



The MacDowell Colony

**Annual
Report**
YEAR ENDING
DECEMBER
2017

Mission

THE MISSION OF THE MACDOWELL COLONY is to nurture the arts by offering creative individuals of the highest talent an inspiring environment in which they can produce enduring works of the imagination. The sole criterion for acceptance is artistic excellence, which The MacDowell Colony defines in a pluralistic and inclusive way. We encourage applications from artists representing the widest possible range of perspectives and demographics, and who are investigating an unlimited array of inquiries and concerns.

Edward and Marian MacDowell established the Colony in 1907 in Peterborough, New Hampshire, to stimulate creativity and enhance expression in American culture. Since then, the Colony has supported the work of more than 8,100 women and men from around the world. Fellows have earned 85 Pulitzer Prizes and scores of MacArthur, Guggenheim, GRAMMY, Emmy, Sundance, Tony, and National Book Awards. Artists who experience a residency at MacDowell cite the pivotal difference it makes not only in their work but also in their ability to innovate and take creative risks. A registered National Historic Landmark, the Colony was awarded the National Medal of Arts in 1997.

MacDowell offers 32 studios to artists in seven disciplines: architecture, film/video, writing, theatre, music composition, visual art, and interdisciplinary art. Each year, more than 300 artists, both emerging and established, are awarded Fellowships that last from two weeks to two months to come to Peterborough to focus on their work. Accepted artists are provided with a studio, accommodations, and all meals. There are no fees and anyone may apply.

To continue to provide an ideal working environment for gifted artists, The MacDowell Colony depends on public interest and generosity, and is grateful to the many who have given their support.



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The biggest news of the past year in the life of the MacDowell Colony has been, without question, the opening of our new space at 521 West 23rd Street in New York City.

The Avengers had their Mansion on Fifth Avenue, the Fantastic Four had the Baxter Building, and the X-Men had Professor X's School for Gifted Youngsters. Until September of 2017, the stalwart superheroes who make up the New York staff of the MacDowell Colony had a cramped, ground-floor, two-room, former podiatrist's office on the Upper East Side. (I don't actually know if the former occupant was a podiatrist. He might have been a dentist, but the place had a podiatrist vibe.)

I was not long into my tenure as chairman when I visited that—I think the word I'm looking for is punitive—space for the first time, and after a quick-thinking Cheryl Young and her ever-ready bottle of smelling salts had revived me from my faint, I resolved to make it a priority to find a new Manhattan home for MacDowell.

Like many costumed crime fighters, our New York staff has often tended to operate in the shadows. In the wider world—even among MacDowell Fellows—people who know all about Peterborough and the work we do there may be unaware of our presence in New York City, or unclear as to just what goes on at MacDowell NYC. In fact, we have maintained a presence in Manhattan from the moment of MacDowell's origin. Mr. and Mrs. MacDowell were New Yorkers, and when Mrs. MacDowell's great barnstorming days began—when she traveled the country like a Johnny Appleseed of the arts, sowing MacDowell Clubs and raising funds to build the original studios—the national headquarters of the MacDowell Clubs was housed in the magnificent Carnegie Hall designed by architect William Burnet Tuthill.

More than a century later, New York remains the heart of the American cultural scene and of the kind of large-scale philanthropy on which we depend. Our admissions panels meet in New York, and New York is home to our annual National Benefit and Chairman's Evening. New York's great museums and galleries, its concert halls and theaters and performance spaces, its publishers' lists and its magazines' mastheads, are alive with the work—venerable classics, cutting edge experiments—of MacDowell Fellows old and new. And every year, many of those bold MacDowell experimenters push ever deeper into Brooklyn and Queens. Fellows are accustomed to



thinking of MacDowell as a little corner of heaven; but it's also, and has always been, a part of New York City.

Now, thanks to the mind-bending generosity of MacDowell's supporters and the world-altering feats of our New York and Peterborough staff, our Board and its New York Space Committee, New York once again has a (Not-So-)Secret HQ worthy of Earth's Mightiest Heroes. In addition to the danger room, transporter room, ray gun armory, crime lab, robot garage, and the rocket launch pad on the roof, 23rd Street offers ample office and conference space—enough for all the admissions panels, enough for meetings of the full board. We have room to host gatherings and special events, room for the Friends of MacDowell and the general public to come and discover just what our Fellows have been up to lately, through showings, readings, presentations, and performances. We have room to entertain donors, host potential supporters, and spread the word about the MacDowell Mission that all the superheroes on our staff, in New York and New Hampshire, battle every day to carry forward.

Next time you're in the neighborhood, drop in. And don't forget to bring your cape.

Michael Chabon
Chairman



President of the Board Andy Senchak and Executive Director Cheryl A. Young.

MacDowell is an institution beloved by many generations of artists and the public. Perhaps this is because making new art is a hopeful act. Art is the through line, reflecting what lasts from one generation to the next, while projecting forward new ideas that can change our outlook. MacDowell makes a place in the world for artists because art makes the world a better place.

One of the most marked changes of 2017 was the election of our new president, Andy Senchak, who led us through a year filled with excitement and new challenges. Andy articulated four goals that the board of directors will address as priorities: 1) sustainability, including completing the new New York space and increasing support so we may better serve artists, 2) making the new space a success so that it engages artists, friends, and the public in MacDowell's mission, 3) reaching institution-wide inclusion goals, and 4) board development and succession planning so that we remain robust.

In the spring we celebrated Andy's predecessor Susan Davenport Austin, who served as president for seven years. Susan and **Michael Chabon** led the way in making possible the NY office move to Chelsea, which—along with a new visual identity and website designed pro bono by Digitas—is helping MacDowell gain public notice. MacDowell Fellow and architect **Fred Clarke** was the force behind the beautifully functional design that transformed a former gallery on the second floor of 521 West 23rd Street into the Colony's administrative offices with flexibility to double as a multipurpose gathering space. We are grateful to Fred for donating his design services and furnishings for the office. Generous leadership gifts from Eleanor Briggs and Tom Putnam

covered half the cost of the purchase of the unit. We welcome future gifts toward this important project and your involvement in making the new space—and our presence in the city—a success.

The most important accomplishment of 2017 is that we welcomed a record number of 306 artists, more than 60 percent of whom were first-time Fellows. Thirty-one artists were based internationally. One hundred eighty-five artists were women, 120 were men. We are excited that 95 artists were culturally diverse (31 percent); and 54 artists were over 55 years of age (18 percent). We are making progress in our Baldwin Project to foster equity in our artist community. Our initiative to double the number of residencies for journalists from 10 to 20 per year attracted 15 writers. Fellowship underwriting and direct project grants to writers were aided by the Calderwood Foundation challenge grant with a year remaining to reach our goal.

The history of the Colony demonstrates that the strength of our program lies in broad public support. Although we do not engage in advocacy as a primary part of our mission, we do engage the public in appreciating the role the arts play in our lives. The affirmation of the arts as essential to the public good was the most important

outcome of the New Hampshire Supreme Court decision in 2007 to award MacDowell a local tax exemption. On its tenth anniversary we can reflect that this landmark court case helped build a better understanding of the value of the arts and MacDowell's mission. Regardless of whether one believes in lean government, federal support for the arts as exemplified by the National Endowment for the Arts plays a key role in ensuring the health of the arts sector through its leadership, encouraging participation across demographics, and modeling best practices for nonprofit organizations across the country. MacDowell was among the first organizations to receive NEA funding with a grant in 1972, and subsequent critical challenge grants. Over the years, MacDowell's strong voice has helped ensure that the NEA reserves funding for the field of residency programs to help it grow and flourish. In 2017, we visited Capitol Hill on Arts Advocacy Day to share our belief in the value of the arts and the important role of residency programs for our culture.

With an updated visual identity, a new bold and beautiful website, and more visibility in New York as a result of moving to a larger space in Chelsea, come exciting challenges to determine how we would like to evolve as a national arts organization. 2018 is the year of MacDowell NOW, a year-long celebration honoring the Colony as the nation's first residency program and a leader in the arts. We are exploring different kinds of programming, including development oriented salons and exhibitions, Friends, Young Friends, and Fellows' events, and rentals. Among the first events hosted in the new space was the annual Fellows party in October. Board member and Fellows Executive Committee President **Jason Van Nest** decorated the walls with more than 8,000 names, each one a MacDowell Fellow from our founding to the present. We also held a champagne reception in the new space before our annual Chairman's Evening in December. Guests then walked down The Highline to the Whitney Museum for the evening's main event, featuring Patti Smith and Salman Rushdie in conversation with Michael Chabon. Our Friends of MacDowell program, led

by Barbara Senchak, has resulted in several vibrant events and trips, and increased membership by more than 50% in the past year. Highlights were a trip to New Orleans, and a very successful summer theatre event on Martha's Vineyard. The Young Friends program is also making strides with studio hops and events with artists to inspire the next generation.

Resident Director David Macy continued to excel this past year in making the MacDowell residency experience one of the most sought after fellowships in the country. David also leads our community programs, engaging hundreds of people of all ages in the region with artists-in-residence through MacDowell Downtown and MacDowell in the Schools. We awarded the Edward MacDowell Medal to David Lynch before 1,300 visitors. While the medalist was not able to attend, a humorous video acceptance he prepared was viewed on social media by thousands of people.

Investment performance in 2017 was outstanding, and fundraising for the new Chelsea office helped us reach 26 percent over our operating revenue goal for the year.

We thank the wonderful board members who have worked to help make MacDowell a success, and who retired in 2017: Alexander Cortesi, **Rob Handel**, Mary Garland, Jeff Rosenheim, and **Ellen Taaffe Zillich**. Mary Garland served with great good humor, wisdom, and warmth for more than 33 years and we are honored to have a Mary and Peter Garland Studio at MacDowell. We welcomed two new board members: curator and producer Lane Czaplinski and playwright and director Carlos Murillo. We will miss staff member Amy McLaughlin who moved on after 11 years of devoted service.

We are grateful to everyone who helps make MacDowell a place where creativity can thrive, including the devoted and skilled staff, our board members who help in so many ways, volunteers, and the generous supporters who contribute. Thank you!



MacDowell Colony staff: from left (seated) Karen Keenan, Blake Tewksbury, Shaun Newport, Colette Lucas, Cheryl Young, Cindy Fallows, Robin Cherof, Jody Garnick, Alex Bernstein, Ellen Gordon; (standing) Ann Hayashi, Courtney Bethel, Jan Kingsbury, Stacey Bosworth, Jennifer Case, Billy Morse, Felicity Slater, Marissa Franklin, Dean Klingler, Julia Tolo, Jenni Wu, Christian Holland, Deb Marsh, Jeromy Brett, Jonathan Gourlay, Scott Tyle, Andrea Kierstead, Dan Millbauer, John Sieswerda, Ann Putnam, Jamie Sargent, Lauren Morrissey, Jeannine Wegmueller, David Macy and Andrew Zimmerman. Not pictured: Emily Drury, Tammy Lester and Judy Jones Parker.

**Get
Social**



SCOTT RUDD



Connect with MacDowell



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Follow for a window into MacDowell in Peterborough and around the country.



Twitter

Follow for the most up-to-date news about MacDowell Fellows and events.



Facebook

Follow on Facebook for news and a curated look at work created by Fellows.



YouTube / Vimeo

Our videos offer a unique look at the biggest developments from MacDowell.

@MacDowellColony
#MacDowellColony
#MadeAtMacDowell



CHRISTIAN HOLLAND (3)



In 2017, the Fellows Executive Committee began meeting in the new 23rd Street space, and like others have experienced, the new setting re-invigorated the ways we explore the committee's primary mission.

It had been years since the FEC last collaborated with the Program Committee, and the space presented us wonderful opportunities. The 2017 NYC Fellows Reunion was scheduled around the time the paint was drying on the renovations. With Program Committee's

leadership, the Colony tested a soft-open for the venue by offering Fellows an invitation to a sneak-peek during their reunion, one flight of stairs away. That event reflected the best aspects of these collaborations: bringing the MacDowell family of artists in for a special bash while still experimenting with the way the space is geared for hospitality.

And Blake was there. Months later, that's still the first thing many artists mention.

The year also presented the FEC with its largest single direct donation in at least a decade. An anonymous donor offered a gift marked specifically for the FEC to experiment with creating a podcast. The resources were used to record four test conversations, and three are being edited by an FEC member into a trial podcast format. We don't know yet where the experiment will lead, but we'll certainly let you know.

That pacing reflects a new standard for the FEC. The 2014 initiative to begin electing regional liaisons matured into its second round of far-flung volunteers. Liaison efforts saw three additional Reunions held in Boston, LA, and Minnesota. The FEC also used 2015 meetings to create and populate an emeritus position, thereby retaining experienced volunteering Fellows who are eager to continue serving the Colony. The FEC also resolved to explore hosting an additional NYC-area event, focusing on helping Fellows address 21st century artist needs. That first "Colony Hall Event" may appear in late 2018 or early 2019.

These expanding projects reflect long-held desires from past FEC members "to do more." The years ahead will likely provide lessons from these first steps and ideas for still better ways to serve.

Jason Van Nest,
FEC President



Fellows Executive Committee Members:

OFFICERS:

President

Jason Van Nest, *architect*

Vice President:

Paula Whyman, *writer*

Treasurer:

Michael Harrison, *composer*

Secretary:

Rosemarie Fiore, *visual artist*

MEMBERS:

Sarah Friedland, *visual artist*

Nene Humphrey, *visual artist*

Larry Krone,
interdisciplinary artist

Paul La Farge, *writer*

Zibuokle Martinaityte, *composer*

Brandon Neubauer, *interdisciplinary artist*

Wendy Richmond,
interdisciplinary artist

Seamus Scanlon, *writer*

Scott Wheeler, *composer*

REGIONAL LIAISONS:

New England:

Jon Lackman, *writer*

Chicago:

Kelli Connell, *visual artist*

San Francisco:

Matt Szymanowski, *filmmaker*

MacDowell has consistently attracted the highest caliber of artists from the broadest range of perspectives and demographics from among the seven disciplines that are practiced at The Colony. More than 1,900 artists applied for MacDowell Fellowships from January to December of 2017, 306 of whom received Fellowships. A full 66 percent were first-time Fellows. They included 10 architects, 15 interdisciplinary artists, 26 composers, 32 theatre artists, 33 film and video artists, 49 visual artists, and 141 writers. Thirty-one artists came from 15 countries, and the rest arrived from 37 states. The projects they worked on during their residencies and their recent accomplishments are described below and on the following pages.

► ARCHITECTS

Ellie Abrons, Ann Arbor, MI, completed an essay on postdigital forms of architectural materiality to be published in the architecture journal *Log*. Abrons' architectural practice, T+E+A+M, was awarded the 2017 Adrian Smith Prize for the Ragdale Ring and will exhibit work in the 2017 Chicago Architecture Biennial.

Ross Exo Adams, Ames, IA, began work on a book about the spatial and political histories of the human body. Excerpts of this project will be published in *e-flux* as well as a forthcoming edited volume on architecture, nature, and data. His first monograph, *Circulation and Urbanization* (Sage), will be published in 2018. Adams received the 2017 College Faculty Research Award from Iowa State University.

David Eskenazi, Los Angeles, CA, created new drawings for his ongoing project exploring architectural scale, which builds on his installation at the Ohio State University. He also finished a proposal for a public installation of a sun shade in downtown Los Angeles, and worked on an essay detailing his recent projects. He received the Oberdick Fellowship from the University of Michigan.

Antonio Furgiuele, Boston, completed a body of archival research on the history and theories of WWII camouflage. His research

focuses on the ways architects were trained in these countermeasures and the influence it had long after the war. His work is being configured into a book and exhibition.

Frank Melendez, Brooklyn, NY, completed a portion of his book, *Material Interactions: Robotic Technologies in Architectural Design*. He also completed a series of drawings produced with drawing machines which will be included in the book.

Rosalyn Shieh, Brooklyn, NY, built a light-based installation in Alexander Studio with pulsing, illuminating lines. This work was developed from a proposal for the MoMA-PS1 Young Architects Program, in which she was a finalist in 2017. The project was included in the YAP International Exhibition at MoMA. In parallel to the installation, she developed an essay exploring the relationship between vision, light, and ethics for a forthcoming publication.

James Trainor, New York, NY, is a writer and the former U.S. editor of *Frieze* magazine. In January 2015 he was awarded an Arts Writers Grant from Creative Capital and The Andy Warhol Foundation for the Visual Arts and in 2016 he was awarded a grant from the Graham Foundation for Advanced Studies in the Fine Arts. He is currently working on a book about the story of radical urban play experiments and the "playground revolution" in New York City in the 1960s and 1970s.

Mabel O. Wilson, New York, NY, researched, developed, and wrote key chapters of her book *Building Race and Nation: Slavery's Influence on American Civic Architecture*. As a member of the collaborative Who Builds Your Architecture? (WBAYA?), work was exhibited in a solo show at the Art Institute of Chicago 2016-17. She was a curator for "Frank Lloyd Wright at 150: Unpacking the Archive" at Museum of Modern Art in 2017.

Peter Yeadon, New York, NY, completed a series of studies that focused on two forms of biodegradable polymers. The first was a fungal bioplastic, while the second was a gelatin-glycol mix. Yeadon's two-week residency concluded with speculations on various applications for these bioplastics in architecture and design, which he presented to artists-in-residence.

John Zissovici, Ithaca, NY, began work on a moving picture called *Walk With Your Head Down Poet*, based on a poem by **Matthew Yaeger**, whom he met in residence. Like his last four moving picture works, this one exploits a particular aspect of Google Street View to create a new vision of our mediated life in the city. His previous moving picture, *s.light drifts*, was an official selection in the SUBURBINALE film festival in September 2017 in Vienna.

