *Prairie Schooner*, among others. He was a Peter Mayer scholar at the Sewanee Writer’s Conference and a scholar at the Bread Loaf Writer’s Conference, as well as the recipient of a writer’s grant from PEN American Center and the Eunice Tietjens Memorial Prize from *Poetry* magazine. His first book manuscript, *Machine of Love & Grace*, was a finalist for the Walt Whitman Award in 2004. He had a residency in Heyward Studio in 2003.

Nuala O’Faolain Noted Irish writer **Nuala O’Faolain** died on May 9, 2008, in Dublin, Ireland, at the age of 68. After earning degrees from University College Dublin, the University of Hull, and Oxford University, she had a successful career as a television producer for the BBC and Radio Telefis Eirann, Ireland’s national broadcasting station, before becoming a well-known opinion columnist for *The Irish Times*. She wrote five books, three of which were *New York Times* best-sellers: *Are You Somebody? The Accidental Memoir of a Dublin Woman*; her acclaimed first novel *My Dream of You* (2002); and her second memoir, *Almost There: The Onward Journey of a Dublin Woman* (2003). *The Story of Chicago May*, a fictionalized account of a real-life Irish gangster, was released in 2006, and *Best Love Rosie* — the first draft of which she finished during her 2007 residency at MacDowell — was published posthumously in French in September. Her memoir *Are You Somebody?* is currently being adapted as a one-woman show by Oscar-nominated actress Mary McDonnell.



Remembering

A MEDAL FOR



The 2008 MacDowell Medalist Thom Mayne onstage and receiving his award from Chairman Robert MacNeil.

Mayne

A year later, the thrill of MacDowell's Centennial Medal Day celebration still lingered as one of architecture's most intriguing figures took the August stage. Thom Mayne, only the second architect to be awarded the Edward MacDowell Medal (following I.M. Pei), impressed those assembled with his magnetic combination of modesty and a passion for the field in which he has been an innovator for more than 40 years. Remarks and witticisms by Pulitzer Prize-winning architecture critic Robert Campbell preceded the awarding of the Medal by Chairman Robert MacNeil, after which Mayne spoke at length about the vital relevance of architecture and the challenges and responsibilities it faces in our resource-strapped world. We invite you to read Campbell's and Mayne's warm and thought-provoking speeches in the pages that follow.

Like the open studio portion of Medal Day, in which artists invite members of the public into their creative processes, these pages also take a further look inside architecture at MacDowell. Since 1990, the discipline of architecture has been steadily growing at the Colony. This year alone MacDowell welcomed eight architects. Their work is diverse and their talents abundant, the common element among them being MacDowell's gift of time and space to fulfill the promise of both.

ROBERT CAMPBELL

I'VE REACHED AN AGE when my glasses are never at exactly the right distance from the surface that I'm reading from, so I'll do the best I can. I just want to throw out one comment. First of all, I'm not going to cancel Thom with hyperbole . . . Hyperbole is not the role of critics; we do it the other way around. I love Carter Wiseman's comment about how the artists here go to work, and I was reminded of something I read recently that the artist Chuck Close who, for all I know, might have been here, probably was . . . He said, "Inspiration is for dilettantes; the artist just shows up for work."

I want to say a word about the jurors. What happened was that Carter Wiseman called me up and said, "We're gonna give the Medal to an architect this year and you're chairman of the jury. Pick your jurors." I chose Billy Tsien, Bill Rawn, Fred Clarke — who's here today, who's a member of the board here — and Calvin Tsao. And I just want to thank the four of them for making everything very easy.

This will be a very informal talk. Thom said to me earlier that he was only going to riff off anything I said, and I said, "No, you are expected to deliver a significant



Thom Mayne in conversation with Medal Day presentation speaker, Robert Campbell.

address.” And I notice he’s been writing rapid notes at the bottom... But I will try to define him.

His firm is called Morphosis. Sounds like an evil genius in a bad Hollywood movie, I guess. My dictionary defines it this way: “Morphosis: the sequence or manner of development or change in an organism or any of its parts.” That was a very early and brilliant self-definition by this architect. Thom believes in a world that is ever changing, a world that is always uncertain, a world that is always open to questions and experiments. And he has a mission statement for Morphosis, which I also love because it’s so uncompromising: “We will hold to that which is difficult, because it is difficult, and by its difficulty is worthwhile.”

As Thom knows very well, his buildings are not always as humane and lovable as I would like them to be. But they are always brimming with energy and ideas, with invention, and daring, and challenge. Thom is unwilling to please us — and more important, unwilling to please himself — by appealing to sentimentality, by coddling us with what we already know we like. His firm today employs about 60 with offices in New York and in Los Angeles. The work is international. The firm has been the subject of a solo exhibition at the Centre Pompidou in 2006, and many other venues.

What I find amusing is that prizes like the MacDowell Medal are not what Thom Mayne set out to achieve. He was also a winner in 2005 of the Pritzker Prize, which for architects is the equivalent of a Nobel Prize. Thom is the only American in the last 17 years to win the Pritzker Prize. Winning these honors for him defines a paradox, which is that if you challenge the establishment long enough from the outside sooner or later you are surprised to discover that you’ve been made a member of that very establishment while you weren’t looking. Thom spoke of the psychological difficulty of “becoming establishment when you’ve thought of yourself as a rule breaker all your life.”

Thom was born here in New England (if you consider Connecticut to be a part of New England); moved to Gary, Indiana, when he was an infant, where his parents divorced; and at 10 moved with his mother to a site near Whittier, California. His family was quite poor, and I again want to quote something he said: “My mother was completely cultured. I grew up on classical music and representations of great art. I grew up as a city kid in the suburbs. My first day of school, my bike and jacket were taken and I was beaten up. The aesthetic stuff was

definitely not what boys did. As a result, I became kind of a loner, and aloof.” I guess they didn’t know, the kids in those days, how big he was gonna grow to be.

He studied architecture at USC, then taught it at Pomona, and teaches now at UCLA. After he and six colleagues were fired from Pomona, they took 40 of their students and started a new school. The Southern California Institute of Architecture — SCI-ARC — is still flourishing today and is still regarded as a hotbed of innovation. Thom started his own firm, Morphosis, in 1972. He later took a year off and got a master’s degree at Harvard, thus giving him a legitimacy that you will all recognize.

Architects flourish in old age. My lawyer friends all quit at 60 and retire to Maine and start to build boats. Thom, who turned 64 this year, is only beginning his real career. Until well into his 50s, he was regarded as an *enfant terrible*. This could only happen in architecture. I.M. Pei — the last architect, and the only other architect who has won the MacDowell Medal — turned 91 this year in March, and is still producing amazing buildings. And I will just say a word or two about Pei. This year we’ll see the opening of his new museum of

Islamic arts in Qatar. This is the global culture, isn’t it? An American, born in China, designs a museum of Muslim art in Qatar. When he took the job, he studied up on Muslim art, and he now says: “The patterns created by Islam are so beautiful. You just don’t know how far we trail behind them.” Thom now is also working all over the world, in a world that is changing very rapidly. We were talking about this earlier: To be an architect today means to be an international practitioner.

The first Thom Mayne building I saw was an underground cancer treatment center in Los Angeles, designed by Thom with his then-partner. I don’t know how you’d go about choosing a more difficult job to pull off successfully as an architect than an underground cancer treatment center. But it was stunning; it just blew me away. It was the first I’d seen of him, and I’ve never forgotten it. It dealt head-on with the inherent cruelty of the situation —not pretending everything was okay, not frosting over the reality — yet inspiring confidence in the commitment and professionalism of the medical staff. And that of the architect.

I want to quote one sentence from the Pritzker citation statement back in 2005 that I think sums Thom up very well: “Thom Mayne is a product of the turbulent 60s who has carried that rebellious attitude and fervent desire for change into his practice, the fruits of which are only now becoming visible in a group of large-scale projects.” That was three years ago; now there are many more of those.

Most recently I saw his new Federal Building in San Francisco. I helped select him for this job. I was a consultant to the federal government, and I thought to myself — You’ve got to forgive me, Thom. Maybe I *am* damning you with hyperbole — I thought to myself, this guy has the potential to be a great architect, but he can be a little willful. He needs a strong client to hold his feet to the fire on practical issues. The federal government, in this case, proved to be that client. I’m very proud of the result, which includes the fact that the building requires no air-conditioning.

I toured just recently, a few weeks ago, a building of his under construction at Cooper Union — a fantastic building, maybe his best yet. And I was struck also by the warmth of his relationship with his staff members on-site. There was no I/thou; they were colleagues, they were

Wilder Green Supports Architects

ARCHITECTURE, AN ART FORM USUALLY LIMITED BY STRICT BUDGETS AND DEADLINES, became something else entirely for **Yanel de Angel Salas**. During her 2007 residency, the Boston architect found a sense of liberation in what she calls “the elasticity of time.”

“Without interruptions and daily chores, time expanded into a continuous and productive zone,” de Angel Salas remarked. “The amount of work I was able to get done at this early stage of the process will facilitate further explorations. The ‘white canvas’ fear is gone! The experience has been empowering.”

De Angel Salas is the latest recipient of the Wilder Green Fellowship in Architecture. Endowed by a 2006 gift from the Wilder Green Art Fund, the Fellowship provides a MacDowell residency for a different architect each year. The gift was made in tribute to James Wilder Green, an independent architect who directed The American Federation of Arts. A longtime program director at the Museum of Modern Art, Green served on MacDowell’s board for 25 years, often advocating for the place of architecture among the Colony’s disciplines and the inclusion of architecture in the Edward MacDowell Medal rotation.

“The Wilder Green Fellowship is a valuable way to honor Wilder’s lifetime devotion to architecture and MacDowell,” said Nancy Park, Green’s niece and director of the Wilder Green Art Fund. “I hope that this Fellowship will both enhance and help give greater visibility to the Colony’s support of architects.”

To date, more than 50 architects have used the tranquility of the residency experience to not only draft new architectural plans but also to produce conceptual drawings, monographs, exhibitions, and other projects that expand the field’s traditional scope. For more information on this Fellowship or others, please contact our New York office.



friends, they were of different ages and different degrees of experience who acted to each other as if they were equals.

One more quote from Thom: “I have a long attention span, and when I grab on to something, I stick with it. I was named ‘pointer dog’ by my former partners.” He’s always been a teacher as well as a practitioner. Thom is among those who are leading the world of architecture away from its obsession with the isolated building regarded as a kind of work of sculpture, considered as an aesthetic object, into a consideration of the whole world and the building’s place in it. Not just the physical world, but the social, economic, and political world, and the crisis of diminishing resources. This is the direction in which architecture must move — to think of itself as part of making a whole world, and not making a beautiful object.

I want to end with something he said to me when we had lunch the other day in New York. He told me about an exercise he gives his students. He holds up a plastic glass, and says: “The assignment is to redesign the plastic

glass.” He said when he did that in the past, everybody would do something formalist. They would warp the shape, they would add pattern or color, they would change the material — they would deal with it as an art object. He said now, his students ask a different set of questions: How many plastic cups are there in the world? How long do they last until they are thrown out? Where do they end up when they are thrown out? How long do they last after that? If you compacted all the plastic cups into a single, solid cube, what would be the mass of that cube? Suppose we abandon plastic and go back to glass or ceramic cups that we can rewash and reuse? That opens a new question, the question of water supply.

That, to me, is the way we are increasingly going to have to think about architecture, by asking those questions on relationships between architecture and everything else. Those are good questions.

Please join me in welcoming a great questioner, Thom Mayne.

THOM MAYNE

THANK YOU SO MUCH. Bob, you gave me a lot to work with. I’m gonna start out kind of parallel to what Bob was saying, and I have no notes, really. I just have a letter I’m going to read that I got from **Catherine Ingraham**, an architectural critic, a teacher, a longtime colleague, and a friend of mine that couldn’t be here today. She says, “Dear Thom, Congratulations on receiving the MacDowell Medal. I’m very sorry that today I was unable to be there in New Hampshire for the ceremony. Enjoy. When I bring to mind your extraordinary architectural work and The MacDowell Colony, it seems on the surface as if an enormous flying saucer has landed in the middle of a grass field meadow.” And she goes on to be very complimentary.

When I came out of school and started practicing architecture, it was kind of an unusual time. I’m very lucky in that I kind of arrived at a very particular time in history, when I’ve been allowed to engage in asking questions. Really, the differences in architecture are the type of questions that begin the process of thinking, that

develop ideas of what architecture is and isn’t and how it makes connections to the world.