► COMPOSERS

Leila Bordreuil, Brooklyn, NY, is a composer, experimental cellist, and sound artist. She completed the first draft of an hour-long string quartet, commissioned by Issue Project Room where Bordreuil was a 2016 artist-in-residence. The quartet was performed by Mivos quartet at the French Alliance's "Crossing the Line" festival.

Douglas Boyce, Washington, D.C., completed a new work for clarinet and piano: *A Book of Etudes, Quire 5, No. 1*, which was premiered in New York in February, 2017.

Christopher Cerrone, Brooklyn, NY, worked on a new string quartet titled *Can't and Won't* that was commissioned by the LA Philharmonic. The Calder Quartet premiered the work in December 2017 at Walt Disney Concert Hall.

Sebastian Currier, New York, NY, worked on a large-scale work for violin and orchestra, written for violinist Baiba Skride, the Boston Symphony Orchestra, and the Gewandhaus Orchestra in Leipzig. He also worked on a piano trio, called *Ghost Trio*, for violinist Anne-Sophie Mutter, which is scheduled to premiere at Carnegie Hall in 2019.

Richard Danielpour, Los Angeles, CA, formerly of New York, NY, completed an 80+ minute oratorio, *The Passion Of Yeshua*, for large orchestra, chorus, and five soloists. It is scheduled for a world premiere in July of 2018 at the Oregon Bach Festival. It is scheduled to be recorded for Naxos in April of 2019 with JoAnn Falletta and the Buffalo Philharmonic. In April 2017, shortly before Danielpour was in residence at MacDowell, he was invited to join the faculty at UCLA as a tenured full professor.

Ian Dicke, Los Angeles, CA, began and made significant progress on a new multi-media composition to be premiered at the Bechtler Museum of Modern Art in Charlotte, NC, in August 2017. The work explores privacy in the digital age and uses bluetooth technology to track audience members'

movements throughout the gallery space. Dicke's music is regularly commissioned from organizations such as the Hellman Foundation and the Barlow Endowment.

Michael Djupstrom, Philadelphia, PA, focused on the composition of a new string quartet commissioned by Arizona Friends of Chamber Music for the acclaimed Dover Quartet. The work premiered in March 2018 at the 25th Tucson Winter Chamber Music Festival. Djupstrom received a Pew Fellowship in 2014.

Ted Hearne, Los Angeles, CA, worked on *Place*, a 75-minute theatrical work for Gustavo Dudamel and the LA Philharmonic written in collaboration with the poet Saul Williams. The piece premiered in April 2018 at Disney Hall, with subsequent performances in May at the Barbican in London, and October at BAM in Brooklyn.

Fred Hersch, New York, NY, composed new material for an upcoming solo jazz piano album and created new pieces for his trio. He also worked on the final edits of his memoir *Good Things Happen Slowly: A Life In and Out of Jazz*, published in September 2017

by Crown Books/Random House. He was the recipient of a 2016 Doris Duke Artist award and was the 2016 Jazz Pianist of the Year from the Jazz Journalists Association.

Rozalie Hirs, Amsterdam Noord-Holland, The Netherlands, completed *parallel world [breathing]*, a new composition for eight soloists of the Concertgebouw Orchestra and *verdere bijzonderheden*, a new Dutch poetry manuscript. She edited recorded sounds for *dreams of airs* (to premiere in autumn 2018) and started the next movement of the new piano cycle *meditations* for the British pianist Philip Thomas.

Elizabeth Kelly, Nottingham, UK, worked on *Losing Her Voice*, a new opera about Geraldine Farrar to be premiered in the UK in 2019. Kelly's works are performed widely throughout the U.S. and Europe; her composition *On Edge* is currently featured on the acclaimed Icebreaker Ensemble's "System Restart" tour.

Tom Kitt, New York, NY, is a Pulitzer Prize winning composer and worked with collaborators director/librettist **James Lapine** and lyricist **Michael Korie** on a new musical



“It is a pleasure to have the time to work on a project consistently on a daily basis. The solitude and peacefulness of the studios aid in achieving a focus that is difficult otherwise. On the other hand, fellowship with other artists balances that creative isolation. It offers an opportunity for creative exchange and provocation that are often challenging to access with busy professional schedules and commitments.”

—MABEL WILSON, ARCHITECT



“On the first morning walking to breakfast from my studio, I was struck by a fact, perhaps long known, but never articulated this way: **MacDowell is the world as it should be.** The solar panels. The chickens and their eggs. The astonishing landscape. The peace and solitude. The magic in the woods. The centrality and primacy of the artists’ work.”

— STEWART WALLACE, COMPOSER

titled *Flying Over Sunset*. The musical chronicles four extraordinary figures: Aldous Huxley, Cary Grant, Clare Booth Luce, and George Heard, and their experimentation with LSD in the 1950s.

Jan Krzywicki, Philadelphia, PA, completed *Arabesque de pres et de loin* for flute, violoncello and piano for premiere by Dolce Suono ensemble in March 2018. He also edited *Capriccio* for string orchestra for Chamber Orchestra FIRST EDITIONS for premiere in Philadelphia in 2018. He received an American Academy of Arts and Letters Music Award in March 2017.

John Liberatore, South Bend, IN, is a composer and active pianist, and one of the world’s few performers of the glass

harmonica. He worked on a song cycle for soprano, percussion, and glass harmonica, setting translations by Niloufar Talebi of contemporary Iranian poetry. The piece was premiered by soprano Jamie Jordan, percussionist Daniel Druckman, and the composer in early 2018.

Kala Pierson, Bryn Mawr, PA, finished her piece *She Was Warned* and worked on commissions for The Esoterics and for Rockefeller Chapel. Her other residencies include Yaddo, Hambidge, and a Britten-Pears Foundation residency/bursary.

Sam Pluta, Chicago, IL, worked on multiple projects. He wrote a 10-minute electronic piece that will be choreographed and performed as part of the 75th anniversary

of the first self-sustaining nuclear reaction at the University of Chicago. He also composed a large portion of his 45-minute work for his own new music group, Wet Ink. Lastly, he worked on his software instrument, which he uses in performances all around the world.

Leah Reid, Woburn, MA, is a composer of acoustic and electroacoustic music and worked on pieces that focus on the relationship between timbre and the voice, and will feature poetry from Gertrude Stein’s *Tender Buttons*. Reid has won numerous awards, including the International Alliance for Women in Music’s (IAWM) Pauline Oliveros Prize for her piece *Pressure* and the Film Score Award for her piece *Ring, Resonate, Resound*.

Marta Sanchez, Brooklyn, NY, wrote music for a piano solo project recorded in 2017. Marta experimented with prepared piano, getting different sounds by placing screws, tape, and rubber between the strings of the instrument. She recently recorded her fourth album as a leader with her quintet. Her previous album was chosen among the best recordings of 2015 by *The New York Times*, The Jazz Journalist Association, *Jazz Music* and *Downbeat*.

Matthew Schreibeis, Catonsville, MD, and Hong Kong, completed the vocal score of his recent *Sandburg Songs*, for soprano and ensemble. The work was premiered at the soundSCAPE Festival in Italy by soprano Tony Arnold and Eastman BroadBand in summer 2016. He also worked on a string quartet.

Caroline Shaw, New York, NY, worked on a piano concerto for Jonathan Biss as well as an electronic album. Her a cappella piece, *Partita for 8 Voices*, was awarded the Pulitzer Prize in 2013 and earned a Grammy nomination in 2014.

Steven Snowden, Boston, MA, completed two works for chamber ensemble with interactive electronics that will be premiered at the Boston Conservatory and the North American Saxophone Alliance Conference in Norman, OK. He also made substantial progress on a new work for string quartet

that uses field recordings and historic photographs from the women's suffrage movement.

George Tsontakis, Shokan, NY, worked on developing a collaborative art/music installation with visual artist **Ju Yeon Kim**, who lives in Guangju, Korea. Their project centered around "Korean Comfort Women," which were symbolized by butterflies, and included a wider sense of social oppression such as utilized forms of slavery, entrapment, and repression.

Stewart Wallace, New York, NY, worked on *Supermax*, an opera set in the prison that simultaneously housed Ted Kaczynski, Timothy McVeigh, and Ramzi Yousef, the three characters in *Supermax*. His previous operas include *Harvey Milk* and *The Bone-setter's Daughter*. His music is published internationally by Schott.

Anna Webber, Brooklyn, NY, began work on a collection of music for septet, which was slated to be recorded in January 2018. A recent Shifting Foundation Grant recipient, Webber's most recent album, *Binary*, was released on Skirl Records in 2016 and was called "head-spinning" by *The New York Times*.

Elliot Williams (stage name Eli Arbor), Rochester, NY, worked on his sophomore album, *A Place You Can't Find*, which explores the Black experience in America through the sounds and themes and music we consider mythologically American. Using songs that we consider part of our national identity, the album breaks down the perceived line between Black identity and American identity.

Christopher Zuar, New York, NY, worked on compositions/arrangements for jazz saxophonist David Liebman and NYC-based chamber ensemble "this, now." He also completed two new compositions for jazz orchestra. While in residence, Christopher won the ASCAP Foundation Herb Alpert Young Jazz Composer Award.

▶ FILM/VIDEO ARTISTS

Anne Beal, Brooklyn, NY, created the foundation for her new animated short film. Using paint and stop-motion cut-out puppets, she dissects the language in tell-all memoirs from the first half of the 20th century. Beal highlights the way women are introduced and discussed in non-fiction to expose everyday sexism in language that has been handed down over generations. Her film *Positioning* was screened at the 2016 Chicago International Film Festival; others have been screened at film festivals internationally.

Clarissa Campolina, Belo Horizonte, Brazil, completed the final draft of her second feature film *Faraway Song*. The shooting was scheduled for 2018 and the work rethinks the idea of conventional relationships between parents, their children, and their culture. In 2016, her short *Solon* won the FT/Oppenheimer Funds Emerging Voices Award.

Rodney Evans, Brooklyn, NY, worked on research and editing for his feature length documentary *Vision Portraits*. He completed a grant application for the Ford Foundation's JustFilms Fund for the film and is in the final phase of board approval for the grant. *Vision Portraits* chronicles the experiences of several blind or visually impaired artists, including John Dugdale (photographer), Kayla Hamilton (dancer), Ryan Knighton (writer) and Marcus Roberts (composer).

Motoko Fukuyama, Brooklyn, NY, filmed her quasi-documentary fictional mystery hybrid movie *La bohème*. Tussling with the ideas of "home," she used her own family dynamic, complicated by the backdrop of an aging Japanese society. The project expands into a deeper discourse on social and political concerns associated with aging, physical disability, mental illness, self-identity, and our coping mechanisms. The project was introduced at Tops Gallery, Memphis, in the fall of 2017.

Mariah Garnett, Los Angeles, CA, worked on her film *Trouble*, which was slated to premiere in late 2017 at Balice Hertling Gallery in Paris. Earlier iterations of the work, *Other*

& *Father* and *Open Letter*, were exhibited at the Metropolitan Arts Centre in Belfast, Ireland, Ild los angeles, and Los Angeles Contemporary archive in 2016.

John Gianvito, Sharon, MA, initiated work on two documentary film essays, one exploring obstacles to altruism and what has been dubbed "the sociology of denial," and a shorter work on Helen Keller's socialism. His latest film *Wake (Subic)* was screened at the Centre Pompidou in February 2017 and a retrospective was scheduled for the 2018 Seoul Independent Documentary Festival.

Jacqueline Goss, Eaton, NH, worked on two projects. She edited a short film called *Failing Up* and also researched a new project on painter and conceptual artist Lee Lozano. In 2016, Goss received an award from the LEF foundation for her work.

Rodrigo Gratacós Brum, Praia, Cabo Verde, finished a first cut of a feature length documentary shot in Cabo Verde, off the west coast of Africa. He also translated the play *Trojan Barbie*, written by Australian playwright **Christine Evans**, to Portuguese. The two met while in residence. He will move to Cairo where he will direct a short documentary about architect Hassan Fathy and teach as a visiting fellow at the Cairo Institute for Liberal Arts and Sciences.

Irene Gutierrez Torres, Ceuta, Spain, worked on editing her second documentary, *Border Diaries* and on writing her next, *Man Between Dog and Wolf*, to be shot in Cuba. She received a fellowship from the Spanish General Consulate in 2015, and won special jury awards at the Jeonju International Film Festival, New Orleans International Film Festival, and Austin Las Americas Film Festival for her first documentary *Hotel Nueva Isla*, which was part of the MoMA Documentary Fortnight in 2015.

Mohammad Shawky Hassan, Dokki, Giza, Egypt, studied philosophy, film directing and cinema studies at the American University in Cairo and Columbia University, where he was a Fulbright visiting scholar. His films include *it was related to me* (2011), *On a Day like Today* (2012) and *And on a Different*

Note (2015), which premiered at the Berlinale Forum Expanded, and was acquired by the Museum of Modern Art (MoMA) in New York in 2016 for its permanent collection.

Kyung-Mook Kim, Seoul, Republic of Korea, completed the first draft of his script *Lives Without Me*. He will revise and develop the script, and will present his other works at various colleges and universities in the U.S., such as Sarah Lawrence College and the University of Vermont.

Jenji Kohan, Los Angeles, CA, worked on a television pilot called *The Missing Years*, a comedy about what Jesus Christ was up to from ages 13 to 30. The pilot introduces topics such as his Bar Mitzvah, his search for his real dad, and morning wood. The pilot is currently in development at Netflix. Jenji has begun work on the sixth season of *Orange Is the New Black*, the second season of *GLOW*, and recently sold a third show, *American Princess*, to Lifetime with writer Jamie Denbo.

David Licata, New York, NY, is a filmmaker, writer, and musician, and composed music for his documentary, *A Life's Work*, a film about four people engaged with projects they won't complete in their lifetimes. In 2016, his short story "Lavender" was included in *Boston Literary Magazine's* Best of Anthology (Vol 2) and in the fall of 2017, another short story, "The Wolf Is in the Kitchen," was included in the anthology *Two Countries: U.S. Daughters and Sons of Immigrant Parents* (Red Hen Press).

Lana Lin, New York, NY, completed a rough cut/partial fine cut of an experimental non-fiction film inspired by black lesbian feminist poet Audre Lorde's memoir/manifesto, *The Cancer Journals*. She received a Provost's Office Faculty Research Fund award from The New School for this work, and intends to screen it in festivals, educational institutions, and art spaces, including Aurora Picture Show in Houston, starting Spring 2018.

Josh Locy, Los Angeles, CA, worked on a first draft of his screenplay entitled *The Dagger*. His most recent film, *Hunter Gatherer*, was nominated for the John Cassavetes

Award at the 2017 Independent Spirit Awards and is now available on iTunes and other streaming platforms.

Alison Maclean, Brooklyn, NY, completed an original screenplay for the film *Yes and No*. The film, which is set in Brooklyn, looks at race, class, and interdependence, exploring the intimate, fraught relationship between an immigrant nanny and her employers. Alison's last film, *The Rehearsal*, began streaming on Netflix in Fall of 2017.

Ian Olds, Brooklyn, NY, completed the first draft of a feature screenplay for a new film (working title: *The Interrogators*) which he plans to direct in 2018. His last film, *Burn Country*, was released by Samuel Goldwyn Films and won the Best Actor Award at the 2016 Tribeca Film Festival. He was awarded a Guggenheim Fellowship in 2013 for his work as a director of both documentary and fiction films.

David Petersen, Brooklyn, NY, continued editing on his feature-length documentary, *Lift*, which looks at homelessness in America through the eyes of four ballet dancers. He also prepared the script of his dramatic feature film *Billy & Ray* for production in 2018. An Academy Award nominee, his work is in the collections of National Gallery of Art and the Museum of Modern Art.

Charles Poekel, Essex Fells, NJ, wrote a first draft of a new screenplay titled *North to the Future*. The screenplay follows a man on vacation in Southeast Alaska who doesn't make it back onto his cruise ship in time, befriends a local fisherwoman and sets out on an unexpected adventure to catch back up with it. The script deals heavily with the relationship between tourists and locals, immigration, and mankind's relationship with nature.

Laura Poitras, New York, NY, is a filmmaker and journalist. She is finishing a film about Julian Assange and WikiLeaks titled *Risk*. Her last film, *CITIZENFOUR*, was about Edward Snowden and NSA surveillance.

Tom Rosenberg, Austin, TX, worked on research for a documentary film about death penalty issues in the military justice system.

Katy Scoggin, Brooklyn, NY, transitioned her documentary, *Flood*, into post-production and started editing. She brought the project to MacDowell as a narrative screenplay in 2015 and, this year, as a documentary. In 2016, she filmed as a vérité cinematographer on the campaign trail for an AJ Schnack documentary (currently in post-production) and a web and TV series. Katy was a co-producer and cinematographer for Laura Poitras' *Risk*.

Nadia Shihab, Oakland, CA, is a film director who worked on the editing of her feature-length documentary, *Jaddoland*, a lyrical intergenerational film set in her hometown in west Texas. The film has recently received the support of Sundance, Tribeca All Access, Firelight Media, and the IFP Documentary Lab.

Deb Shoal, New York, NY, worked on a screenplay for a pilot, currently titled *Blanquita*. She also worked on a lookbook to serve as supplementary material when pitching the project.

Scott Stark, Austin, TX, a Guggenheim Fellow, began work on a feature-length experimental film titled *The Epiphaniasts*, part narrative, part political rant about climate change denial, mostly comprised of found 35mm Hollywood movie trailers. Stark's latest, *Liberties*, which was made in collaboration with MacDowell Fellow **Catherine Borg**, premiered at the Light City 2017 festival.