And for my complete life, I’ve been engaged in a dialogue with my colleagues — a dialogue in this thing we call the world we live in, this reality — that has to do with the beginning of the types of first principal questions that one discusses in terms of the meaning of architecture. It started maybe with some criticism or some provocation, because the discussion here — the flying saucer, several things that Bob mentioned . . . Well, maybe when I was in my 20s, 30s, maybe even in my 40s, I was interested in provocation. And I was very, maybe, insistent, on provoking, and insisting, in a very willful way, maybe, on the autonomy of architecture, and on the autonomy of the individual that is allowed the freedom of determining the types of engagements in which architecture is allowed to participate. I’m a person that has no interest in architecture in terms of its stylistic preferences. I’m interested in how architecture

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“Subprime” Art



WHOEVER BELIEVES ART AND COMMERCE DON’T MIX should consider the work of **Damon Rich**, whose show, *Red Lines, Death Vows, Foreclosures, Risk Structures: Architecture of Finance from the Great Depression to the Subprime Meltdown*, opened at the MIT Museum in Boston in September. The show is an installation of models, photographs, videos, and drawings that immerse visitors in one of the most contemporary of debacles: the ongoing housing crisis. Exploring the relation between finance and architecture, the exhibit offers information on the obscure history of the mortgage (literally translated as “death vow”) and presents the darkening realm of today’s real estate markets. To complete the show, Rich, an urban designer, spent a year interviewing representatives from the Mortgage Bankers Association and Comptroller of Currency in Washington, D.C. He also hung out at Boston bars talking to brokers and researched the labyrinthine worlds of foreclosures and lending. “It has been a sobering education on the strange role of architecture in this calamity that goes so far beyond architecture,” he says. “Sometimes it feels like the project is chasing the apocalypse!”

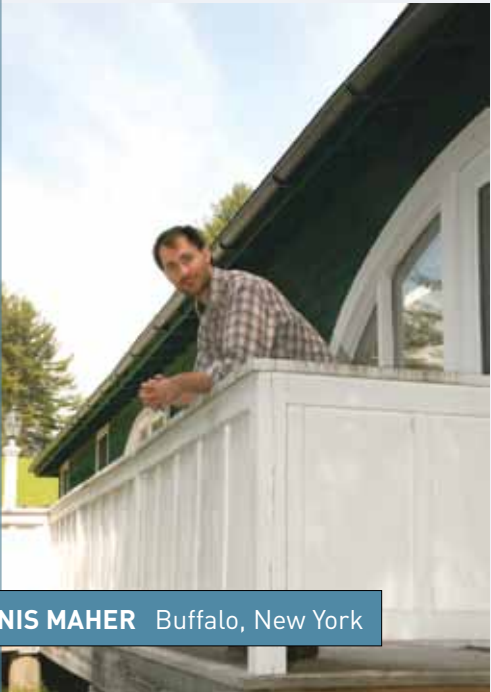
In addition to his own work, Rich is the founder of The Center for Urban Pedagogy (CUP), a Brooklyn-based nonprofit that seeks to educate people about places and how they change. Facilitating collaborations between advocacy groups, architects, artists, city workers, educators, policy makers, students, and more, CUP’s work has examined public housing, the prison system, even the mysterious alpha-omega of garbage. CUP’s work was recently honored when it was included in the 2008 Venice Biennale.



PHILIPP HOPPE Cologne, Germany

Philipp Hoppe continued work on his project *Cubic Cloud*, a winning entry in the mind(21) factory International Ideas Competition and shown at Kunsthaus Graz in Austria.

Cubic Cloud conceives an architecture of tiny radio-controlled fog particles that float around to create constantly changing artificial atmospheres, exploring space as an immersive medium of actual and virtual components. The work is documented in part at <http://cubiccloud.org>.



DENNIS MAHER Buffalo, New York

Dennis Maher continued a project that he has been developing over the past five years, investigating relationships between demolition and restoration. He has been assembling the remains of demolished spaces into a range of paintings, sculptures, and installations and translating these assemblages into a series of maps for the Undone-Redone City. The work proposes a host of new environments that emerge from the fragments of reorganized urban remains. He also worked on a series of material studies and photographic collages that synthesized discarded materials found in and around the Colony.





Architects-in-Residence

SINCE MACDOWELL MADE ARCHITECTURE ITS SIXTH DISCIPLINE in 1990, it has attracted a growing number of diverse and dynamic professionals. This year, the Colony hosted eight architects, whose projects not only prove the range of geography from which Colony artists hail but also the spectrum of work happening in this laboratory of creativity nestled in the New Hampshire woods.



LARRY BOWNE Manhattan, Kansas

Larry Bowne worked on *Chthonic Mappings*, a suite of drawings merging hand- and computer-generated images. The drawings explore divergent interior topographies: at the urban scale, *Exhumed Infrastructure* seeks the metaphysical amidst contemporary urban systems; *Spiritual Longings* uncovers memories of traditional iconography; and *Psychic Soundings* discloses affects of mood and sentiment. While at MacDowell, Bowne also administered the construction of two projects: an advertising agency in New York City and a renovation and addition to a weekend house on Long Island, New York.

David Pressgrove's work deals primarily with low-income, affordable housing, especially the architectural language commonly shared in the construction of housing in Mississippi, pre- and post-Katrina. "The word 'abstract' or 'abstraction' surfaces as more and more significant," he writes, "[but] working with volunteers on the Mississippi Coast or with Habitat for Humanity in the Mississippi Delta, the notion or idea of abstraction could not be further away. When we look at, analyze the structure, the form, the assembly, the method in architecture, what are we doing really? When we synthesize this, how might we build better, *much* better, and more beautifully? What are the possibilities of affordable housing?" At MacDowell, he further explored — in physical model form — the aesthetics and structural possibilities of such materials, methods, and modules of construction.



DAVID PRESSGROVE Biloxi, Mississippi

Jason Van Nest worked on a series of five houses that provide a modern interpretation of John Ruskin's architectural theories. In order to realize these designs, special software was written to lay out custom shingles, clapboards, and other repetitive elements in user-defined patterns. When the five houses are completed, the software will be posted online so that any designer can expand on the experiment.



JASON VAN NEST New York, New York

"A residency at The MacDowell Colony is an aberration in the best way. It is a temporary departure from one's normal mental state that enables an otherwise impossible continuity of thought. What might usually be a fleeting idea has a life span of significant duration at MacDowell. In this context, ideas are capable of being suspended, allowing observation and considerations from all angles. To those who create, it is a gift without parallel."

—William J. O'Brien



WILLIAM J. O'BRIEN Austin, Texas



MARK GAGE New York, New York

Mark Gage worked on a book involving architectural thinkers — both contemporary and historical — and their thoughts on aesthetics, providing ongoing commentary alongside the texts. The anthology will be a reintroduction of aesthetic discourse into the contemporary architectural obsession with form and technology. The book will examine the emerging interest in formal aesthetics as a vehicle by which the field can seek a new and vibrant 21st-century architecture.



MATTHIAS NEUMANN Brooklyn, New York

Matthias Neumann continued working on a survey of past work to be formalized in a publication *normaldesign, circa now*. The survey included his finalist entry to the World Trade Center memorial competition in New York City, built work for artists Vik Muniz and Janaina Tschaepe, collaborations with videographer Adi Shniderman and choreographer Ella Ben-Aharon, and his winning competition entry for the Africa Centre in Cape Town, South Africa. He also continued work on a fictitious architectural and urban history of *Neutral City, Kansas*, a theoretical pamphlet on alternate histories of western architecture.

William O'Brien developed two essays concerning methods of formation in contemporary architecture. The first essay points to creative practices and cultural precedents from the 1950s to highlight conceptual overlaps with contemporary architecture. The second essay underscores similarities among parametric, post-minimal, and alchemical design practices.



CONTINUED FROM PAGE 10

affects and shapes human behavior; how it affects us in terms of our social and cultural engagements.

What happens, I think — what’s happened with me, what happens, I think, with all architects — is that you come out of school, and you work on small-scale projects. You involve yourself in developing a broader set of . . . they say “theories” but an idea structure — the notions that you’re interested in that form the basis of your work. You’re also developing a set of formal ideas to respond to that because again, our work is nothing more but concretizing the world. We make it permanent, in some way. And you do it with small-scale work, so it’s not particularly significant in a political sense or a broader, social sense. And you do this for kind of an extended time, 25 or 30 years.

And then you reach 48 or 49. In my case, I was getting a bit antsy; I was getting a bit angry because it seemed like it was time to go to work. And you can’t go to work yet because you’re not yet an adult in the architectural world. And you reach 50, and you’re now allowed to be . . . to do work of some sort of significance, meaning that it has an elevator. The big joke with my friends, my contemporaries, was that at some point, at about 40 or 45, we’d be having breakfast and [we’d say], “No more stories about any building if it doesn’t have at least one elevator!” You get to do kind of bigger buildings, and then things change because, of course, of the questions you’re asking now, and the ability to grow, to change, to evolve. And again, at a time in history which is only engaged in change. It seems to be one of the issues we have politically: whether we have a population that is capable of adapting to the huge amount of change that is taking place in our society, and be comfortable with that.

Again, I’m a person that is a little worried about the over-investment in history and in the conserving nature of this culture, which is not useful to architecture. And here I am, in fact it was stated earlier — I think Robert MacNeil

Two Claim Prestigious Awards



National Design Award recipient, **Tom Kundig**.

nature of his work, the use of kinetic architectural features, and the reinvention of structural elements that are often overlooked.”

Another 2008 award — this time given by the American Society of Landscape Architects (ASLA) — was bestowed on **David Kamp**’s firm, Dirtworks, in the category of residential design. His Beach House in Amagansett, New York, was chosen from a select group of projects worldwide and cited for its “impressive sustainability.” The Beach House celebrates the dunes of Long Island while also calling attention to the fragile ecosystem in which they exist. The two most significant ecological innovations for the project “prevented erosion of beach sands by establishing a dense network of native plants” and “recharged groundwater by maximizing impermeable surfaces.” Founded in 1995 by Kamp, Dirtworks is an internationally recognized and award-winning landscape firm. ASLA was founded in 1899 and represents more than 15,000 members nationwide.

mentioned both the conserving of an institution and its relationship to the challenging of that. And I would be a little more aggressive, because I think it would also represent the evolution, let’s say, of also the institution, and the relationship of its reflection, which again, architecture is a part of.

As this takes place, now we’re looking at kind of larger-scale work, and the questions change. And in my case, it’s been really kind of a lovely last decade, where the questions now have to do with broader issues. Bob mentioned it in the last discussion, where it wasn’t that

long ago that architecture, at a smaller scale, at the level of a domestic residence, etc., was more associated with aesthetics, and a much more complicated set of ideas, which are located artistically, conceptually.

Now, as the work gets larger, and we’ve evolved in terms of a culture — I’m talking about architecture — we think quite a bit differently about it today even than we did 10 years ago. We work through very complicated computational methods that allow us to work intricately in ways that were unimaginable when I went to school. We see the world in broader and broader terms within a global structure, which is the essence of our work. And this has to do with the discussion of the cup, with the idea of [moving from] the aesthetization of the cup to looking at it within broad, macro terms. One can connect one’s personal habits, one’s actions, to larger, broader influences, which in fact seem to be the essence of where we are today, of being a citizen. With myself, it’s had to do with a radical shift in producing work which now allows us to deal with issues at this larger scale. It’s the future of architecture.

I would like to thank the MacDowells, who still live today. We’re all here because of them, and I honor them. Great idea. It still works, affecting many people. It’s terrific. I’m really honored to get this award. I’m especially honored to receive this particular award at MacDowell because it facilitates one’s inner world, one’s private world, outside of the immense vicissitudes of day-to-day life, which form this immense clutter that doesn’t allow us to grasp who we are, personally or as a culture.

I’m greatly honored. Thank you so much.



Picnickers lunch on the MacDowell grounds at Medal Day.

THANK YOU . . .

MacDowell would like to thank the following donors for their help in making Medal Day possible:

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MACDOWELL GETS HONORARY DEGREE

On May 17, 2008, Executive Director Cheryl Young attended commencement exercises at Franklin Pierce University in Rindge, New Hampshire, where she accepted an honorary Doctor of Arts degree on behalf of the Colony. “When we award honorary degrees, we attempt to honor people and organizations that have made a difference, most often people and organizations which exemplify the concepts of individual and community, upon which our core curriculum is based,” said Franklin Pierce University President, George Hagerty. “The MacDowell Colony’s mission of giving artists an opportunity for quiet creative time helps to keep the arts alive, especially in difficult times.” Hagerty said the New Hampshire Supreme Court ruling earlier this year that upheld MacDowell’s tax-exempt status inspired him to bestow the award upon the Colony. The ruling, he said, reminded him of “the importance of giving the arts a chance to flourish.”

NEW FACES



Dona Lee Kelly
DIRECTOR OF CAMPAIGN
AND MAJOR GIFTS

COURTESY PHOTO



Mary Cavallo
SUBSTITUTE COOK/
KITCHEN ASSISTANT

KAREN SAMPSON



Emily Drury tends the Colony’s gardens, which she has reinvented and restored.