Elisabeth Subrin, Brooklyn, NY, conducted research on the late French actress Maria Schneider, particularly regarding the traumatic scandal during the shooting of Bernardo Bertolucci's *Last Tango in Paris* (1972). The research on sexual abuse in the film industry will be used for a book on the life of the actress, a film, and a series of drawings. Subrin's most recent film *A Woman, A Part* was released theatrically in 2017 and is streaming on Showtime and Netflix.

Hope Tucker, Easthampton, MA, completed *Atomkraftwerk Zwettendorf*, the most recent video in her series *The Obituary Project*.

Guinevere Turner, Los Angeles, CA, completed a rewrite of a narrative feature screenplay called *The Lusty*. It tells the true story of exotic dancers who unionized in San Francisco



“I was able to wake up in complete solitude and with no needs, look out my window to a meadow that often had a herd of deer in it, feel utterly alone but also completely safe, stay half in my dreams and subconscious as I wrote, have no email able to touch me, no news able to disrupt me — and effectively **live on my creative cloud all day long.**”

— GUINEVERE TURNER,
FILMMAKER

in the nineties. She also wrote a first draft of a TV pilot called *Us and Them*, which deals with the new non-binary gender identities in a young generation of LGBT people. Turner's screenplay *Kill Your Ego*, following the women who killed for Charles Manson as they spend their first few years in prison, went into production in August 2017.

Pacho Velez, Brooklyn, NY, edited a rough draft of his new documentary, *The American Sector*, about public memorials to the Cold War located around the United States. He is aiming to premiere the film in 2018. His last film, *The Reagan Show*, received the David Carr Award for Truth in Nonfiction Filmmaking in the Spring of 2017.

Sasha Waters Freyer, Richmond, VA, edited her feature documentary *Garry Winogrand: All Things are Photographable*, which will air nationally as part of the PBS series *American Masters*. While at MacDowell, she learned she had been awarded completion funding from the Derek Freese Documentary Fund.

Lana Wilson, Brooklyn, NY, did finishing work on her second feature-length documentary, *The Departure*. The documentary premiered at the 2017 Tribeca Film Festival

in New York. She also wrote a first draft of a fiction film screenplay, *Mother Child Car Moving*, and researched several other documentary projects.

Khalid Youssef, Nasr City, Cairo, Egypt, wrote six of ten chapters and edited one chapter for his project *Farid, The Prequel*, an experimental documentary about the life of Farid Samika. The unknown Egyptian American had 10 different lives before dying at the age of 35. Youssef also began developing another road documentary project with Fellow **Alex Abramovich**.

► INTERDISCIPLINARY ARTISTS

Katherine Behar, Brooklyn, NY, created a new sculpture series, *Typography*, completed a video and sound installation, *Maritime Messaging*, continued work on an interactive installation, *Anonymous Autonomous*, and conceived a new video series about environmental sensing to be shot by drone, tentatively titled *Making Sense*. She also shot the first section involving a site-specific performance in MacDowell's amphitheater.

Dayna Hanson, Seattle, WA, worked on a range of screenwriting and choreography projects. Hanson's 2017 dance-driven episode of HBO's *Room 104* was called "one of the most striking half-hours I've seen all season" by James Poniewozik in *The New York Times*.

Johannes Heldén, Stockholm, Sweden, worked on a short story and interdisciplinary installation for the 9th Momentum biennale in Moss, Norway. His book *Astroecology* was simultaneously published in three languages in 2016 and was turned into a performance piece at the Royal Theatre in Stockholm. Additionally, a digital work was commissioned by Bonniers Konsthall. In 2014 he received the inaugural N.Katherine Hayles Award, and in 2015 he received the Åke Andrén prize, Swedens premier art award.

Shaun Irons, Brooklyn NY, worked on a new multimedia installation in collaboration with **Lauren Petty** called *All Over Everywhere*, incorporating footage of the natural world shot at the Colony, projected through rotating plexi-glass panels. He also continued work on media and technology components of *Why Why Always*, a multidisciplinary, live

cine-performance for Abrons Arts Center, and worked on two new films with fellow artists-in-residence.

Amy Lam, Toronto, Canada, of *Life of a Craphead* (Amy Lam & Jon McCurley), worked on the screenplay for their second feature-length film, tentatively titled *White Supremacist Elf*, about a woman of color who gets rejected from a fairy tale. In February and March of 2017, they undertook research in Taipei, Vietnam, and Hong Kong, funded by the Canada Council for the Arts.

Jonathon McCurley, Toronto, Canada, of *Life of a Craphead* (Amy Lam & Jon McCurley) worked on the screenplay for their second feature-length film, tentatively titled *White Supremacist Elf*, about a woman of color who gets rejected from a fairy tale. In February and March of 2017, they undertook research in Taipei, Vietnam, and Hong Kong, funded by the Canada Council for the Arts.

Terence Nance, Brooklyn, NY, completed the final edit of his TV pilot titled *Random Acts of Flyness*, scheduled to premiere in 2018. He also worked on several songs for his upcoming album, *Our Philandress Goddess*.

Karen Ostrom, New Haven, CT, is a Canadian-born artist working in photography, installation, video, and most recently, animation. She is the recipient of MacDowell Colony Artist Fellowships, Instituto Sacatar Fellowships, Canada Council for the Arts Grants, including the Duke and Duchess of York Prize in Photography, and a New York Foundation for the Arts Fellowship.

Lauren Petty, Brooklyn, NY, developed images and technologies for a new media installation in collaboration with **Shaun Irons** called *All Over Everywhere*, incorporating rotating plexiglass screens and physical computing. In addition, she worked on *Why Why Always*, a live cine-performance for Abrons Arts Center in New York.

Stevie Ronnie, Newcastle, UK, completed a number of interdisciplinary works primarily focused on creative responses to the Universal Declaration of Human Rights. Additional-

ly, Ronnie worked with various combinations of poetry, painting, sound, photography, installation, and sculpture.

Karen Sherman, Minneapolis, MN, worked on choreography, writing, drawing, and objects related to a new work exploring blood, astronomy, and the 1980 workplace murder of a laboratory technician. Her recent show about stagehands, *Soft Goods*, premiered at the Walker Art Center in December 2016 and is currently touring nationally. She is a 2016-2017 Hodder Fellow in The Lewis Center for the Arts at Princeton University.

Anna Sperber, Brooklyn, NY, began initial research and developed new material for *Wealth From The Salt Seas*, an evening-length solo dance piece that has been commissioned by The Chocolate Factory Theater for an expected premiere in Spring

2018. Her most recent work, *PRIZE*, was presented by The Joyce Theater in the "Unleashed" Series at New York Live Arts in 2016.

Mette Loulou von Kohl, New York, NY, completed research, writing, and choreography for her first full-length multimedia solo performance piece, *No One Likes An Ugly Revolutionary*, grappling with Palestinian ancestry, legacies of resistance, and terrorism.

Ronaldo V. Wilson, Santa Cruz, CA, completed new drawings, mixed media collages, short videos (with choreography), and writings for a multi-modal project *Lucy Live*, to be featured with the NYC based journal and website Triple Canopy in 2018. He also worked on *The Conservation of Mass*, a collection of interrelated stories.



“I immediately felt the pulse of pure creative energy—the drive to work freely and without judgment—the openness to pursue any creative impulse or idea immediately without fear of consequence—turning the studio and the beautiful, inspiring grounds of The MacDowell Colony into a kind of laboratory of possibilities.”

—SHAUN IRONS, INTERDISCIPLINARY ARTIST

“The freedom to be playful in regards to working was really wonderful. I am trying to bring that feeling back to my practice at home.”

—LAUREN PETTY, INTERDISCIPLINARY ARTIST

Chin Chih Yang, Ardsley, NY, developed the early stages of a large-scale interactive performance, making special use of MacDowell's library to research his project. He's a grantee of NYFA and Franklin Furnace.

THEATRE ARTISTS

Ayad Akhtar, New York, NY, is a playwright and novelist and was working on a new novel. He is the recipient of numerous awards including the Pulitzer Prize for Drama and an Award in Literature from the American Academy of Arts and Letters.

Annie Baker, Brooklyn, NY, researched and started writing a play that deals with the way women dialogue with one another about chronic pain and illness.

Liza Birkenmeier, Brooklyn, NY, completed the first draft of a play: *Doctor Ride's American Beach House*, which is a commission from Ars Nova. She also completed a draft of *The Way Out West*, a play commissioned by Carnegie Mellon University about the young leftist physicists working on the first atomic bomb. During her 2015 residency, she wrote *Radio Island*, a finalist for the inaugural Philip Seymour Hoffman Relentless Award and placed on the Kilroys List.

Kia Corthron, New York, NY, began two new projects: a new adaptation of Ibsen's *An Enemy of the People*, commissioned by the Guthrie Theater, and a new novel. Corthron also completed an essay for the journal *The Dramatist* and her debut novel, *The Castle Cross the Magnet Carter*, was awarded the 2016 Center for Fiction First Novel Prize.

Bizzy Coy, Yulan, NY, revised her play, *Apocalypse House*, and began a first draft of another play, *Tyrannulet*. Additionally, she worked on a book and lyrics for a section of *All Fall Down*, a new musical, and wrote several short humor pieces.

Philip Dawkins, Chicago, IL, completed rewrites of two new plays, *The Burn* (commission from Steppenwolf Theatre) and *The Gentleman Caller* (commission from Raven Theater). Dawkins also worked on a new play, a sequel to another nominated for a Joseph Jefferson Award for Best New Work in 2011, completed a third of a new novel,

and began a commissioned project for WBEZ in Chicago.

Sarah DeLappe, Brooklyn, NY, generated material for four distinct plays, all of which were commissioned by theaters including Lincoln Center, Playwrights Horizons, and Atlantic. She was a finalist for the Pulitzer Prize in Drama in 2017.

Christine Evans, Washington, D.C., completed a first draft of her novel, *Nadia*, set in London and Sarajevo in the 1990s. She also began work on *The Snow Children*, a play inspired by the child refugees of Sweden. She received a DC Fellowship (Arts & Humanities) for FY18.

Dominic Finocchiaro, Brooklyn, NY, completed first drafts of two new full-length plays, *Mother's Son* and *Brut*. A reading of *Mother's Son* was featured as part of Clubbed Thumb's Summerworks '17 in New York. He also completed the script for a 25-minute short film, *Cherry Pie*, while in residence.

Keelay Gipson, Astoria, NY, worked on his new play, *#NewSlaves*, about the prison industrial complex. He is currently a New Dramatist Van Lier Fellow and a P73 Interstate Writer's Group Fellow.

Ella Hickson, London, UK, completed the first draft of a new play for The Almeida Theatre about the potential for new forms of theatre to exist outside the dominant notions of conventional theatre and the patriarchal power system that comes with these conventional/conservative forms. She also completed a monologue for The Old Vic, and planned two new plays, one on immigration in America for The National Theatre and one about childless men for Manhattan Theatre Club.

Asa Horvitz, Brooklyn, NY, completed a draft of a new large-scale performance entitled *The World in 1913*. The piece, freely inspired by *The Red Book* by C.G. Jung, is a collaboration with a group of 14 artists including performer Ang Gey Pin and composer Wayne Horvitz. It will premiere in late 2018.

Ted Huffman, Greenwich, CT, is a theater and opera director originally from New York who spends most of his time in London. In

residence he worked with composer **Philip Venables** on a new piece based on Larry Mitchell's *The Faggots and Their Friends Between Revolutions*. Their previous work, an adaptation of Sarah Kane's *4.48 Psycho-sis* for the Royal Opera House, won the UK Theatre Award for Achievement in Opera.

John Jesurun, New York, NY, completed portions of his new play, *Distant Observers*. He also edited new scenes from upcoming episodes of his web serial *Shadowland* to be seen on Vimeo.

Stephen Karam, New York, NY, completed a draft of a new film script and began writing his fourth full length play (still untitled). His last play, *The Humans*, was finished at MacDowell during a previous residency and won the 2016 Tony Award before embarking on a national tour, playing at The Kennedy Center in D.C. in addition to 11 other cities. Karam is a two-time Pulitzer Prize finalist

Michael Korie, New York, NY, collaborated with **James Lapine** and **Tom Kitt** on a new musical and began a new libretto.

Carson Kreitzer, Minneapolis, MN, wrote the first draft of a new play about climate change, *Timebomb*, a commission for the American Repertory Theater in Boston, and heard it read at the end of her residency. She also began a new play inspired by the true story of covert CIA funding of abstract expressionist art during the Cold War. She is the recipient of a 2017 Guggenheim Fellowship.

James Lapine, New York, NY, is a playwright and director working on a new musical about LSD use in the 1950's.

Jared Mezzocchi, Washington, D.C., finished a draft of his theatrical multimedia script *Playing For Life: Art Under Tyranny*, which brought six survivors of oppressive societies together to create a new work based on *Nathan The Wise*, the first production of The Jüdische Kulturbund: a Jewish art community that was commissioned to make performances during the Holocaust. He has received the Obie, the Lucille Lortel, and the Henry Hewes Design Award in 2017 for his multimedia work in New York.

Daaimah Mubashshir, New York, NY, completed work on *Everyday Afroplay*, a body of short theatrical texts that blur the lines between the visual art, poetry, and theatre. *Everyday Afroplay* was staged at JACK (Brooklyn, NY) in April 2017. Daaimah also completed a draft of *Not In This Room*, a full length play about accepting queerness within an African-American Muslim family.

Megan Murtha, Brooklyn, NY, completed a toy theatre puppet script featuring new songs she composed. After MacDowell, she plans to work with visual artist Mark Fox to bring the piece to life for a performance in New York. She also composed choral pieces for an all-female choir in Virginia and worked on a series of minimalist portraits.

Antoinette Nwandu, Weehawken, NJ, worked on an adaptation of *Iphigenia at Aulis*. Her play *PASS OVER*, presented by Step-pewolf sparked a national conversation about bigotry and bias in critical responses. Her play *Breach* received a world premiere at Victory Gardens in February 2018. Honors include the 2016 and 2017 Kilroy's lists, the Lorraine Hansberry Playwriting Award, the Negro Ensemble Company's Douglas Turner Ward Prize, and a Eugene O'Neill Playwrights Conference fellowship.

Robert Plowman, Halifax, Nova Scotia, Canada, worked on writing final drafts of two plays during his residency: the Cold War Canadian screwball comedy *The Mnemonist: A Tale of Espionage*, and his diorama play *The Route 19 Roadside Choir of Dead Babies Invites you to Visit the Fountain of Youth Museum and Giftshop*.

Chana Porter, Brooklyn, NY, completed a new play with music, *We are Radios*, which explores disability, queerness, the toxicity of the nuclear family, and the possibility of forgiveness. She also created a new draft of her speculative novella *Seep*, a punk utopian twist on *Invasion of the Body Snatchers*. She was a nominee for the Susan Smith Blackburn Prize in Playwriting for 2018.

Ruby Rae Spiegel, Brooklyn, NY, completed first draft of a play that focuses on adult conceptions of childhood and non-normative desire. She was a finalist for the Susan

Smith Blackburn Prize for her first full-length play *Dry Land*, which was a critic's pick for *The New York Times* and has been produced in more than seven states and several countries abroad.

Bryna Turner, Brooklyn, NY, worked on a commission from Lincoln Center about translation, environmental disaster, loss, and grief. Her last play, *Bull in a China Shop*, premiered at LCT3 and will be performed at About Face Theatre in Chicago.

Philip Venables, Berlin, Germany, collaborated with **Ted Huffman** on two projects: *Denis and Katya*, a documentary opera based on a true 'Romeo & Juliet' story that happened in Russia in 2016; and *Faggots and their Friends*, a music theatre installation based on a 1977 book by Larry Mitchell. Philip won the 2016 UK Theatre Award for Opera, the 2017 Royal Philharmonic Society Award for Large-scale Composition and was nominated for the Olivier Award and South Bank Award for Best Opera.

Francine Volpe, Brooklyn, NY, teaches screenwriting, playwriting, and television writing at NYU, Sarah Lawrence College, and The New Group, and is a member of New Dramatists. Her most recent play, *The Good Mother* was finalist for the Susan Smith Blackburn Prize. She received the 2016 McKnight National Playwright Residency and Commission and in 2013 was the inaugural winner of the Lanford Wilson Prize in Playwriting. Other plays include *The Given* and *Late Fragment*.

Bess Wohl, New York, NY, is a playwright and worked on a new musical about a castrato in love. Her most recent play was the critically-acclaimed *SMALL MOUTH SOUNDS*, and last year she was awarded a special Drama Desk Award for "establishing herself as an important voice in New York Theater."

Catherine Yu, New York, NY, worked on a draft of a new play and a screenplay about Ludwig Wittgenstein. The play was originally conceived and developed at Soho Rep and received a reading with the Movement Theater Company in November 2016.

Zack Zadek, Brooklyn, NY, began work on his next full length musical, with a working title of *Store Brand*. He also completed a draft of a TV pilot called *End Times*, wrote assorted songs for upcoming projects, and completed revision on his show *Deathless*, which opened at Goodspeed Musicals in June 2017 and won the 2017 Weston New Musical Award.

► VISUAL ARTISTS

Brian Arnold, Ithaca, NY, finalized a draft of a book of photographs for Radius Books. The photographs are all of his hometown of Denver, and will be exhibited later at the Colorado Springs Fine Arts Center and the Griffin Museum of Photography. Arnold's photographs are included in a number of public collections, including the Museum of Contemporary Photography, the Eastman Museum of Photography, Light Work, and the Cleveland Museum of Art.