Garden State

As the renovation of Colony Hall began to wind down last fall, MacDowell’s part-time gardener, Emily Drury, began creating a new design for the landscape and grounds surrounding the Colony’s main building. Keeping such things as environmental concerns, aesthetics, and the history of gardens at MacDowell in mind, she devised a plan that would not only embellish and beautify Colony Hall’s exterior, but also offer practical benefits and long-term cost savings.

Since early spring, Drury has planted more than 80 varieties of perennials, annuals, decorative shrubs, and trees around Colony Hall. Rather than a formal garden, Drury says she was aiming to renaturalize the area and bring it into harmony with other elements of the larger environment. “I was interested in creating relationships between the gardens and the nearby meadows and woodland spaces,” she says.

The plantings around Colony Hall — which include such things as lavender, hosta, elderberry, thyme, foxglove, coral bells, and a persimmon tree, to name a few — are low-maintenance, native species that will thrive in the New Hampshire climate and require minimal upkeep. In order to prevent runoff and erosion, rain barrels have been placed around the building to collect water, which is then used to irrigate the gardens.

Behind Colony Hall, Drury — in consultation with Resident Director David Macy and other key staff members — created an organic vegetable garden that now supplies the kitchen with fresh produce such as carrots, leeks, tomatoes, beets, kale, rhubarb, and lettuce. Drury also started a compost pile, an environmentally conscious venture that not only takes care of food scraps from the kitchen but also enriches the soil in the gardens. In early spring, she obtained 16 New Hampshire red hens, which reside in a portable chicken wagon behind Colony Hall and provide fresh eggs for the kitchen on a daily basis. In early October, she planted roughly 2,200 bulbs around Colony Hall.

With her next project, a perennial herb garden that will be planted in front of Eaves in the spring of 2009, Drury will aim once more to serve the palates (and palettes) of Fellows looking for a more earthly version of nourishment.

Rona Jaffe Offers Support for Women Writers at MacDowell

Thanks to the generosity of The Rona Jaffe Foundation, women writers who come to MacDowell will now have more support than ever. Established with an endowed gift, the Rona Jaffe Foundation Fellowship will be awarded annually to an emergent woman writer who will be a first-time resident at the Colony. In addition to providing a MacDowell residency, the Rona Jaffe Foundation Fellowship carries a stipend, which can be used to defray travel expenses and replace lost income during the residency.

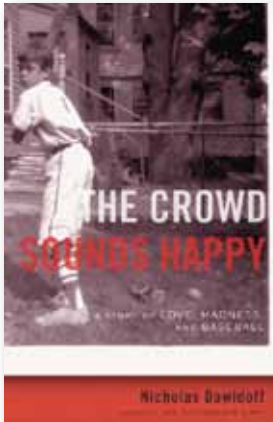
The Foundation made the gift in memory of its founder, Rona Jaffe, who was the best-selling author of 16 books, including *Class Reunion* and *The Best of Everything*. “Establishing this Fellowship at MacDowell in honor of Rona Jaffe has been a wonderful way to continue her legacy of supporting emergent women writers,” said Beth McCabe, Foundation trustee and Writers’ Awards director. “We are very pleased to be working with The MacDowell Colony to provide more opportunities for gifted women writers.”

Since 1995, the Rona Jaffe Foundation has offered vital support with its Writers’ Awards, which are given to women in the early stages of their careers. The shared hope of MacDowell and The Rona Jaffe Foundation is to encourage applications from women writers who have not applied for residencies in the past for financial reasons. Through this and other needs-based support, MacDowell is striving to open the residency experience to a wider, more diverse community of artists. “Nurturing artists from all walks of life by removing financial barriers ensures that a spectrum of voices can be heard,” said Cheryl Young, MacDowell’s executive director. “That spectrum enriches and enlivens our collective culture.”

The first Rona Jaffe Foundation Fellowship will be awarded to a qualified writer of fiction, poetry, or creative nonfiction who applies for MacDowell’s summer 2009 residency period.

A Book on Baseball and Childhood

The Crowd Sounds Happy: A Story of Love, Madness, and Baseball written by board member **Nicholas Dawidoff** was published by Random House in May. The story of “a spirited boy’s coming-of-age in a doomed hometown,” *The Crowd Sounds Happy* recounts the events of Dawidoff’s New Haven, Connecticut, childhood, and reveals how the game of baseball helped him handle growing up with a father who was mentally ill. A previous Pulitzer Prize finalist, Dawidoff is a contributor to *The New Yorker* and *The New York Times Magazine*. A three-time MacDowell Fellow, he was in residence at MacDowell in 1998, 1999, and 2000.



COURTESY IMAGE



BERNICE PERRY

The new voices nurtured by the Rona Jaffe Fellowship will join an illustrious heritage of women writers at the Colony, including **Alice Walker** (pictured above), **Willa Cather**, **Louise Erdrich**, **Doris Kearns Goodwin**, **Susan Minot**, **Suzan-Lori Parks**, **Alice Sebold**, and **Jean Valentine**.

News

Joyner and Moravec Elected to Board



COURTESY PHOTO



COURTESY PHOTO

Investment industry expert Pamela J. Joyner has joined MacDowell’s board of directors. With more than 25 years of experience as an advisor for investment managers and private investment groups, Joyner is the managing partner and founder of Avid Partners, LLC, a strategic marketing consulting firm focused on advising managers in the alternative investment industry. Prior to founding Avid in 2000, she held positions at a number of financial firms, including Bowman Capital Management and Capital Guardian Trust Company. She also served as director of The Sharper Image Corporation and First Republic Bank. A member of the board of directors of Dartmouth’s Hopkins Center and Hood Museum, she has served as cochair of the San Francisco Ballet and is a trustee of the School of American Ballet and the Making Waves Foundation. She holds degrees from Dartmouth College and Harvard University.

Winner of the 2004 Pulitzer Prize in Music, new board member **Paul Moravec** has composed more than 90 orchestral, chamber, choral, lyric, film, and electro-acoustic arrangements that have been performed at leading venues around the world. A professor of music composition at Adelphi University, he has received numerous honors during his career, including a Rome Prize fellowship, a Rockefeller Foundation fellowship, and two fellowships from the American Academy of Arts & Letters. A seven-time MacDowell Fellow, Moravec is a graduate of Harvard University and Columbia University; he has taught at Harvard, Columbia, Dartmouth, and Hunter College. His Santa Fe Opera commission, *The Letter*, with libretto by Terry Teachout, is set to premiere in July of 2009.