Alice Attie, New York, NY, completed a manuscript of poems, entitled *Under the Aleppo Sun* and she continued work on a new series of ink drawings. Her drawings were recently added to the collection of the Museum of Modern Art in New York City. She received the Pollock Krasner Award in 2015.

Bahar Behbahani, Brooklyn, NY, is a multi-disciplinary artist who works in painting, video, and participatory performance. Behbahani's work addresses her long-term conceptual dialogue with memory and loss, representing her chronic displacement and longing while investigating seductive beauty and colonialism.

Sonya Blesofsky, Brooklyn, NY, used the history of Peterborough's built environment as source material for two site-specific projects related to memorializing and questioning history. In a departure from her typical in-situ installation methods, she created drawings and stand-alone sculptures from historic wood found on site.

Nancy Bowen, Brooklyn, NY, worked on a series of collages for her solo exhibition "For Each Ecstatic Instant" at the Kentler



“MacDowell was nothing short of a dream. It was the perfect residency and I now understand its very apt motto. I felt absolute freedom—and not just to create, but **to nap, to explore, to be still, to find respite.** Also, meeting and communing with artists from every discipline was overwhelmingly positive. It is not often that we get to do that as working artists, and it’s so rewarding and informative to our own process. Folks aren’t lying when they say MacDowell feels like a family. I feel honored and truly blessed to have joined such an illustrious and loving family.”

—KEELAY GIPSON, THEATER

International Drawing Space in September 2018. She won an Anonymous was a Woman Award in 2017.

Crystal Z Campbell, Tulsa, OK, worked on a soundtrack for a film salvaged from The Slave Theater in Brooklyn, NY. Campbell posits the film, *Go-Rilla Means War*, as a “relic of gentrification.” Additionally, Campbell did sound recordings with fellow residents as drafts for future live performances. Campbell was awarded the Pollock-Krasner Grant in 2017.

Joyce Conlon, San Francisco, CA, created a series of monotypes and paintings. Earlier paintings from the series, called “Remembered Maps,” focusing on themes of dislocation and loss were shown at Ga-

leria Qahili in Prishtina, Kosovo and Galeria Tetove, in Tetovo, Macedonia.

Gohar Dashti, Boston, MA, completed two parts of one project, making photograms and polaroids for a body of work centered around the connection and disconnection between nature, humans, and the city. This project was first presented in Boston at the Robert Klein Gallery at the Ars Libri in 2017, and then shown in Tehran at the Mohsen Gallery. Dashti was awarded the Stiftung Künstlerdorf Schöppingen prize in 2017.

Lisa Corinne Davis, Brooklyn, NY, worked on paintings for exhibitions in 2017 at Galerie Gris in Hudson, NY; Zolla/Lieberman Gallery in Chicago, IL; Farmer Family Gallery at Ohio State University in Lima, OH; and

the Esther Massry Gallery at The College of Saint Rose in Albany, NY.

Joelle Dietrick, Davidson, NC, completed digital illustrations and paintings in preparation for a mural at Millerntor Gallery in Hamburg, Germany. This work lays the groundwork for her 2017-18 three-country Fulbright about transnationalism through an examination of seaport infrastructure in Germany, Chile, and Hong Kong. She received a Pollock-Krasner Award in 2016.

Ben Durham, Richmond, VA, developed a series of three large-scale drawings on sculptural handmade paper. Pieces from this body of work were exhibited in his 2017 solo show at Lora Reynolds Gallery in Austin, TX.

Hasan Elahi, College Park, MD, created a series of photo and video works on the relationship between landscape and surveillance. Several works were shown at the Juanita Harvey Gallery at Midwestern State University in Wichita Falls, Texas, and another was shown at Salisbury University’s Art Gallery in 2017. He received a Hugh M. Hefner First Amendment Prize for his work against government surveillance in 2017.

Elise Engler, New York, NY, continued working on the “First Radio Headlines Heard of the Day Drawing Project.” Images of the gouache paintings are posted daily on: Twitter at @drawitall and on Instagram at @msdocumentrix. Larger oil paintings derived from this series were started at MacDowell and completed in New York.

Colette Fu, Philadelphia, PA, worked on large-scale pop-up books (one is 15 feet wide) for her ongoing series “We are Tiger Dragon People” about the ethnic minority groups of China. She had a solo show of the series at the National Museum of Women in the Arts in 2016 - 2017.

Francesca Fuchs, Houston, TX, made 16 small sketches on cotton board and eight acrylic paintings on canvas. They are the beginning of a series that meditates on the nature of still life via the everyday objects that are left behind when someone dies. The paintings are to be part of her next solo show.

Mark Thomas Gibson, New Haven, CT, completed several paintings and drawings to be shown at Fredericks and Freiser Gallery in New York. The work was a companion to his new book *Early Retirement*.

Andy Graydon, Cambridge, MA and Maui, HI, worked on the structure, writing, and early edits for his film shot on Mauna Kea, HI, at two of the observatories for the global Event Horizon Telescope project, which peers into the black hole at the center of our galaxy. He also made progress on his

newest sound work, *Carrier*, composed from two years of field recordings. His most recent videos premiered at the Wroclaw Media Arts Biennale, Poland, and at Videoart at Midnight, Berlin.

Harmony Hammond, Galisteo, NM, completed monotypes and drawings for exhibitions at Susanne Vielmetter, LA; Artist Curated Projects, LA; Alexander Gray Assoc, NYC; Aldrich Museum of Contemporary Art, CT in March of 2019; and a forthcoming survey exhibition of her monotypes.

Jesse Harrod, Philadelphia, PA, shot a stop motion animation and completed a series of large drawings for an upcoming show at Fleisher Ollman Gallery in Philadelphia. Additionally, she made four large-scale sculptures for a show at The Leslie Lohman Museum in New York.

Emily Hass, New York, NY, began a new project depicting the homes left behind by refugees coming to Berlin from Syria and elsewhere, reflecting on the cycle and universality of being stateless. She had a solo show at the Philadelphia Museum of Jewish Art in 2017 and is a 2017 recipient of a Jerome Foundation grant.

Travis Head, Blacksburg, VA, translated autobiographical drawings into quilt squares using digital embroidery and hand-stitching techniques. Other works from his *Reading List* project are currently on display at ARTSpace in Raleigh, NC and the Taubman Museum of Art in Roanoke, VA. He received a Virginia Museum of Fine Art Professional Artist Fellowship in 2015.

Adam Hurwitz, New York, NY, continued working on his ongoing computer-generated video installation project, *Reflective Nostalgia* for a solo show at Studio 10 Gallery in Brooklyn, NY, for early 2018. He participated in the Currents New Media arts festival in Santa Fe, NM, in 2017 and is a 2014 recipient of a New York Foundation of the Arts grant. He also had a 2016 residency at Yaddo.

JuYeon Kim, Gwangju, South Korea, worked on an installation piece centered around the theme of “Comfort Women.” It was a collaborative project with composer and conductor **George Tsontakis** for which she created drawings and resin flowers for the “White Garden” installation.

Selena Kimball, Brooklyn, NY, continued her year-long project, a large-scale photo-collage reworking material from *The New York Times* into a continuous cinematic scroll, and entered discussions with Siglio Press to publish a version in 2018. Kimball had a solo show at TheGallery@1GAP, at the Richard Meier building in 2017, and received a Pollock-Krasner Award in 2015.



“This was a singular experience. I loved every moment of it and every person I met while I was there. It was an incredible experience to have conversation after conversation that pushed my creative spirit.”

—MARK THOMAS GIBSON, PAINTER

Julian Kreimer, Brooklyn, NY, completed paintings to be shown in a two-person show at TSA-LA Gallery in Los Angeles and at a three-person show at Steven Harvey Fine Art in New York City in the fall of 2017. Kreimer's most recent solo show was at the Lux Art Institute in California in 2015.

H Lan Thao Lam, New York, NY, worked on new sculptures for the mixed media installation *Saxs Loquuntur* for an exhibit at Gallery MC in New York. *After Engelman*, the video component of the installation, was screened at Stedelijk Museum, Amsterdam, The Netherlands in 2013.

Ellen Lesperance, Portland, OR, worked on gouache on paper paintings for exhibitions in New York, Paris, and Portland. She received an Art Matters Grant in 2015, a Robert Rauschenberg "Artist as Activist" Travel Grant in 2015, and a Pollock-Krasner Grant in 2014.

Kalup Linzy, Mascotte, FL, worked on his visual music project *Tangled Up*. The project premiered at The Satellite Art Fair and was to be featured in a solo exhibition at David Castillo Gallery in Miami in 2018. Linzy is the recipient of many awards, including the Guggenheim Fellowship, Creative Capital Award, Louis Comfort Tiffany Award, and a New York Foundation Fellowship in Film and Video.

Shanna Merola, Detroit, MI, completed a series of photographs to be shown in upcoming exhibitions at the N'Namdi Center for Contemporary Art, Detroit, and the South Bend Museum of Art in Indiana. Prints from the series "We All Live Downwind" have been included in exhibitions via the Humble Arts Foundation, Art United, and the AC Institute in New York, and the Strange Fire Collective in Denver. Merola was recently awarded an Equal Justice Residency through the Santa Fe Art Institute for 2018.

Gina Occhiogrosso, Troy, NY, worked on approaches of communicating ideas about the world and herself through painting. She focused on the influence of collage while further developing the materiality of the work by cutting, sewing, and weaving. Two of the paintings were included in *Pulling the Thread* at Kathryn Markel Fine Art in New York City in August 2017.

John O'Connor, Mohegan Lake, NY, worked on a series of invisible drawings and collaborated on a multi-media project that deals with computer introspection for an exhibit at The Boiler in 2017. He received a NYFA grant in 2015.

Alex O'Neal, Cooperstown, NY, completed mixed media paintings that present idiosyncratic shrines and memorials. His work presents inventories of inspirations that include folk art genres, such as early American mourning art and a talismanic Pyrenean thistle flower. At the beginning of 2017, the artist had a solo exhibition at Linda Warren Projects, Chicago.

Rachel Perry, Gloucester, MA, completed one large drawing from her "Chiral Lines" series, two collages from her "Soundtrack to My Life" series, and several from her "Haloes, Gardner Museum" series. She edited "Postcards from Bermuda" for a show at Masterworks Museum in 2018, made several studies for the "Me Mask" series, and prepared a lecture for the Winsor School in Boston in 2017.

Gary Petersen, Hoboken, NJ, completed several mid-sized canvases to be included in a group show in Denmark in 2018 entitled "Geometric Behavior" at KUNSTPAKHU-SET in Ikast, before moving to a gallery in Copenhagen. He also worked on a series of new works on paper. In September 2016 he had a solo exhibition of his off-center, brightly colored geometric paintings at McKenzie Fine Art in New York, and was part of two 2017 group exhibitions in New York and in Paramus, NJ.

Ronen Raz, Givatayim, Israel, made sketches for a new series of leather sculptures for his new project "The Dog from Pompeii," to be shown in a solo exhibition in Tel-Aviv. He also worked on a new series of detailed pencil and watercolor drawings continuing a direction from in his last solo show "Silver Pharm" at Zemack Gallery in Tel-Aviv. He won First Prize at the Tallahassee International at FSU Museum.

Duke Riley, Brooklyn, NY, worked on a series of large-scale drawings, a mosaic and paintings on tar paper, responding to 2016's Fly

By Night, one of New York's largest public art performances. Riley received a Mid-Career Achievement Award from Pratt Institute in 2015, a Pollack-Krasner Award and a Joan Mitchell Foundation Award in 2011 and was selected in 2012 by the US State Department to represent the United States in China via the smARTpower Program.

Paul Rucker, Baltimore, MD, and Seattle, WA, outlined work he will present as one of the featured inaugural artists at the Institute of Contemporary Art at Virginia Commonwealth University. His installation *Storm in the Time of Shelter* will feature modern KKK robes, artifacts, and books related to slavery, Ku Klux Klan, and the legacy of white supremacy in the U.S. He received the John Simon Guggenheim Fellowship in 2017 as well as the Rauschenberg Fellowship in 2016.

Frauke Schlitz, Stuttgart, Germany, worked on a series of 36 drawings related to the MacDowell studios and their natural environment. Schlitz also created a site specific installation in Firth Studio that inspired her solo show at Kunstverein Brackenheim scheduled for 2018 in Germany. She had solo shows in Galerie Oberwelt, Stuttgart, and Galerie im Kornhaus, Kirchheim and exhibited at Shiva Gallery and Silas von Morisse Gallery in New York in 2017.

Paul Anthony Smith, Brooklyn, NY, engaged a new direction in his process-based work, and focused primarily on paintings. His paintings, embellishing on the processional marching of Carnival participants, were shown at the Atlanta Contemporary Art Center, and his pictorial works (photographs with an aggressively worked surface) from the same series, were shown at ZieherSmith Gallery in New York.

Naqeeb Stevens, Los Angeles, CA, is a research-based artist working in video and photography. His work explores embodiment, class consciousness, and our relationship to formalism.

Allyson Strafella, Hudson, NY, began a new group of drawings that were recently included in her solo exhibition, "Path," in Buffalo. In the spring of 2018 her solo exhibition at Bartha Contemporary in London included new works begun at MacDowell.



“The large amount of both working and thinking space in Alexander allowed fresh envisioning and finding new potential in my work’s existing themes and forms. The solitude in Alexander Studio was marvelous. My sleeping there was great medicine that added to the total immersion in my work. **The compounding of imagination and momentum produced new, surprising visual language that will be one of the gifts I take with me after the residency.**”

—ALEX O’NEAL, VISUAL ARTIST

She received an Adolph and Esther Gottlieb Individual Support Grant from the Gottlieb Foundation in 2017.

Rachel Sussman, Brooklyn, NY, completed new works from her Sidewalk Kintsukuroi series shown at the Akron Museum of Art. She also started new works stemming from her desire to connect personal time to cosmic time to activate long-term thinking. Recent exhibitions include the Des Moines Art Center, New Museum Los Gatos, the Hosfelt Gallery, and MASS MoCA. Sussman is a 2014 Guggenheim Fellow in photography.

Katya Tepper, Athens, GA, worked on drawings and large-scale sculptures. Recent solo exhibitions include Atlanta Contemporary Art Center, Species in Atlanta, and The Hand in Brooklyn, NY. Tepper was a recipient of the 2017 Wynn Newhouse Award.

Millee Tibbs, Detroit, MI, produced images for her ongoing series “Mount Analogue” that explores the paradoxical relationship between photography and the sublime. This series is scheduled for exhibit at the Holding House in Detroit in 2018. Early work from this project was included in the group show “Deception” during the Filter Photo Festival in Chicago in 2017.

Margaux Walter, Brooklyn, NY, started a new series of photographs and animated lenticulars. Her last series of large-scale aerial photographs, “Sign Language,” was completed right before her residency and culminated in a solo exhibition at Winston Wachter Fine Art in New York. At MacDowell she explored new ideas and left with a clear direction for her next body of work as well as several new pieces.

Michael Waugh, Brooklyn, NY, completed two large-scale paintings that were to be shown at Von Lintel Gallery in Los Angeles in 2018. These paintings represent a new direction in Waugh’s work, and much of his time at MacDowell was spent learning the capabilities of new materials. Work made during his previous residency is permanently on view at the Dock Street School in Dumbo, Brooklyn.

Chuck Webster, Ridgewood, NJ, has been showing and working in New York City for 20 years, and he has also done large mural projects with the Barnstormer Collective, and worked extensively in different print-making and handmade paper. He attended Oberlin College and American University.

Daniel Wiener, Brooklyn, NY, carved drawings into clay tablets and made rubber molds from them to be used to produce colorful reliefs halfway between Wiener's drawings and 3D sculpture scheduled for exhibit in a one-person show at Lesley Heller Workspace in 2019. He was part of a two-person show at Automat in Philadelphia in 2017 as well as an exhibit of paper-pulp pieces at Dieu Donne in Brooklyn.

Amanda Wojick, Eugene, OR, has exhibited her work at galleries including Elizabeth Leach in Portland, OR; Stene Projects in Stockholm, Sweden; Nina Freudenheim in Buffalo, NY; Susan Hobbs in Toronto; Gridspace in Brooklyn; and SPACES in Cleveland. Her work is included in the permanent collections of the Portland Art Museum and the Tacoma Art Museum, and she is represented by the Elizabeth Leach Gallery.

▶ WRITERS

Alex Abramovich, Astoria, NY, worked on his forthcoming book, *The History of Rock and Roll*, which is under contract to Farrar, Straus & Giroux. The chapters he worked on and completed at MacDowell are ones he'd been struggling with, on and off, for the better part of a decade.

Jenessa Abrams, New York, NY, completed her debut short story collection. It explores the intersection of grief and identity. Stories from the collection have been published in *Tin House Online*, *Washington Square*, and elsewhere, and have been nominated for the 2017 PEN/Robert J. Dau Short Story Prize for Emerging Writers. She also shot footage for an experimental short film on loneliness and violence.

Sandra Allen, Brooklyn, NY, worked on the final draft of her debut book *A Kind of Miraculous Paradise: A True Story About*

Schizophrenia, which was published in 2018 by Scribner. She recently received a UC Berkeley 11th Hour Food and Farming Journalism Fellowship and will be touring with *Pop-Up Magazine* in 2018.

Kirstin Allio, Providence, RI, completed a draft of her new novel, *Eurydice*. She worked on several poems and engaged in spirited editorial collaboration with other writers at MacDowell. She received a Howard Foundation Fellowship from Brown University (2015-16), and has stories, essays, and poems published in *AGNI*, *Seneca Review*, *Fence*, *Prairie Schooner*, *Alaska Quarterly Review*, and *Drunken Boat*.

Eloisa Amezcua, Phoenix, AZ, is working on her second collection of poems, tentatively titled *Fighting Is Like a Wife*, based on the life of two-time world boxing champion Bobby Chacon. Eloisa's debut collection, *From the Inside Quietly*, which won the inaugural Shelterbelt Prize from Shelterbelt Press selected by Ada Limon, is forthcoming in 2018.

Molly Antopol, Berlin, Germany, worked on an untitled novel. Her first book, the story collection *The UnAmericans*, won a National Book Foundation 5 Under 35 Award, the New York Public Library's Young Lions Fiction Award, and was longlisted for the National Book Award.

Debby Applegate, New Haven, CT, worked on revisions for her second book, *Madam: The Notorious Life and Times of Polly Adler* (Doubleday).

Jennifer Barber, Brookline, MA, worked on poems for a future collection. She has poems forthcoming in *Consequence* magazine and in the *Charles River Journal*.

Nicky Beer, Denver, CO, worked on her third book of poems, *Real Phonies and Genuine Fakes*. She is the author of *The Octopus Game* (Carnegie Mellon, 2015) and *The Diminishing House* (Carnegie Mellon, 2010), both winners of the Colorado Book Award for Poetry. Her poetry has been published in *The New Yorker*, *The Nation*, *Best American Poetry*, *The Southern Review*, and elsewhere. Her awards include an NEA fellowship, a Ruth Lilly Fellowship, and a Mary Wood Fellowship from Washington College.

Andrea Bewick, Santa Rosa, CA, completed a draft of a novel she has been working on for more than 10 years. She currently serves as a program director for the Napa Valley Writers' Conference. She is a former Stegner Fellow and received her M.F.A. from the University of Iowa Writers' Workshop. She has published stories in *American Short Fiction*, and was a runner-up for the Nelsen-Algren Award.

Amy Bloom, Branford, CT, worked on her fourth novel. She's also working on her second children's book and collaborating on a musical adaptation of her most recent novel, *Lucky Us*.

Will Boast, Chicago, IL, and Brooklyn, NY, finished last edits on a feature article for the *Virginia Quarterly Review*, "A Kingdom for a Horse: Kokpar and the Future of Kazakhstan," which was published in July 2017. He also worked on copyedits for his forthcoming novel, *Daphne* (Norton, Feb. 2018), and started a new short story. He was a Rome Prize fellow at the American Academy in Rome from 2014-2015.

Ahimsa Timoteo Bodhrán, East Lansing, MI, is a multimedia artist and the author of *Antes y después del Bronx: Lenapehoking* and *South Bronx Breathing Lessons*; and editor of the international queer Indigenous issue of *Yellow Medicine Review: A Journal of Indigenous Literature, Art, and Thought*.

Greg Brown, Casco, ME, worked on novel titled *The Lowering Days* about the Penobscot River, the role of mythologies in families and communities, native land and water rights, and a territorial fishing dispute that divides a region. His stories have appeared in *The Alaska Quarterly Review*, *Epoch*, *Shenandoah*, and *Tin House*, among other publications.

Lisa Brown, San Francisco, CA, made enormous headway toward completing her graphic novel, tentatively titled *The Living Doll*, about conjoined twins at an early-20th century carnival sideshow. The book will be published by First Second Press in 2019.

Rita Bullwinkel, San Francisco, CA, edited and revised her forthcoming story collection *Belly Up* (to be published by A Strange



I wrote a hundred crucial pages here in my three weeks of time—pages that are the heart of my book. I've been thinking about them for years, and here, at MacDowell, they all came together.”

—GREGORY BROWN, WRITER

Object in 2018). Her writing has appeared or is forthcoming in *Tin House*, *VICE*, *NOON* and *Guernica*. Her story “Passing” was a finalist for *The Conium Review*’s Innovative Short Fiction Prize and “In the South the Sand Winds are Our Greatest Enemy” was selected by *Joyland Magazine* as one of their top five favorite stories published in 2015. Her work has been nominated for Pushcart Prizes.

A’Lelia Bundles, Washington, DC, edited the manuscript for *The Joy Goddess of Harlem: A’Lelia Walker and the Harlem Renaissance*, a biography of her great-grandmother. She also completed an essay on American slavery’s lingering political and economic legacy, a young adult biography of entrepreneur Madam C. J. Walker, and outlined a collection of poems and vintage photographs of eight generations of her family. She was inducted into the American Academy of Arts & Sciences in 2015.

Frances Byrnes, Sheffield S. Yorkshire, UK, wrote a full proposal for her first book, a memoir, which she’ll hone for an expectant agent on her return home. Additionally, she also worked on audio, primarily a BBC Radio ‘experimental’ documentary, about a distinctive group of Polish families living in the UK. *Still Here* as broadcast on BBC Radio 4 on June 22, 2018.

Michael Chabon, Berkeley, CA, worked on a new project in residence. His latest novel is *Moonglow* (2017), which he worked on during his 2015 residency.

Sharon Charde, Lakeville, CT, completed 32 new poems, many of which will be included in the new collection, *The Gospel According To Me*. Since her work is a constant attempt to decipher her own life, as an older woman, she delved deeply into aging, the subject of a number of the new poems. She received the 2014 Ruby Irene Chapbook Award for *Incendiary*, given by Arcadia Press, and second prize in the 2017 Ct. Poetry Society contest.

Katie Chase, Portland, OR and Royal Oak, MI, worked on the first draft of a novel. Her first book, a collection of short stories entitled *Man and Wife*, was published in May of 2016.

Brian Christian, San Francisco, CA, prepared a first draft of his nonfiction book *The Control Problem*, which centers on issues of ethics and human values in machine learning and artificial intelligence, and is forthcoming from Norton in 2019. His most recent book, *Algorithms to Live By*, was named a #1 Audible bestseller, an Amazon best science book of the year and an MIT Technology Review best book of the year.

Catherine Chung, New York, NY, worked on her second novel, *The Tenth Muse*. She is the recipient of a National Endowment for the Arts Fellowship and an Honorable Mention for the PEN/Hemingway Award, and her work has been published in *The New York Times*, *Granta*, and *Catapult*, among others. She is a fiction editor at *Guernica Magazine*.

Marie-Therese Connolly, Washington, DC, worked on a nonfiction book about elder abuse and the paradox that we devote far greater effort to lengthening life than to assuring well-being in the time we’ve gained.

Sierra Crane Murdoch, Hood River, OR, worked on her book, *Yellow Bird*, which will be published by Spiegel & Grau. Part true crime, part social criticism, it chronicles a murder and an oil boom on the Fort Berthold Indian Reservation in North Dakota. Her essays and journalism have appeared in *Virginia Quarterly Review*, *Orion*, *The Atlantic*, and *The New Yorker* online. In 2015 she was a visiting fellow in the Investigative Reporting Program at UC Berkeley.

Meehan Crist, Brooklyn, NY, worked on a manuscript about oceans and climate change based on three seasons of field research in Fiji. She is a writer in residence in biological sciences at Columbia and was editor-at-large at *Nautilus* as well as

reviews editor at *the Believer*. Her work has appeared in *The New York Times*, *the Los Angeles Times*, *Tin House*, *New Republic*, *Bookforum*, *Scientific American*, and *Science*. Awards include a 2015 Rona Jaffe Foundation Award and the 2016 AOA Award for excellence in Health Journalism.

Oscar Cuevas, Brooklyn, NY, continued work on his semi-autobiographical novel. A selection from the book won The New Michigan Press/DIAGRAM Essay Contest in 2015.

Christina Davis, Cambridge, MA, worked on her third collection of poems, *Mankindness*. Her previous books include *An Ethic* (Nightboat Books) and *Forth a Raven* (Alice James). She is curator of poetry at Harvard University.

Carina del Valle Schorske, New York, NY, finished the manuscript of her translation of the Puerto Rican poet Marigloria Palma. Early work from this collection won Gulf Coast's 2016 Prize in Translation. She also wrote two essays: "The Uses of Beauty," for the *Los Angeles Review of Books*, and "Gold, History, and My Body" for *New York* magazine. She also drafted new work for her slow-burning poetry manuscript.

Catherine Despont, New York, NY, worked on a draft of her first novel, *The Guidebook*, an investigation of place and different modes of observation.

Jaquira Díaz, Gambier, OH, worked on her first book, *Ordinary Girls*. An excerpt, a piece about the Baby Lollipops murder case, was featured on RollingStone.com in January of 2017. The title essay, "Ordinary Girls," appears in *The Best American Essays 2016*, edited by **Jonathan Franzen**.

Sharon Dolin, New York, NY, completed revisions on her translations from the Catalan of Gemma Gorga's book of prose poems *Book of Minutes* (*Libre dels minuts*), which awaits publication by the Field Translation Series in 2019, and for which she received a 2016 PEN/Heim Translation Fund grant. She also made considerable progress on translating Gorga's 2015 volume of verse MUR from Catalan and drafted her own poems for a new ekphrastic series based on the work of Catalan painter Lita Cabellut.

Kristin Dombek, Brooklyn, NY, worked on a draft of a nonfiction book titled *How to Quit*, an expansion of an essay that first appeared in n+1.

Travis Dorsey, New York, NY, worked on his memoir *If This is Coffee Bring Me Tea*. It was his first residency.

Hugo dos Santos, Flemington, NJ, worked on his first novel, *Brick City*. The novel's opening chapter was published by *Upstreet Magazine* last summer.

Rasha Ellass, Washington, DC, worked on revising her memoir about Syria, where she was born and partially raised, and where she covered news as a journalist in war time and in peace. Ellass also developed an idea for a new project similarly based on in-depth reporting with full immersion inside a community.

Samar Farah Fitzgerald, Staunton, VA, worked on her first novel, which is set in Boston, New Jersey, and Lebanon. Her short stories have appeared in *New England Review*, *The Southern Review*, *Southwest Review*, and other publications. She received an O. Henry prize and a fellowship from the Virginia Commission for the Arts.

Kate Folk, San Francisco, CA, wrote the first draft of her debut novel, *Scrims*, about a technology that allows for the outsourcing of emotional labor, AI prosthetic limbs, and the pitfalls of human intimacy. She is a 2016-18 Affiliate Artist at the Headlands Center for the Arts.

Dionne Ford, Montclair, NJ, completed a draft of a memoir, *Finding Josephine*. She is a Fall 2016 recipient of a Sustainable Arts Foundation Award.

Sarah Fuchs, Madison, WI, worked on her first novel, *Safari Njema*. The novel explores negotiations of race, gender, and power in relationships arising from Zanzibar's sex tourism industry, where the johns are white European women and the prostitutes young East African men and boys.

Adam Giannelli, Salt Lake City, UT, worked on poems about stuttering and speech disfluency. His prose poem "Alliterative

Autobiography," drawing upon his childhood, recasts stuttering in a positive light through its numerous repetitions. His book, *Tremulous Hinge*, winner of the Iowa Poetry Prize, was published by the University of Iowa Press in April 2017.

Ruth Gilligan, Dublin, IE and London, UK, completed a first draft of her fifth novel, *The Butchers*, which combines the realities of the 1996 BSE crisis with a mythical group of travelling Irish slaughterers. Her fourth novel, *Nine Folds Make a Paper Swan*, was published by Tin House in 2017 and enjoyed widespread critical acclaim. In 2018 she spoke at the International Writers' Festival in Jerusalem and the Irish Literary Society in London.

Rebecca Godfrey, Red Hook, NY, revised the first 10 chapters of her novel, *The Dilettante*, forthcoming from Knopf. The novel explores the brief affair between Peggy Guggenheim and Samuel Beckett in Paris, 1937. *Girls In Trees*, edited by Godfrey, includes new work from 33 artists, including Fellows **Nick Flynn**, **Samantha Hunt**, **Cate Marvin**, and **Mary Gaitskill**, and was featured in *The New York Times* and *New York* magazine.

Alena Graedon, Brooklyn, NY, completed a novella, which is part of her current project, a short story collection titled *Survivalist*.

Rhonda Green-Smith, Washington, DC, worked on her first novel, a book of inter-related short stories exploring the long term effects of racially driven crisis situations on African American children and families. She currently works as the development coordinator at a national non-profit that provides services to homeless youth and families.

Eva H.D., Toronto, Canada, completed a draft of a poetry manuscript. She also wrote much of what might be a very strange novel, and continued work on a translation of Vassilis Alexakis' 2007 novel *I Will Forget You Always*.

Masha Hamilton, Brooklyn, NY, worked on both her current novel-in-progress, *The Glassblower*, and a non-fiction project that examines changes in gender relations among Syrian refugee couples due to the strains caused by the Syrian war.

Isabella Hammad, Brooklyn, NY, finished and revised a historical novel about Palestine during the time of the British Mandate. The novel, titled *The Parisian*, will be published by Grove Atlantic (US) and Jonathan Cape (UK) in 2019.

Jenny Han, Brooklyn, NY, worked on her next young adult novel and began work on her first adult novel.

James Hannaham, Brooklyn, NY, read some books and did some “typing” that may eventually result in a book, or even more than one book. His most recent novel, *Delicious Foods*, received the Hurston/Wright Legacy Award, the Morton Dauwen Zabel Award from the American Academy of Arts and Letters, and the PEN/Faulkner Award.

Francine J. Harris, St. Louis, MO, worked on poems for a third manuscript based on ongoing research of Father Divine and the Peace Mission Movement. The work in progress was presented to other fellows and garnered helpful feedback and direction. Harris’ second book, *Play Dead*, has since been awarded a Lambda Literary Award, an Audre Lorde Award, and was a finalist for the Hurston/Wright Legacy Award.

Mikko Harvey, Cambridge, MA, spent half of his time revising his first book of poetry, *Unstable Neighbourhood Rabbit*, which will be published in 2018 by House of Anansi Press, and the second half of his time drafting new poems.

Michael Harvkey, Andover, MA, wrote most of the second draft of a novel called *Everything is Falling, Everything is Wrong*, and began two short stories.

LeVan D. Hawkins, Robbins, IL, assigned chapters to files, journal entries, and scenes for his book, *What Men Do*. He rewrote and completed the essay, “A Supa Black Man Moment,” and researched Spaulding Gray’s solo work, focusing on how to turn “A Supa Black Man Moment” into a solo show.

Dale Megan Healey, Brooklyn, NY, took a break from a larger project to write a chapbook called *Severances*. Her experience at MacDowell reminded her that sometimes

looking away from something can help one see it clearer.

Emma Heaney, Queens, NY, completed the second part of a two-part novel titled *The Commonplace Book*. She also outlined a series of six short stories that will compose a collection tentatively titled *New York Girls*. Her first book, *The New Woman*, a study of the representation of transgender women in Modernist novels and works of twentieth-century philosophy, was published by Northwestern University Press in 2017 during her residency.

Thomas Heise, Brooklyn, NY, finished drafting and revising his novel *The Beautiful Ones*, which he began as a fellow at MacDowell in 2015. He was appointed as an assistant professor of creative writing and American literature at Pennsylvania State University (Abington) in 2016.

Lauren Hilgers, New York, NY, finished six chapters of her upcoming book, *Patriot Number One*. The book, a work of nonfiction, follows a group of recent Chinese immigrants living in Flushing, Queens and is scheduled for release in 2018.

Chelsea Hodson, Brooklyn, NY, wrote 20,000 words of a new novel that she started on her first day. She also wrote songs on the piano and guitar. Her book of essays, *Tonight I’m Someone Else*, will be published by Henry Holt in 2018.

Cara Hoffman, New York, NY, worked on her fourth novel, *White Light*, to be published by Simon and Schuster. Her third novel, *Running*, was a *New York Times Book Review* Editor’s Choice. Her second novel, *Be Safe I Love You* was nominated for a 2014 Folio Prize.

Elliott Holt, Paris, France, completed two short stories that are part of her novel-in-stories, *Everything Broken is Broken*, which won the 2015 Ellen Levine Award for a work in progress.

Elizabeth Howard, New York, NY, completed a number of projects, including designing an exhibition as well as writing and editing the catalogue for an exhibition at Georgetown University around the archives of Ned O’Gor-

man. She also read three James Baldwin novels in preparation to cover a Baldwin symposium for the Harlem Bee, wrote the outline for a children’s book, and after not playing the piano for almost 50 years, learned several pieces after having the opportunity to work in a composers studio.

Sandra Hunter, Simi Valley, CA, completed her second novel, *The Geography of Kitchen Tables*, set in post-apartheid South Africa. It will be submitted to her publisher, OneWorld Publications. A chapter from an earlier draft won the 2014 Africa Book Club Award.

Wil S. Hylton, Baltimore, MD, completed the manuscript for his forthcoming history book about the dawn of the American Empire. Hylton is a contributing writer for *The New York Times Magazine* and previously published *Vanished*, about the legacy of grief among families of the disappeared.

Naomi Jackson, Brooklyn, NY, is working on her second novel, *Behind God’s Back*, and a screenplay adaptation of her short story, “Ladies.” Her debut novel, *The Star Side of Bird Hill*, was published by Penguin Press in 2015. She graduated from the Iowa Writers’ Workshop in 2013 was a visiting writer at Amherst College.

Amaud Jamaul Johnson, Madison, WI, worked on a series of poems for his third collection, *A Stoned Soul Picnic*.

Frederick Todd Johnson, Litchfield, CT, is a musician, playwright, and novelist. He completed the first draft of a novel, tentatively titled *The Bird Call Means Migration*.