COURTESY OF THE FLORIDA STATE UNIVERSITY PHOTO LAB

NEW YORK CONCERTS COMMEMORATE COMPOSER’S 70TH BIRTHDAY

MacDowell composer and board member **Ellen Taaffe Zwilich** is marking her 70th birthday with two premieres of major works during the 2008–2009 concert season. On October 27th, conductor James Conlon led the Juilliard Orchestra in the first performance of Zwilich’s *Symphony No. 5* at Carnegie Hall. The work, which was commissioned by The Juilliard School, reflects on Zwilich’s personal connection to the famed arts institution. “I not only received my doctorate at Juilliard, I found my voice as a composer there,” says Zwilich. “I loved writing for the Juilliard Orchestra knowing the dedication, skill, and artistry of these performers.” On April 28th and 29th, 2009 — just in time for Zwilich’s 70th birthday on April 30th — the 92nd Street Y will feature a world premiere of Zwilich’s *Septet for Piano Trio and String Quartet* by the Kalichstein-Laredo-Robinson Trio and the Miami String Quartet.

ONLINE APPLICATION GOES LIVE

The application for a MacDowell Colony residency is now available online. Artists can submit their application information electronically through the Colony’s Web site (at www.macdowellcolony.org/apply). Once the online form is filled in and submitted, however, applicants must still send work samples and copies of the application by mail.

Why use the online form if you still need to mail application materials? For starters, applicants using the online form may stop and then resume the application process at their leisure. (Conversely, the printable PDF version of the application does not allow artists to save information, so the form must be completed and printed in one sitting.) Second, the information supplied by the applicant is imported directly into MacDowell’s database,

ensuring accuracy of the information. In addition, online applications are kept for up to two years, so an artist who decides to reapply will have their basic contact information automatically stored. As always, all application materials are due in the office *on or before* the deadline.

This is just the first step in providing artists with an easy, accessible, and more efficient application process. Through artist feedback and future technological advances, we hope to expand the online application to include electronic receipt of work samples. We encourage you to send any thoughts and comments to admissions@macdowellcolony.org.

Honoring a Legacy



Resident Director David Macy (front left) and Peterborough resident Glenn Swanson (front right) install a historic marker near the MacDowell graves with the help of two state employees. The marker informs visitors, who often stop at the site to pay homage to Edward and Marian MacDowell, about the founders and their now 101-year legacy.



BRIAN SELZNICK

In-progress set and puppet for **Dan Hurlin’s** *Disfarmer*.

Hurlin World Premiere

MacDowell board member and Colony Fellow **Dan Hurlin** will present the world premiere of his new puppet performance piece, *Disfarmer*, in January of 2009. With text written by MacDowell Fellow **Sally Oswald**, *Disfarmer* examines the sheltered world of portrait photographer and hermit Mike Disfarmer, who shunned his family and friends for years while operating a portrait studio in Arkansas. Utilizing “table-top” puppetry and an original banjo score, the piece “seeks to create a visceral sense of the photographer’s interior and exterior worlds.” *Disfarmer* will open at St. Ann’s Warehouse in Brooklyn on January 27th. Performances will run through February 8th.

Hurlin presented *Who’s Hungry*, his collaborative work with performance artist Dan Froot, in October. Described as “theatrical portraits from West Hollywood’s homeless and hungry community,” the show is comprised of short “toy-theatre plays” adapted from 10 hour-long interviews Froot did with five indigent residents of West Hollywood. Performances of *Who’s Hungry* took place at the Flynn Center for the Performing Arts in Burlington, Vermont, on October 2nd and 3rd. Hurlin and Froot hope to show the piece in Los Angeles in 2009.

MacDowell in San Francisco

In October, MacDowell patrons and board members from several states visited San Francisco, where they met with many Colony Fellows and friends living in the Bay Area for an art-filled excursion. MacDowell’s first West Coast trip sought to build on the Centennial momentum that emphasized the Colony’s national role as a supporter of, and advocate for, creative artists worldwide. The work of Colony Fellows was featured during a three-day program of private visits and events in the city.

MacDowell’s new board member, Pamela J. Joyner, and her husband, Fred Giuffrida, welcomed MacDowell guests in their home during a spectacular dinner with local arts supporters. Visual artist and Colony Fellow **Richard Mayhew** guided guests through Joyner’s and Giuffrida’s superb art collection, which includes a number of his color-filled landscape paintings. The weekend also featured Colony Fellow **Stewart Wallace**, who introduced *The Bonesetter’s Daughter*, his new opera composed in part at MacDowell and developed during a multi-year collaboration with San Francisco’s own best-selling novelist and the opera’s librettist, Amy Tan. Colony Fellow **David Petersen** discussed his film about the opera’s creation, while percussionist Li Zhonghua demonstrated the traditional Chinese instruments he plays in the opera. The following night, MacDowell guests enjoyed a world premiere performance of *The Bonesetter’s Daughter* at the San Francisco Opera.

Jeff Rosenheim, MacDowell board member and curator of photography at The Metropolitan Museum of Art, helped arrange two memorable visits to private collections. Colony Fellow and photographer **Abner Nolan** guided the group through the renowned Fisher Family collection of modern and contemporary art at the Gap headquarters. At Steven and Nancy Oliver’s sheep ranch in Sonoma County, guests were awed by site-specific works commissioned from contemporary sculptors, including Ann Hamilton, Bruce Nauman, Martin Puryear, Richard Serra, and Ursula Von Rydingsvard. Also among the trip’s highlights were an architectural tour of contemporary buildings in San Francisco, including 2008 Medalist Thom Mayne’s Federal Building; a tour and luncheon at the Asian Art Museum; and a brunch with Colony Fellows and friends at the Museum of the African Diaspora, where Executive Director Cheryl Young spoke about current and future activities at MacDowell. “These events offered wonderful opportunities to connect with MacDowell artists and supporters on the West Coast,” said Young.

The Colony is planning to organize a second national trip in July of 2009 to Santa Fe, New Mexico, where MacDowell artists and friends from all over the country will once again come together.



Top to bottom: **Michael Chabon**, author and Colony Fellow, speaks about his residency experience at the welcome dinner; Alex Senchak of San Francisco with **Stewart Wallace**, composer and Colony Fellow; Pamela J. Joyner with Sarina Tang of New York; Li Zhonghua demonstrates his Chinese percussion instrument to Julian Taub of New York.

MacDowell Downtown

9.5.08

Independent filmmaker **Rodney Evans** screened his 2004 Sundance award-winning narrative film, *Brother to Brother*, which examines issues of culture and identity by looking back on the Harlem Renaissance via the interactions between an elderly black writer and a young gay artist.