Hillary Jordon, Brooklyn, NY, finished the first draft of her third novel, *Fatherlands*, a sequel to Jordan’s first novel, *Mudbound*, which was made into a film that premiered at the 2017 Sundance Film Festival. The film was named in four Oscar nominations at presstime.

Pauline Kaldas, Roanoke, VA, made significant progress on her novel. The novel explores the way a family is impacted as various members emigrate from Egypt to the United States. Her collection of essays, *Looking Both Ways*, was recently published by Cune Press.



“MacDowell gave me the space to rediscover the joy that I was missing. At MacDowell, I remembered how to play. I remembered the exhilaration of telling stories. I remembered the free-wheeling excitement of new work taking shape. I let go of my novel, and enjoyed the process. And by the end, I remembered why I write.”

— NADJA SPIEGELMAN,
WRITER

Charlie Kaufman, Pasadena, CA, continued work on a novel to be published by Random House. His film, *Anomalisa*, won the Grand Jury Prize at the 2015 Venice Film Festival.

Dan Kaufman, Brooklyn, NY, worked on *The Fall of Wisconsin: The Conservative Conquest of a Progressive Bastion and the Fate of American Politics*, was published by W.W. Norton in July 2018.

Perri Klass, New York, NY, worked on a project about infant and child mortality in the nineteenth and early twentieth centuries. In particular, Klass worked on sections about movements to end infant mortality in the United States, scarlet fever, and streptococcal disease. She also wrote short stories.

Joanna Klink, Missoula, MT, began work on her fifth collection of poems, based on the chambers in James Turrell's Roden Crater. In 2016-2017 she was the Margaret Bundy Scott Visiting Professor at Williams College.

Ruth Ellen Kocher, Erie, CO, worked on her collection of prose poems, *Notes on Whiteness*. Additionally, she was able to synthe-

size her previous research and interviews and create new work. In 2017, she became the associate dean for the College of Arts and Sciences at the University of Colorado at Boulder.

Joshua Kryah, St. Louis, MO, completed a draft of a collection of poems in progress titled *The World Is Too Much With Us*. Poems from the collection have appeared in the *New England Review*, *Poetry Northwest*, and *Prairie Schooner*.

R.O. Kwon, San Francisco, CA, completed most of a draft of her second novel, *Milk*. Her first novel, *The Incendiaries*, is forthcoming from Riverhead in July 2018. She received a National Endowment for the Arts Literature Fellowship in 2016.

Kendra Langford Shaw, Billings, MT, worked on her second book-length project. Langford Shaw has been the recipient of grants and fellowships from the Sustainable Arts Foundation, Yaddo, Ucross, Vermont Studio Center, and elsewhere.

Yahaira Lawrence, Sleepy Hollow, NY, completed nine chapters of her novel. Her

fiction focuses on her Dominican Republic heritage and the plight of immigrants.

Shayla Lawson, Portland, OR, worked on a collaborative project with poet **Chet'la Sebree**. Her solo poetry collection, *I Think I'm Ready to See Frank Ocean* (Saturnalia Books), is forthcoming in 2018. She is a 2017 Oregon Literary Award Fellow.

Riva Lehrer, Chicago, IL, completed a substantial proportion of her memoir in progress, titled *Golem Girl Gets Lucky*. Part I traces her experience of medical and disability history, in the light of her relationship with her mother; Part II describes the beginnings of Lehrer's career as visual artist who addresses bodily stigma through portraiture. Her work is in the 2016 Outwin Boocheever Portrait Triennial, which will be installed at the National Portrait Gallery in 2019.

Megan Levad, San Francisco, CA, began *War Movie*, a novel in poems about the ways that domestic life is shaped by the trauma of war, the violence of agriculture, and the pressure of global markets. She also edited the final version of *What Have I to Say to You*, a long poem about love published by from Tavern Books in October 2017.

R. Zamora Linmark, Honolulu, HI, worked on his young adult novel *These Books Belong to Ken Z*, forthcoming from Delacorte/Random House.

Paulette Livers, Chicago, IL, completed her first novel, *Bright Sanctuary*, a story of traumatized, middle-aged war correspondent who returns home to Chicago and is given the supposedly easy assignment of a feature on a 100-year-old woman whose pristine Mississippi River land is being taken by eminent domain. Livers also began research for her next novel, the story of a young London seamstress who disguises herself as a man to gain a position as tailor to the royal household of King James II.

Jessica Lott, Barcelona, Spain, revised her recently completed third novel, *Minotaurs*, which she began at MacDowell four years ago. The novel follows an international, multigenerational artist collective preparing a commissioned work for the 1992 Olympics in Barcelona. Her previous novel,

The Rest of Us, won the Fiction Award at the New England Book Festival. She is a recent recipient of fellowships from the Bogliasco Foundation in Italy and Passa Porta/Flemish Literary Council in Brussels, Belgium.

Dave Madden, San Francisco, CA, finished an essay and began a new nonfiction book project.

Cynthia Manick, Brooklyn, NY, worked on her in-progress second collection of poetry, tentatively titled *No Sweet Without Brine*. The book will serve as a medical prescription for little black girls. She received the 2016 Lascaux Prize for Collected Poetry and a 2017 Barbara Deming Memorial Award for Poetry.

Corinne Manning, Seattle, WA, completed a novel, *Potential Monsters*, that explores the disintegration of a queer family due to supremacy and American mass violence in the first year post Columbine. Corinne received a 4Culture fellowship in 2017.

Ian Manuel, Montgomery, AL, completed the proposal for his memoir, *Uncried Tears*, which chronicles his improbable rise from life in prison to MacDowell Fellow and how he found solace in solitary with his soul swaying in the hammock of his poetry. He was recently named a Starbucks Upstander and his story is featured on the Starbucks app and channel.

Alex Mar, New York, NY, worked on her second non-fiction book, *Seventy Times Seven*, which uses the story of a murder by a teenage girl — one of the youngest inmates on death row in American history — to explore radical forgiveness and its complicated relationship to justice. Her first book, *Witches of America*, which Mar worked on during her first MacDowell residency, was named to numerous notable book lists and was recently optioned for television.

Ben Marcus, New York, NY, worked on new short stories and edited a forthcoming collection. A story of his was included in the 2016 Best American Short Stories collection.

James Marcus, New York, NY, pressed forward with an idiosyncratic portrait of Ralph Waldo Emerson called *Glad to the Brink of Fear*, to be published by Metropolitan Books



I began a new novel two years ago at MacDowell and finished it two years later with my summer 2017 residency. Without MacDowell, I'm fairly certain this manuscript—*The Beautiful Ones*—wouldn't exist. **At the Colony, my imagination opened-up and ran in a way it does no where else."**

—THOMAS HEISE, WRITER

in 2018. He also gathered material for a selection from Emerson's journals, which Penguin Classics will be bringing out at the same time.

Kyla Marshall, Brooklyn, NY, made progress on a memoir, *A Seed is a Star*, which traces her developing relationships with distant relatives — cousins, ancestors, and siblings — she has come to know in adulthood. Most recently, she received support to work on this project at the Fine Arts Work Center in Provincetown, MA and the Vermont Studio Center in Johnson, VT.

Sarah McColl, Brooklyn, NY, worked on a collection of essays about the lives of forgotten women in the arts. She also began a cycle of poems about fertility, desire, and artistic

ambition. Her first book, *Joy Enough*, will be published in spring of 2019 by Liveright Publishing, an imprint of W.W. Norton.

Kim Merrill, New York, NY, is a playwright who worked on her first prose piece, a memoir titled *Red Girl Jumping (or it's all in your head)*.

Carrie Messenger, Shepherdstown, WV, worked on her novel about Chicago in the late 1960s. She is the guest editor of a special section in *Pleiades* magazine on fairy tales and myths published in 2017.

China Miéville, London, UK, worked on a long novel, completed a draft of the opening section, and made substantial headway on

the second section, as well as solving plotting difficulties with the remaining portion. Miéville was made a Fellow of the Royal Society of Literature in 2015.

Fatima Farheen Mirza, Iowa City, IA, worked on completing a second draft of her debut novel.

Catherine Moore, Fayetteville, WV, worked on two longform nonfiction pieces, *Mystery Walls* and *Hank*, which will be included in her forthcoming essay collection, tentatively titled *Transmontane*. While in residency, her essay *The Book of the Dead* was selected for inclusion in the 2017 *Best American Essays* anthology.

Honor Moore, New York, NY, worked on a memoir of her mother, provisionally titled *Raven Red*, the third of her family books, which include *The White Blackbird* (1996) and *The Bishop's Daughter* (2008). Additionally, Moore worked on a collection of poems, *Q&A* – the title poem appeared in *POETRY* (February 2016).

Michael Mount, Winston-Salem, NC, completed the draft of his novel – a series of interwoven monologues from voices of mother, daughter, and stillborn son – which is currently in the process of being read by literary agencies.

John Murillo, Brooklyn, NY, worked on his second full-length poetry collection. He is the author of the collection, *Up Jump the Boogie*, finalist for both the Kate Tufts Discovery Award and the Pen Open Book Award. His honors include a Pushcart Prize, the J Howard and Barbara MJ Wood Prize from the Poetry Foundation, and numerous fellowships. He teaches at Hampshire College and New York University.

Kamala Nair, Rochester, MN, continued work on her second novel, *The Year Without A Summer*, a fictional reimagining of the early life of Mary Shelley and her inspiration for Frankenstein. Her first novel, *The Girl in the Garden*, was published by Grand Central Publishing in 2011.

Dennis Norris II, New York, NY, worked extensively on his novel, *When The Harvest Comes*, as well as a short story. Both pieces

explore themes of father-son relationships, religion, sexuality, and the vulnerability of queer black boys. He is a 2017 Pushcart Prize nominee, a 2016 Tin House Scholar, and a 2015 Kimbilio Fiction Fellow, as well as the fiction editor of *Apogee Journal*.

Bolaji Odojin, Lagos, Nigeria, worked on her play *Sons of the Morning*, a reworking of certain biblical narratives and a reinterpretation of the relationship dynamics between Jesus and Satan as an intense sibling rivalry. Additionally, she entirely redrafted *The Fisherman* manuscript, and considerably advanced the novel *Ye Gods*, deeming it too busy and splitting it into two books.

Laurence O'Dwyer, Clonmel, Tipperary, Ireland, edited and extended a poetry manuscript titled *Katja at the Sewing Machine*. A selection of poems from this manuscript received the Patrick Kavanagh Award for Poetry in 2016. He also worked on a book of poetry and prose about a journey from Litløy Fyr (Little Island Lighthouse) in Norway to the principality of Andorra in the Pyrenees.

Ladi Opaluwa, Abuja, Nigeria, worked on her first novel. She was shortlisted for the Morland Writing Scholarship in 2015.

Tamie Parker Song, Sitka, AK, worked on a series of long-form essays about improvisation, sex, mazes, queered imagination, and Eros. She has been journeying by foot and public transportation throughout the United States. Her essays have appeared in *The New Ohio Review*, *Literal Latte*, *Emrys Journal*, *Cirque Journal*, *The Baltimore Review*, and *Connotations*.

Tom Piazza, New Orleans, LA, is a writer of fiction and nonfiction. He worked on his fourth novel. He was a principal writer for HBO's dramatic series *TREME*, and the winner of a Grammy Award for his album notes to Martin Scorsese Presents *The Blues: A Musical Journey*. His most recent book is the novel *A Free State*, published in 2015.

Sharon Pomerantz, Chicago, IL, worked on the second draft of her second novel, *Approach of Love*. The story centers around a couple who give birth to a child with a

rare genetic disorder, ML4, which results in multiple serious lifelong disabilities. Sharon's first novel, *Rich Boy*, won the National Jewish Book Award for Debut Fiction, and was a finalist for the Ribalow Prize.

Sunita Puri, Los Angeles, CA, completed two new chapters of her first book, which will be published by Viking/Penguin in January 2019. Her book explores her experience as a medical doctor practicing hospice and palliative medicine in the United States.

Ariana Reines, Queens, NY, worked on a collection of poems about religious experience, genocide, diaspora, the wellness industry, and shopping. Her books include *The Cow* (Alberta Prize, 2006), *Coeur de Lion* (2007), and *Mercury* (2011). *TELEPHONE* (2009), her first play, received two Obie Awards and a Norwegian translation premiered in Mollebyen, Norway in 2017.

Yuly Restrepo, Tampa, FL, completed the rough draft and first round of revisions for her first novel. Her short fiction has recently appeared in the journal *Zone 3*.

Moriel Rothman-Zecher, Jerusalem, Israel, worked on the final draft of his first novel, *Sadness Is a White Bird* (Atria Books, spring 2018), about a young Israeli man trying to reconcile his connection to two Palestinian siblings with his deeply ingrained loyalties to family and country as his military draft date approaches. Moriel also began work on a second novel about angels and a yiddish dustvillage, and finished a new poem on similar themes titled "Wetland."

Mahmoud Saeed, Chicago, IL, worked on a historical novel involving the siege of Mosul by the armies of Nader Shah in 1743. The Iraqi novelist is the author of more than 20 novels and dozens of stories and essays in Arabic. Several of his novels have been translated into English, including *A Portal in Space*.

Sam Sax, Brooklyn, NY, worked on his first novel, a non-linear, lyric post-Trump salvo, and wrote a poem a day. He also finished the final edits for his first book of poems *Madness* (Penguin, 2017), winner of The National Poetry Series selected by Terrance Hayes.

Nicole Sealey, New York, NY, began work on a series of poems about “Black Dolls” from the collection of Deborah Neff, which is comprised of handmade dolls created between 1850 and 1940 by African Americans for members of their own families, children they knew, as well as white children in their charge.

Chet’la Sebree, Charlottesville, VA, wrote poems for a collaborative chapbook-in-progress that she’s writing with Portland-based poet **Shayla Lawson**, including a full sonnet crown. The poems investigate the parallels and differences of their names and existences while integrating their shared second language: Italian. Sebree has also received fellowships from Hedgebrook and the International Center for Jefferson Studies in 2017.

Brenda Shaughnessy, Verona NJ, worked on poems for her fifth collection of poetry. Her most recent collection, *So Much Synth*, came out in 2016 from Copper Canyon Press.

Edna Shemesh, Rehovot, IL, continued to work on her fifth novel. Her fourth novel, *Go, Pave the Sea*, is expected to be published in 2018.

Melissa R. Sipin, Redwood City, CA, completed the first draft of a manuscript for her in-progress novel, *Scorched-Earth*, which is based loosely on her family’s history and accounts of her grandmother’s imprisonment in a Japanese Imperial Army garrison where she gave birth to her first daughter, and her grandfather’s unrecognized service while fighting alongside the U.S. military in WWII.

Nadja Spiegelman, Paris, France, wrote the first chapters of a new novel, tentatively titled *So Much Freedom*. She also wrote several short stories and worked on the second volume of *RESIST!* – a women-centered publication of political comics that she co-edits along with *New Yorker* Art Director Francoise Mouly. Volume 2 was released in the summer of 2017. Her memoir, *I’m Supposed to Protect You From All This*, was published by Riverhead in August 2016.

Lindsay Sproul, New Orleans, LA, completed the first round of edits on her first novel, a queer coming-of-age narrative under contract with Putnam/Penguin Random House. The novel is expected to be published in 2018, and a second novel, also under contract, is forthcoming before 2020.

Jessica Stern, Cambridge, MA, completed a section of a book she is writing on war criminal Radovan Karadzic. She greatly benefited from the experience of presenting to other Fellows, and her work took a new turn.

Kathryn Stockett, Atlanta, GA, worked on her second novel about a family living in Mississippi during The Great Depression. Her first novel was *The Help*.

Zulema Renee Summerfield, Portland, OR, completed final edits on her manuscript *Every Other Weekend*, which was published by Little, Brown in April 2018. Additionally, she made significant progress on a new novel, tentatively titled *The Sisterhood of the Talking Board*.

Alexandra Tanner, Brooklyn, NY, completed work on a revision of a novel set in rural Florida. The recent recipient of a 2017-18 Emerging Writer Fellowship from the Center for Fiction, she will continue to work throughout her fellowship year on a book of short stories.

Lysley Tenorio, San Francisco, CA, worked on the second draft of a novel, forthcoming from Ecco/HarperCollins. He recently returned from a year at the American Academy in Rome, where he was the 2015-16 Joseph Brodsky Rome Prize Fellow.

Sofi Thanhauser, Brooklyn, NY, completed a draft of her essay collection, *Notes Towards the Definition of Clothing*, while in residence.

Rashaad Thomas, Phoenix, AZ, completed his first poetry collection manuscript titled, *Deliverance in the Blues*. It is an autobiographical poetry collection about being a black man overcoming homelessness, coping with mental illness, and using art and poetry to navigate the intersecting social constructions of America that affect his life.

Merritt Tierce, Denton, TX, completed a screenplay for a feature film called *Backlash*, a feminist revenge/awakening thriller set in Dallas. She continued work on a series of essays for *The Paris Review* called “Varieties of Obscurity” and on a hybrid surrealist fiction/memoir project called *The Blue Dot*. She also began drafting pilot and pitch documents for a television show set in an abortion clinic. Her first novel, *Love Me Back*, was a finalist for the PEN/Bingham award in 2015.

Kathleen Tolan, Brooklyn NY, worked on a novel with the working title *Breath*. It is the adaptation of her play *I Was Reading A Novel* by Javier Marias.

Vu Tran, Chicago, IL, began work on his second novel, tentatively titled *Intruders in Smoke*, a gothic novel that engages with the refugee experience in America. His first novel, *Dragonfish*, was published in 2015 and was a *New York Times* Notable Book.

Jean Valentine, New York, NY, wrote 8 or 10 poems, and is beginning plans for her next book. She also discovered the poems of KoUn, the South Korean poet. Additionally, she also did a short interview for the Harvard Poetry Library with Christine Davis (curator), who was in residence at MacDowell.

Lara Vapnyar, New York, NY, completed three chapters from her novel *8 + 3*. She also put finishing touches on her TV project, a drama series about recent immigrants, which was just purchased by Fremantle Television.

Ayelet Waldman, Berkeley, CA, worked on a novel about psychoanalysis and war-related psychosis.

Sarah Weinman, Brooklyn, NY, completed the manuscript of *Among The Wholesome Children*, a work of narrative nonfiction on the abduction and tragic life of Sally Horner, one of the inspirations for Vladimir Nabokov’s *Lolita*. The book is forthcoming from Ecco/HarperCollins. Weinman previously edited the anthologies *Women Crime Writers* (Library of America) and *Troubled Daughters, Twisted Wives* (Penguin).



“I was reminded how stimulating it is to experience art from other disciplines. The work of the painters, architects, and composers in my cohort was truly inspiring. I suspect that many of the relationships (and improved work habits) forged at MacDowell will be long-lasting.”

—DIONNE FORD, WRITER

Wyatt Williams, Atlanta, GA, completed several sections of a non-fiction book about meat. A story from the manuscript, “National Burden,” was published in *The New York Times Magazine* while he was in residence.

Shelley Wong, Oakland, CA, worked on poems for her first full-length poetry manuscript. Her chapbook, *Rare Birds* (Diode Editions), was published in Spring 2017. She is a Kundiman fellow and a recipient of a Pushcart Prize.

Jenny (Yi) Xie, Oakland, CA, worked on revising a novel about mother-daughter relationships, love and betrayal, and intimacy set against the background of Silicon Valley and the Bay Area. Portions of the novel have appeared in *Gulf Coast Online*, *Narrative Magazine*, *Joyland*, and *Hyphen Magazine*.

Matthew Yeager, Cincinnati, OH, completed editing a volume of long poems to serve as a companion to *Like That*, which received a starred review from *Publisher's Weekly* in 2016.

Cynthia Zarin, New York, NY, worked on portions of a prose manuscript, *The Sugar Stories* (working title), and finished an essay, *Hiding In Plain Sight: Natalia Ginzburg's Masterpiece*, one in a series of pieces she has been writing for *The New Yorker's* “Page Turner.” Her most recent book of poems, *Orbit* was published by Knopf in March 2017.

Courtney Zoffness, Brooklyn, NY, completed a creative nonfiction essay from her collection-in-progress and worked on her book of linked short stories. A recent Emerging Writing Fellow at the Center for Fiction, she won the 2016 American Literary Review Fiction Prize and will be the 2017-2018 Prose Fellow at Writing Workshops in Greece.



STEVEN TUCKER (2)

More than 300 Fellows and supporters gathered at Capitale in New York City for the May benefit to support our residency program.

Troughout the year, MacDowell hosts fundraising events, free presentations to the public, informal gatherings, and is an enthusiastic partner in bringing local students together with the art and artists at MacDowell to expand art appreciation and inspire creative pursuits.

National Benefit in NYC Reaches \$600,000 Goal

On Monday, May 1st, more than 300 MacDowell Colony Fellows and supporters gathered under the glittering glass ceiling of Capitale in downtown Manhattan for the 2017 National Benefit. The Benefit is MacDowell's largest annual fundraiser – and this year it raised a whopping \$600,000 for the artist residency program. Board Chairman **Michael Chabon** hosted an evening that included powerful excerpts from the

new opera *Little Rock Nine*, with music by **Tania León** and a libretto by Fellow **Thulani Davis** with research by Henry Louis Gates Jr. There was also a video greeting from Honorary Chair Todd Haynes with some flattering remarks about **Brian Selznick**, who penned the source material for Todd's latest film, *Wonderstruck*, and introduced an exclusive clip of the film ahead of its premiere at the Cannes Film Festival. Additionally, guests were lucky enough to watch a scene from *Indecent*, introduced by its playwright,

Paula Vogel and director, **Rebecca Taichman**, the night before it received multiple Tony Award nominations. The evening was capped off with a Dutch-style pledge drive, where Board Member David Baum rallied guests to raise \$60,000 and then ate fire to reward them for their generosity!



The cast of *Little Rock Nine*, with music by Fellow **Tania León** and a libretto by Fellow **Thulani Davis**.

Patti Smith and Salman Rushdie Join Michael Chabon for Stimulating Discussion at Chairman's Evening

Musician and writer Patti Smith and author Salman Rushdie joined MacDowell Chairman and author **Michael Chabon** for a wide-ranging discussion at The Whitney Museum in New York on December 4th. Before an invitation-only crowd of 130 guests, the trio talked politics, how they wrote, and what they were currently working on during a conversation modeled on dinner banter between artists at the Colony. The evening included a tour of MacDowell's new offices in Chelsea beforehand, a Q&A session with the audience, and a cocktail reception afterward. You can listen to the entire program at <https://bit.ly/2JBcRDL>.

Supporters Join Fellows at NH Benefit in Peterborough

One hundred generous MacDowell supporters joined our 30 artists-in-residence at 100 High Street on November 4th for a festive 2017 New Hampshire Benefit. The event, themed The 25th Hour in honor of the end of Daylight Saving Time, raised more than \$46,000, and fully funded four Fellowships! Board Chairman **Michael Chabon** joined our guests as they enjoyed Fellow **Martin Philip**, writer and head bread baker at King Arthur Flour, reading from his new book *Breaking Bread: A Baker's Journey Home in 75 Recipes* and playing banjo in Savidge Library. After a delicious dinner cooked by our own chefs in Colony Hall, playwright and Fellow **Aja Nisenson** entertained the crowd with her hilarious cabaret persona, Daja Vu.



Michael Chabon, Patti Smith, and Salman Rushdie discussed creativity before 130 guests at 2017's Chairman's Evening at The Whitney.



Fellow Aja Nisenson as Daja Vu sings for the New Hampshire Benefit crowd.

The invitation-only crowd at the Chairman's Evening had an intimate Q&A session with three stalwarts of the creative arts.

Friends Trips & Outings

- 1/9/2017 - **Missy Mazzoli's** opera *Breaking the Waves*
- 2/4 - *I Am Not Your Negro* screening of the documentary about **James Baldwin**
- 2/15- Forrester Music Salon with **Guy Klucevsek**
- 3/2 - *Dreaming of Lions* with **Arturo O'Farrill** at BAM
- 3/11 - Vero Beach Music Salon with **Orlando Jacinto Garcia**
- 3/14 - *Significant Other* with **Joshua Harmon**
- 4/6 - *The Who and The What* with **Ayad Akhtar**
- 4/11 - **Kitty Stockett** Performance Salon with **Larry Krone**
- 4/18 - *Groundhog Day* with **Danny Rubin**
- 4/20 - *Anastasia* with **Terrence McNally**
- 6/11 - Studio Hop with **Lorna Bieber, Susan May Tell, and Judith Simonian**
- 6/17 - YF Ping Pong Tourney and BBQ hosted by **Porter Fox** and **Scott Adkins**
- 7/10 - Martha's Vineyard Playhouse reading with **Krista Knight**
- 8/11-13- Medal Day Parties
- 10/24 - Visual Arts Salon at Hoeh home with **Jennifer Dalton, Corban Walker, and Michael Waugh**
- 11/2 - MacDowell NOW Young Friends Cocktail Party hosted by **Starlee Kine** with **Anna Sperber, Joshua Harmon, and Eli Arbor**
- 12/1 - **Ayad Akhtar's** *Junk* Outing
- 12/2 - *Spongebob Squarepants* credit to **Tom Kitt**

Friends of MacDowell Attend Arts Events and Travel to New Orleans

The Friends of MacDowell is a community of arts supporters who believe that The MacDowell Colony is a place where artists can make brave new work. Members enjoy exclusive experiences within the arts; discover contemporary artists in intimate, curated programs; and gain insider access to art scenes around the world.

In 2017, as evidenced by the listing in the blue column to the left, Friends of MacDowell enjoyed a number of salons, studio visits, talk backs with playwrights at performances of their works, and other excursions.

From November 15th-19th the legendary city of New Orleans played host to our group of MacDowell Colony Friends for a four-day tour of sights both famous and infamous. The adventure opened with a reception with MacDowell artists living in the Crescent City and an excerpted private performance of Composer **Yotam Haber's** work, *The Book of Maintenance and Sustenance*. This art-filled trip included visits to Music Box Village with **Aurora Nealand**, and a performance from *Cry You One* at **Kathy Randels' and Jeff Becker's** Catapult Theater space.

In addition to all the music, art, and of course, the incredible food, our group also enjoyed a historical and architectural tour of New Orleans and its environs as well as a performance at the world-famous Preservation Hall. We also visited the little-known gem, the Backstreet Cultural Museum, to learn about the traditions and history of Mardi Gras Indians from Big Chief Victor Harris of the Fi-Yi-Yi Indian gang.

For more information about the Friends of MacDowell and upcoming events please contact Shaun Newport at snewport@macdowellcolony.org.



Friends on the trip visit the New Orleans studio of Brandon "B-Mike" Odums.



Fellows who live and work in New Orleans joined Executive Director Cheryl Young during the Friends of MacDowell trip to the Crescent City.



A lighter moment ripples through the crowd during Michael Chabon's Medal Day remarks.

On the second Sunday in August, more than 1,300 arts lovers visited the Colony and celebrated David Lynch's contributions to the world of cinema. Author and MacDowell Chairman Michael Chabon presented the 58th Edward MacDowell Medal and Lynch's friend and biographer Kristine McKenna accepted the award on Lynch's behalf. Chabon and McKenna shared stories about the filmmaker's impact before he made a virtual appearance, directly addressing the assembled audience in a short film crafted just for this free public event.

"I think a big part of his brilliance is rooted in how loving he is and how much love he generates in the people around him," McKenna said in speaking about the filmmaker. "I can't count the people that said to me 'I owe my career to David.' He's just been really generous just as he has been generous to me. He gives people chances."

Lynch is well known as the maker of such films as *Eraserhead*, *Elephant Man*, *Blue Velvet*, *Wild at Heart*, and *Twin Peaks: Fire Walk With Me*.

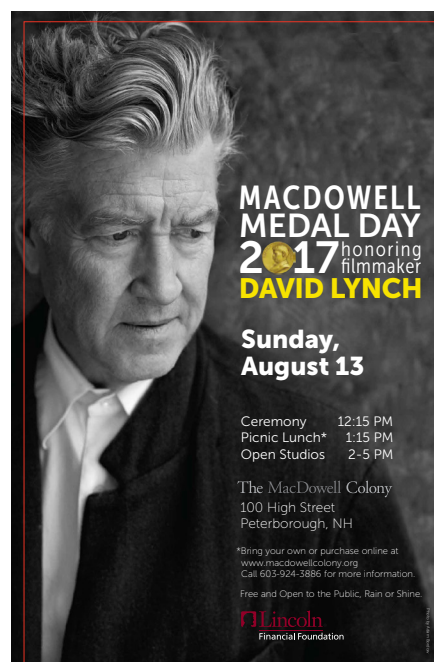
"David Lynch is not only a gifted filmmaker, he's worked as a committed painter and photographer both before and after his breakout films, and that wide-ranging artistic dedication made him a natural choice for

the MacDowell medal," said author and film critic **Kenneth Turan**, chair of the Edward MacDowell Medal Selection Panel and a 2006 MacDowell Fellow. "There are not many directors whose names have come to indicate an entire worldview, but when we say something is 'Lynchian' everyone knows what we mean."

Turan is film critic for the *Los Angeles Times* and National Public Radio's "Morning Edition" as well as the director of the *Los Angeles Times* Book Prizes. His most recent books are *Never Coming to a Theater Near You* and *Free For All: Joe Papp, The Public and The Greatest Theater Story Ever Told*, which he worked on at MacDowell. Joining Turan on the selection panel were David

Ansen, senior programmer at the Palm Springs International Film Festival and former *Newsweek* film critic; Laura Kim, senior vice president of film marketing at Participant Media; and Josh Siegel, curator of The Museum of Modern Art's film department.

"Great art reconfigures the circuitry of your brain, permanently altering your way of looking at and seeing the world, and for the past 40 years the work of David Lynch has been messing with our collective minds," said Chabon. "As a longtime fan of his work—from the moment he first took over my neural pathways as I sat in a seat at the Pittsburgh Play-



**MACDOWELL
MEDAL DAY
2017** honoring
filmmaker
DAVID LYNCH

**Sunday,
August 13**

Ceremony 12:15 PM
Picnic Lunch* 1:15 PM
Open Studios 2-5 PM

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100 High Street
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house, sometime in 1980 or '81, at a midnight showing of *Eraserhead*—and as Chairman of the Board of MacDowell, whose Fellows have been rewiring brains all over the world for 110 years, I could not be more thrilled or more satisfied by Lynch's selection."

Following the award ceremony, guests enjoyed picnic lunches and then toured the paths of the Colony's 450 acres to visit 31 open studios. The annual event offers the public the rare opportunity to visit with artists-in-residence to experience what's happening on the leading edge of contemporary arts around the world.

Since 1960, The MacDowell Colony has awarded the Edward MacDowell Medal to an artist of enduring vision and creativity who has made an outstanding contribution to American culture. The artistic discipline in which the award is given rotates to celebrate all the creative fields practiced at MacDowell.

Clockwise from top: President Andy Senchak, Executive Director Cheryl Young, Resident Director David Macy, Chairman Michael Chabon, and Presentation Speaker Kristine McKenna in the Stone Garden before the festivities, visitors in Nef Studio in the afternoon; guests enjoy a picnic lunch after the Medal ceremony.



MEDALISTS

2017 David Lynch, filmmaker
 2016 Toni Morrison, writer
 2015 Gunther Schuller, composer
 2014 Betye Saar, visual artist
 2013 Stephen Sondheim, composer
 2012 Nan Goldin, photographer
 2011 Edward Albee, playwright
 2010 Sonny Rollins, composer
 2009 Kiki Smith, visual artist
 2008 Thom Mayne, architect
 2007 Les Blank, filmmaker
 2006 Alice Munro, writer
 2005 Steve Reich, composer
 2004 Nam June Paik, visual artist
 2003 Merce Cunningham, interdisciplinary artist
 2002 Robert Frank, photographer
 2001 Philip Roth, writer
 2000 Lou Harrison, composer
 1999 Ellsworth Kelly, visual artist

1998 I.M. Pei, architect
 1997 Chuck Jones, filmmaker
 1996 Joan Didion, writer
 1995 George Crumb, composer
 1994 Jasper Johns, visual artist
 1993 Harry Callahan, photographer
 1992 Richard Wilbur, writer
 1991 David Diamond*, composer
 1990 Louise Bourgeois, visual artist
 1989 Stan Brakhage, filmmaker
 1988 William Styron, writer
 1987 Leonard Bernstein*, composer
 1986 Lee Friedlander, photographer
 1985 Robert Motherwell, visual artist
 1984 Mary McCarthy, writer
 1983 Elliott Carter, composer
 1982 Isamu Noguchi, visual artist
 1981 John Updike, writer
 1980 Samuel Barber, composer
 1979 John Cheever, writer

1978 Richard Diebenkorn, visual artist
 1977 Virgil Thomson*, composer
 1976 Lillian Hellman, writer
 1975 Willem de Kooning, visual artist
 1974 Walter Piston, composer
 1973 Norman Mailer, writer
 1972 Georgia O'Keeffe, visual artist
 1971 William Schuman, composer
 1970 Eudora Welty, writer
 1969 Louise Nevelson, visual artist
 1968 Roger Sessions, composer
 1967 Marianne Moore, writer
 1966 Edward Hopper, visual artist
 1965 Edgard Varese, composer
 1964 Edmund Wilson, writer
 1963 Alexander Calder, visual artist
 1962 Robert Frost, writer
 1961 Aaron Copland*, composer
 1960 Thornton Wilder*, writer

*MacDowell Colony Fellow



JONATHAN GOURLAY

Painter Lisa Corinne Davis talks about living as an artist with ConVal High School students.

Each year, MacDowell artists engage members of the local community in numerous programs and venues that offer a way to meet our Fellows and experience the art created at MacDowell. In 2017, 62 MacDowell Fellows volunteered to share their work at various locations. These efforts reached more than 3,700 adults and children throughout the Monadnock Region. In addition to the programs outlined below, the MacDowell Collection at the Peterborough Town Library, a compilation of donated works by Fellows, offers additional access to music, films, books, and other media created at the Colony.

MacDowell Downtown

Launched in 2002, MacDowell Downtown is a series of free presentations by MacDowell artists that takes place on the first Friday of the month from March through November in downtown Peterborough. Each season, MacDowell Downtown features a wide array of programming, including film screenings, readings, visual presenta-

tions, performances, talks, and more. The following artists shared their work with the public at MacDowell Downtown during 2017: Filmmaker **Irene Gutierrez**, playwright **Bizzy Coy**, playwrights **Ayad Akhtar** and **Carson Kreitzer**, filmmaker **Jacqueline Goss**, filmmaker **Pacho Velez**, playwright **Ella Hickson**, composer **Michael Djupstrom**, and filmmaker **David Petersen**.