Filmmakers **Marylou Tibaldo-Bongiorno** and **Jerome Bongiorno** outside Mixter Studio.

10.3.08

Husband and wife documentary and narrative filmmakers **Jerome Bongiorno** and **Marylou Tibaldo-Bongiorno** screened their feature-length documentary about the 1967 Newark, New Jersey, riots, *Revolution '67*.

11.07.08

Writer and former Marine **David Morris** read from recent writings based on his experiences as an embedded journalist in Iraq.

MacDowell in the Schools

5.27.08

Children’s book writer **Sam Swope** shared his work with third-graders at Peterborough Elementary School.

5.27.08

Documentary filmmaker **Immy Humes** met with ConVal High School writing students and screened her Academy Award-nominated film, *A Little Vicious*.

5.30.08

A third-grade class from Peterborough Elementary School visited visual artist **Kathryn Kenworth** in her studio to view her cardboard forest installation. Children’s book author Sam Swope read from a work-in-progress.

6.12.08

Visual artist **Morgan O’Hara** taught her “live transmission” drawing technique to art students at ConVal High School.

7.14.08

In Savidge Library, composers **Corey Dargel**, **Paul Moravec**, **Andrew Norman**, and **Sueyoung Yoo** met with, and performed for, students from The Walden School.

9.22.08

Visual artist **Hilary Irons** showed slides of her work and talked with students at The Meeting School in Rindge about her life as a working artist.

9.30.08

Documentary filmmaker **Katy Chevigny** showed clips from her film *Election Day* to several classes at ConVal High School.

10.08

Sculptor **Matthew Northridge** worked with third-graders at Peterborough Elementary School.



Writer **Elna Baker** in Star Studio.

Other Outreach

5.6.08

Resident Director David Macy hosted the 2008 class of Leadership New Hampshire in the Savidge Library, where writer **Elna Baker** presented her work.

6.6.08

Photographer **Bobby Neel Adams** gave a gallery talk at the Sharon Arts Center about his MacDowell Centennial Peterborough Project, *Family Tree*.

6.18.08

Writer **Amanda Borozinski** spoke at the Dublin Library about her perspective on the residency experience.

7.4.08

Drawing on the words of Walt Whitman, poet **Bill Zavatsky** gave a speech at the Peterborough Historical Society’s Fourth of July flag-raising.

Events

Outreach

Fellowships



Clockwise from top left: writer **Alicia Ostriker**; visual artist **Suzanne Bocanegra**; filmmaker **Jem Cohen**; composer **Andrew Norman**; interdisciplinary artist **Peter Burr**; and theatre artist **Ken Urban**.

From May to October of 2008, The MacDowell Colony welcomed a total of 138 artists from 29 states and four countries. This group included 57 writers, 20 visual artists, 17 composers, 16 filmmakers, 12 artists working in theatre, 10 interdisciplinary artists, and six architects.

DOROTHY ALBERTINI, <i>writer</i> Kingston, NY	BARBARA ESS, <i>visual artist</i> Elizaville, NY	JOANNA KLINK, <i>writer</i> Brooklyn, NY	RAJ PARAMESWARAN, <i>writer</i> Missouri City, TX
DONALD ANTRIM, <i>writer</i> Brooklyn, NY	RODNEY EVANS, <i>filmmaker</i> Brooklyn, NY	MICHAEL KORIE, <i>theatre</i> New York, NY	LORELEI PEPI, <i>filmmaker</i> Providence, RI
SARA ASSELIN, <i>theatre</i> Brooklyn, NY	BRIAN EVENSON, <i>writer</i> Providence, RI	HEIDI KUMAO, <i>interdisciplinary artist</i> Ann Arbor, MI	HOWARDENA PINDELL, <i>visual artist</i> New York, NY
KEVIN AUGUSTINE, <i>interdisciplinary artist</i> Brooklyn, NY	RYAN FLECK, <i>filmmaker</i> Brooklyn, NY	GWENESSA LAM, <i>visual artist</i> Vancouver, CANADA	WILLIAM POWERS, <i>writer</i> Orleans, MA
ELNA BAKER, <i>writer</i> New York, NY	KERMIT FRAZIER, <i>theatre</i> Brooklyn, NY	YOUNG JEAN LEE, <i>theatre</i> Brooklyn, NY	SUZANNE RIVECCA, <i>writer</i> San Francisco, CA
RICK BAROT, <i>writer</i> Tacoma, WA	JULIA FRODAHL, <i>composer</i> Brooklyn, NY	JULIE LEQUIN, <i>interdisciplinary artist</i> Los Angeles, CA	PHILIP ROSS, <i>interdisciplinary artist</i> San Francisco, CA
RYAN BERG, <i>writer</i> Jackson Heights, NY	MARK GAGE, <i>architect</i> New York, NY	AHARON LEVY, <i>writer</i> Brooklyn, NY	BROOKE SHAFFNER, <i>writer</i> Edinburg, TX
STEPHEN BLOOM, <i>writer</i> Iowa City, IA	LILIAN GARCIA-ROIG, <i>visual artist</i> Tallahassee, FL	SAMUEL LIPSYTE, <i>writer</i> New York, NY	BRENDA SHAUGHNESSY, <i>writer</i> Brooklyn, NY
SUZANNE BOCANEGRA, <i>visual artist</i> New York, NY	SAM GREEN, <i>filmmaker</i> San Francisco, CA	JENNIE LIVINGSTON, <i>filmmaker</i> Brooklyn, NY	SYD SIDNER, <i>filmmaker</i> New York, NY
ANNA BODEN, <i>filmmaker</i> Brooklyn, NY	ANDREW GREER, <i>writer</i> San Francisco, CA	DENNIS MAHER, <i>architect</i> Buffalo, NY	ALVIN SINGLETON, <i>composer</i> Atlanta, GA
CHRISTOPHER BOLIN, <i>writer</i> Saint Cloud, MN	JENNIFER HALEY, <i>theatre</i> North Hollywood, CA	PETER MALAE, <i>writer</i> Santa Clara, CA	DAVID STEIN, <i>visual artist</i> Oakland, CA
JEROME BONGIORNO, <i>filmmaker</i> Newark, NJ	LISA HAMILTON, <i>visual artist</i> Brooklyn, NY	MONICA MARTINEZ, <i>visual artist</i> Providence, RI	GINGER STRAND, <i>writer</i> New York, NY
AMANDA BOROZINSKI, <i>writer</i> Rindge, NH	OTIS HASCHEMEYER, <i>writer</i> Knoxville, TN	CATE MARVIN, <i>writer</i> Staten Island, NY	JAMES STURM, <i>writer</i> White River Junction, VT
LARRY BOWNE, <i>architect</i> Manhattan, KS	ADAM HASLETT, <i>writer</i> Brooklyn, NY	JOYCE MAYNARD, <i>writer</i> Mill Valley, CA	SAM SWOPE, <i>writer</i> New York, NY
PETER BURR, <i>interdisciplinary artist</i> Portland, OR	WES HEISS, <i>interdisciplinary artist</i> Allentown, PA	CHARLOTTE MEEHAN, <i>theatre</i> Norton, MA	LYSLEY TENORIO, <i>writer</i> San Francisco, CA
SUSAN BUTLER, <i>writer</i> Lake Wales, FL	STEPHEN HENDEE, <i>visual artist</i> Las Vegas, NV	JULIE METZ, <i>writer</i> Brooklyn, NY	MARYLOU TIBALDO-BONGIORNO, <i>filmmaker</i> Newark, NJ
JOSEPH CALDWELL, <i>writer</i> New York, NY	JANE HIRSHFIELD, <i>writer</i> Mill Valley, CA	NANCY MILLER, <i>writer</i> Washington, CT	WELLS TOWER, <i>writer</i> Chapel Hill, NC
PETER CAMERON, <i>writer</i> New York, NY	CYNTHIA HOGUE, <i>writer</i> Phoenix, AZ	MARTHA MOOKE, <i>composer</i> Nyack, NY	SANDY TSENG, <i>writer</i> Denver, CO
JERRY CARNIGLIA, <i>visual artist</i> Emeryville, CA	CATHY PARK HONG, <i>writer</i> Brooklyn, NY	KATRINA MOORHEAD, <i>visual artist</i> Houston, TX	GEORGE TSONTAKIS, <i>composer</i> Shokan, NY
L.M. KIT CARSON, <i>filmmaker</i> Culver City, CA	PHILIPP HOPPE, <i>architect</i> Aachen, GERMANY	PAUL MORAVEC, <i>composer</i> New York, NY	ELIZABETH TUBERGEN, <i>interdisciplinary artist</i> Nazareth, PA
KATY CHEVIGNY, <i>filmmaker</i> Brooklyn, NY	TIMOTHY HUANG, <i>theatre</i> New York, NY	DIANE MOSER, <i>composer</i> Upper Montclair, NJ	KEN URBAN, <i>theatre</i> Cambridge, MA
CATHERINE CIEPIELA, <i>writer</i> Amherst, MA	JIM HUBBARD, <i>filmmaker</i> New York, NY	BENJAMIN MUSGRAVE, <i>theatre</i> Ilford, ENGLAND	RENEE VAN DER STELT, <i>visual artist</i> Baltimore, MD
SUZANNE CLEARY, <i>writer</i> Peekskill, NY	IMMY HUMES, <i>filmmaker</i> New York, NY	MATTHIAS NEUMANN, <i>architect</i> Brooklyn, NY	TSERING WANGMO DHOMPA, <i>writer</i> San Francisco, CA
ANDREA CODRINGTON, <i>writer</i> Brooklyn, NY	PETER HUTTON, <i>filmmaker</i> Tivoli, NY	BILLY NEWMAN, <i>composer</i> Brooklyn, NY	MEIRA WARSHAUER, <i>composer</i> Columbia, SC
JEM COHEN, <i>filmmaker</i> Brooklyn, NY	LEWIS HYDE, <i>writer</i> Cambridge, MA	ANDREW NORMAN, <i>composer</i> New Haven, CT	CATHY WEIS, <i>interdisciplinary artist</i> New York, NY
ROBYN CRESWELL, <i>writer</i> New York, NY	NATHAN IHARA, <i>writer</i> Brooklyn, NY	MATTHEW NORTHRIDGE, <i>visual artist</i> Brooklyn, NY	ELIZABETH WETMORE, <i>writer</i> Chicago, IL
NATHAN CURRIER, <i>composer</i> Greenwood, VA	HILARY IRONS, <i>visual artist</i> Barrington, NH	D. NURKSE, <i>writer</i> Brooklyn, NY	JOE WINTER, <i>interdisciplinary artist</i> Long Island City, NY
SEBASTIAN CURRIER, <i>composer</i> New York, NY	LEN JENKIN, <i>theatre</i> New York, NY	WILLIAM O'BRIEN, JR., <i>architect</i> Austin, TX	CAROLINE WOOLARD, <i>interdisciplinary artist</i> Brooklyn, NY
NATHAN DANILOWICZ, <i>visual artist</i> Los Angeles, CA	KATARINA JERINIC, <i>visual artist</i> Brooklyn, NY	STEPHEN O'CONNOR, <i>writer</i> New York, NY	SUEYOUNG YOO, <i>composer</i> East Orange, NJ
COREY DARGEL, <i>composer</i> Brooklyn, NY	JOHN JESURUN, <i>theatre</i> New York, NY	MORGAN O'HARA, <i>visual artist</i> New York, NY	JULIA ZARANKIN, <i>writer</i> Toronto, CANADA
CHRISTINA DAVIS, <i>writer</i> New York, NY	MICHAEL JOHANSON, <i>composer</i> Portland, OR	KAREN OLSSON, <i>writer</i> Austin, TX	BILL ZAVATSKY, <i>writer</i> New York, NY
BLANE DE ST. CROIX, <i>visual artist</i> Brooklyn, NY	ADRIENNE JONES, <i>composer</i> Willimantic, CT	GEOF OPPENHEIMER, <i>visual artist</i> Chicago, IL	LENI ZUMAS, <i>writer</i> Brooklyn, NY
LOUISE DESPONT, <i>filmmaker</i> New York, NY	KATHRYN KENWORTH, <i>visual artist</i> Oakland, CA	DANIEL OROZCO, <i>writer</i> Moscow, ID	SUZANNE ZWEIZIG, <i>writer</i> Washington, DC
DAVE EGGAR, <i>composer</i> New York, NY	SUZANNE KIM LEE, <i>theatre</i> New York, NY	JULIE ORRINGER, <i>writer</i> Brooklyn, NY	
	PERRI KLASS, <i>writer</i> New York, NY	ALICIA OSTRIKER, <i>writer</i> Princeton, NJ	
	MICHAEL KLINGBEIL, <i>composer</i> New Haven, CT		



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 on 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.

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On the Cover...



White Light by **Ruth Boerefijn**, 204” x 228” x 84”, paper and tape. Photo by Sue Tallon.

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

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