MacDowell in the Schools

Since 1996, this program has been bringing the creative process to the classroom, and has also invited the classroom into the studio. Students in grade school, high school and college in the Monadnock Region all benefit from the time and expertise of MacDowell Fellows as they share their passion and their work with the next generations of artists and art lovers. The following MacDowell Fellows volunteered their time during their residencies in 2017 to meet with student artists: Playwright **Andrea Thome**, poet **Gabriel Jesiolowski**, poet **Jean Valentine**, painter **Lisa Corinne Davis**, poet **Sharon Charde**, visual artist **Colette Fu**, fiction writer **Gregory Brown**, visual artist **Bahar Behbahani**, composer **Rozalie Hirs**, fiction writer **R. Zamora "Zack" Linmark**, playwright **Chana Porter**, painter **Michael Waugh**, and performance artist **Chin Chih Yang**. Playwright **Jared Mezzocchi** visited Pine Hill Waldorf School, composers **Caroline Shaw** and **Sam Pluta** hosted a visit from the Walden School at Savidge Library.

Mariposa, Leadership NH & More

Playwright **Jess Barbagallo** worked with the child actors of Andy's Summer Playhouse in Wilton to adapt the book *George* (by Alex Gino) into the play *Melissa, So Far*, and writers **Rebecca Bengal**, **Jack Davis**, **Cristian Flores Garcia**, **Alexandria Marzano-Lesnevich**, and **Ayelet Waldman** read at Toadstool Book Store. Playwright **Jennifer Haley** participated in a three-day Andy's Summer Playhouse writing workshop, composer **Fred Hersch** performed for the civic group Leadership New Hampshire. Playwright **Ethan Lipton**, poet **Cynthia Manick**, and writer **Sarah McColl** read to the Monadnock Writers' Group, composer **Sam Moss** and filmmaker **Amy Jenkins** participated in the 2017 Thing in the Spring arts festival. Visual artist **Ben Durham** opened Firth Studio to representatives of the 1434 Foundation.

In November, author **Mary Catherine Bateson** discussed "Why Inclusion Matters" and "Love Across Difference: Parts and Partners," at the Mariposa Museum in Peterborough. In December, writer **T. Kira Madden** participated in a panel discussion following the public screening of the Art21 installment *Chicago* at ConVal High School's Lucy Hurlin Theater. At MacDowell's holiday celebration that month, composer **Randy Ingraham** performed. Resident Director David Macy gave a presentation about the Colony at RiverMead lifecare community. MacDowell's Assistant to the Resident Director, Ann Hayashi, participated in a public discussion "How is Our Town Your Town?" at the Mariposa Museum of World Culture in downtown Peterborough.



Resident Director David Macy addresses the a gathering of Leadership New Hampshire in Savidge Library's original structure.



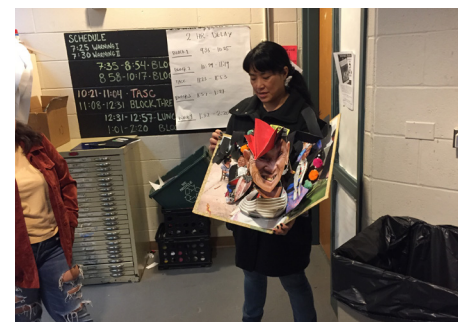
Visual artist Behar Behbahani opened her studio, Putnam Graphics, to ConVal High School students and had them take part in a creative exercise during their field trip.



Behbahani speaks with Well School students during a studio visit on a separate day.



Composer Michael Djupstrom on piano with friends saxophonist Jonathan Wintringham and flutist Xuan Li.



Visual artist Colette Fu showed her stunning pop-up books and talked about her practice to a class of art students at ConVal.



Gifts to underwrite Fellowships for artists and to maintain studios and residency buildings are essential in helping MacDowell continue its mission. With major gifts designated for Fellowships, the Colony is able to carry on its tradition of accepting artists solely on the basis of talent.

▶ ANNUAL FELLOWSHIPS

Annual Fellowships are contributions designated by the donor to help support one or more residencies in the year of the gift.

3Arts Fellowship

Riva Lehrer received this Fellowship established via a 2016 partnership with 3Arts for the benefit of Chicago women artists, artists of color, and artists with disabilities.

Alpert/MacDowell Fellowship

The Alpert Awards in the Arts, administered by the California Institute of the Arts and funded by the Alpert Foundation, seeks to

identify those artists who contribute “something significant — even visionary — to contemporary life.” In our hope of spreading the word about MacDowell to non-New York artists in the interdisciplinary, film-video, and playwriting fields, The MacDowell Colony and The Alpert Awards in the Arts have collaborated to bring a number of outstanding artists to MacDowell. During 2017, **John Gianvito**, a filmmaker, and **Dayna Hanson**, an interdisciplinary artist, were recommended by the Alpert Awards panels and selected by MacDowell admissions panels for a residency.

The Arch and Bruce Brown Foundation Fellowship

Ted Huffman received this Fellowship supporting artists working in LGBT-themed, performance-based disciplines that examine historical contexts, established in 2014.

John S. Carroll Fellowship

Rasha Elass received this Fellowship, established in 2015 by Norman Pearlstine in honor of the late veteran editor of *The Baltimore Sun* and *Los Angeles Times*, supporting MacDowell’s Art of Journalism Initiative.

Clarkeson Family Fund Fellowship

Wil Hylton received this Fellowship, established in 2016 for a nonfiction writer working in long-form journalism.

Aaron Copland Fellowship

Caroline Shaw received this Fellowship established in 2014 by the Aaron Copland Fund for Music in support of composers.

The Ford Family Foundation Fellowship
Ellen Lesperance and **Amanda Wojick** received these Fellowships established in 2016 for visual artists from Oregon.

The Todd and Christine Fisher Fellowship
Duke Riley received this Fellowship established for a visual artist.

HBO Fellowship
Katy Scoggin received this Fellowship, established in 2017 for an artist working in film or video.

Markos and Eleni Kounalakis Fellowship
 This Fellowship, given to **Marie-Theresa Connolly**, was established in 2015 by Markos Kounalakis, a broadcast and print journalist and author and Eleni, his wife and former U.S. ambassador to Hungary, and supports our Art of Journalism Initiative.

Nion McEvoy Fellowship for Journalists, **Wyatt Williams** benefitted from this Fellowship, established in 2016 and given annually to a journalist.

The National Endowment for the Arts Fellowships
Crystal Campbell, Joelle Dietrick, Keelay Gipson, Ruth Ellen Kocher, John Liberator, July Restrepo, Tom Rosenberg, Nadia Shihab, Ronaldo Wilson, and John Zissovici benefitted from an NEA Artist Communities grant to support emerging artists from diverse backgrounds and disciplines who have not previously been to the Colony.

Pew Center for Arts & Heritage Fellowship
Michael Djupstrom received this Fellowship established via a 2011 partnership between MacDowell and The Pew Center to fund residencies for Philadelphia-area artists who have received Pew Fellowships.

Helen Ingram Plummer Foundation Fellowship
Rashaad Thomas received this Fellowship, established by a 2016 grant to support emerging poets.

Thomas and Barbara Putnam Fellowship
Harmony Hammond received this Fellowship supporting an artist residency of a printmaker or other visual artist.

Walter M. Robinson Fellowship
Sunita Puri received this Fellowship supporting a residency in any discipline.

Anne Starke and Kurt Locher Fellowship
Anne Beal was awarded this Fellowship in support of a photographer residencies.

Ilse Traulsen Fellowship
Rodrigo Gratacos Brum, Clarissa Campolina, and Carvalho Silva received this Fellowship established in 2013 to support Latin American artists working in all disciplines.

Vilcek Foundation Fellowship
Chin Chih Yang received this Fellowship, established for an immigrant artist with a 2017 grant.

▶ ENDOWED FELLOWSHIPS

These Fellowships, based on investment income from gifts held in the Colony's endowment fund, provide support in perpetuity for one or more residencies each year.

Nadya Aisenberg Fellowship, est. 1999
Jenessa Abrams received this Fellowship established by friends and family of the poet, author, scholar, and Colony Fellow to support the residency of a female artist.

Benny Andrews Fellowship, est. 2012
Kalup Linzy received this Fellowship to support visual artists who advance the diversity of MacDowell's residency program established by the Andrews Humphrey Family Foundation.



JONATHAN GOURLAY

“There is a quality of silence in the studio at that will be difficult to replicate in my everyday life but I’m going to try. The ability to have hours upon hours to be in one place, creatively- to focus everything on the work, and only let the ‘real world’ in later, just before dinner, has been a revelation. I was able to finish the climate change play, and also get a good solid start on my new play, ARTPOLITIK. **No matter where else I bring it, this play will always have the imprint of my view from the New Jersey Studio in its DNA.**”

—CARSON KREITZER

Milton and Sally Avery Fellowships, est. 1983, expanded 1990

Mark Gibson and **Chuck Webster** received these Fellowships for painters of outstanding ability.

Cathrine Boettcher Fellowship, est. 1991

Charlie Kaufman received this Fellowship from this fund established in the will of a longtime supporter to fund residencies.

Eleanor Briggs Fellowship, est. 2005

Johannes Helden, **Selena Kimball**, **Stevie Ronnie**, and **Peter Yeadon** were the recipients of this Fellowship established for artists of all disciplines.

Calderwood Fellowships for Journalism
Meehan Crist, **Dan Kaufman**, and **Jessica Stern** all received this Fellowship established for long-form journalists.

Stanford Calderwood Fellowships, est. 1998

Ahimsa Timoteo Bodhran, **A'Leila Bundles**, **Sharon Charde**, **Brian Christian**, **Christine Evans**, **Daaimah Mubashshir**, **Nicole Sealey**, **Bryna Turner**, **Jean Valentine**, and **Frances Byrnes** all received this Fellowship established to repay writers for a lifetime of pleasurable reading. This fund supports the residencies of all writers who work in Calderwood Studio.

Sylvia Canfield Winn Fellowship

Sierra Crane Murdoch received this Fellowship established for journalists working on projects with an environmental focus.

Mary Carswell Fellowship, est. 2006

Sarah McColl received this Fellowship established to support the residency of an artist working in any discipline.

Anne Cox Chambers Fellowship, est. 2015

Nonfiction writers **Lauren Hilgers**, **Alex Mar**, and **Catherine Moore** were awarded these Fellowships endowed to seed our Art of Journalism Initiative.

Margaret Lee Crofts Fellowship, est. 1985

Sam Pluta was named to this Fellowship for composers established by the board of directors in recognition of a supporter's devotion to music and providing opportunities for modern composers.

Nancy Decker Dougherty Fellowship, est. 2013

Dionne Ford is the recipient of this Fellowship named for a nonfiction writer and Fellow established for a nonfiction writer who is a woman over the age of 45.

Jim and Ruth Ewing Fellowship, est. 2003

Jared Mezzocchi is the recipient of 2017's Fellowship named for two past members of the board of directors.

Gerald Freund Fellowship, est. 1996

Isabella Hammad was awarded this Fellowship for emerging writers that honors its namesake's 40-year career in philanthropy and commitment to funding exceptionally creative individuals in the arts and sciences.

Isabella Gardner Fellowship, est. 1982

Jennifer Barber received this Fellowship established as a tribute and memorial to the arts benefactor given every year to a female poet.

Wilder Green Fellowship, est. 2006

David Eskenazi was awarded this Fellowship established in tribute to an architect and past board member and goes to an architect of exceptional ability.

John Hargraves and Nancy Newcomb Fellowship, est. 2005

Frauke Schiltz and **Philip Venables** received these Fellowships for artists of all disciplines established by outstanding supporters of the Colony.

Josephine Mercy Heathcote Fellowship, est. 1989

Francesca Fuchs received this Fellowship endowed by the Heathcote Art Foundation for an artist of exceptional ability in tribute to its founder and benefactor.

Ernest and Red Heller Fellowships, est. 2004

R. Zamora Linmark and **Jenji Kohan** were awarded these Fellowships established via a past board member's will to fund residencies for two creative artists each year.

Rona Jaffe Foundation Fellowship, est. 2008

Yahaira Lawrence received this Fellowship established in memory of the best-selling

novelist for an emerging woman writer. It carries a stipend of \$2,500.

Kate and George Kendall Fellowships, est. 1990

Colette Fu and **Antonio Furgiuele** received the Fellowship established as a tribute to the past executive director of the Colony, supplemented in 1999 by a generous bequest from George Kendall.

Lincoln Financial Fellowship, est. 1990

Gregory Brown received this year's award of a Fellowship originally named for Chubb LifeAmerica to support artists from New Hampshire or northern New England.

MacDowell Poetry Fellowship, est. 1990

Shelley Wong was this year's recipient of this award established by former board member Edwin C. Cohen to support the residency of a poet of exceptional ability.

Patricia and Jerre Mangione Fellowship, est. 2002

Jan Krzywicki received this Fellowship this year established with a bequest from a Colony Fellow to support senior writers and artists who have worked at their crafts for at least 30 years.

Robert Maxwell Fellowship, est. 1989

Tamie Parker Song received this Fellowship established for an artist of any discipline in recognition of a generous legacy to the Colony.

Marian O. Naumburg Fellowships, est. 2011

Rachel Perry and **Margeaux Walter** received this Fellowship providing residencies for photographers.

Evelyn Stefansson Nef Fellowship, est. 1990

Millee Tibbs received this Fellowship given by a former member of the board of directors established to support the residency of a photographer.

New Hampshire Committee Fellowship, est. 1991

Jacqueline Goss received this Fellowship for an artist from New Hampshire endowed by the committee.



“During my stay at MacDowell I was able to work in silence, in a house ‘of my own’ (which in everyday life I have never experienced). ... **In the peaceful solitude of the renewed Delta Omicron Studio, with its equally beautifully rennovated baby grand piano, I was able to complete a new composition and a new poetry manuscript and furthered two other new compositions.** MacDowell showed me how the making of art can be uplifting, miraculous in its process, and an essential force to live by.”

—ROZALIE HIRS

Robert and Stephanie Olmsted Fellowships, est. 2005

Brian Arnold, Gohar Dashti, Ben Durham, and Lana Wilson received these Fellowships for artists of all disciplines in honor of board member Robert Olmsted and his wife Stephanie Olmsted for their outstanding support of MacDowell.

Elodie Osborn Fellowship, est. 1984

Ian Olds received this film Fellowship created in honor of a former board member's success in establishing film as a discipline.

Philip Morris Company Fellowship, est. 1991

Matthew Yeager received this Fellowship in literature established in recognition of MacDowell's contribution to the arts.

Barbara and Thomas Putnam Fellowships

Behar Behbahani and **Joyce Conlon** received these Fellowships for artists who work in the Rosamund and David Putnam Studio.

Gardner and Vail Read Fellowship, est. 2007

Douglas Boyce received this Fellowship for a composer established in honor of a MacDowell Fellow.

Bernardine Kiely Scherman Fellowship, est. 1975

Jessica Lott is the recipient of this Fellowship, established for a published writer.

Frances and William Schuman Fellowship, est. 1990

Ted Hearne is the recipient of this Fellowship, named for the composer, 1971 MacDowell Medalist, former Chairman of the Board of Directors, and board members.

Arnold T. Schwab Fellowship

Brenda Shaughnessy is the recipient of this Fellowship awarded annually to a poet and named for a three-time Fellow who wrote many poems and scholarly articles, many of them chronicling the lives of Edward and Marian MacDowell.

Barbara and Andrew Senchak Fellowship in Poetry, est. 2009

John Murillo is the recipient of this award, established by board member Andrew Senchak and Barbara Senchak, his wife.



Charlotte Sheedy Fellowship, est. 2015

Sandra Hunter received this Fellowship supporting writers whose work explores cultural differences established in honor of the literary agent's achievements in cultivating diversity in contemporary literature.

Norton Stevens Fellowships, est. 1975

Rosalie Hers, Steven Snowden, Elliot Williams, and Anna Webber received this Fellowship established in honor of Colony Fellow Aaron Copland's 75th birthday by the Norlin Foundation.

DeWitt Wallace/Reader's Digest Fellowships, est. 1978

Alex Abramovich, Rebecca Godfrey, Cara Hoffman, and Hillary Jordan received these Fellowships established to provide residencies for writers.

Thornton Wilder Fellowship, est. 1990

Ella Hickson is the recipient of this Fellowship established by the Board of Directors established for an artist of any discipline. Wilder was a nine-time Colony Fellow, as well as the first recipient of the Edward MacDowell Medal in 1960.

“All my life I’ve had this dream about a house. The house has four rooms and a chimney up the center. I think of it kind of like my Spiritual Home, and I’ve always fantasized about building it in real life. **One day I was taking pictures of my studio so that maybe someday I could try and recreate some of its magic back home, and suddenly it hit me—this was the house from my dreams! All apologies for cheesiness aside: MacDowell has literally been a dream come true.**”

—CATHERINE MOORE, STAR STUDIO

➤ **STUDIO AND FACILITY GRANTS**

Studio and facility grants, whether endowed or annual gifts, help provide for the upkeep of studios and residence buildings.

Stanford Calderwood Studio

In 1999, Stanford Calderwood funded the construction of a new studio for writers and established an endowed fund to cover the annual costs of maintaining the studio.

Valli Dreyfus Firth Studio

In 1993, Barn Studio was dedicated to Valli

Dreyfus Firth, who supported the Colony generously for many years. In her memory, the Jean and Louis Dreyfus Foundation funded extensive renovations to the visual artists' studio and established an endowed maintenance fund for its upkeep.

Heinz Studio

In 1996, Drue Heinz, a vice chairman of the Colony, donated funds to re-create the old icehouse as a sculpture studio and establish a studio maintenance fund.

Evelyn Stefansson Nef Studio

In 1992, Vice Chairman Evelyn Stefansson Nef funded the construction of a new photography studio and established an endowed fund to cover the annual costs of maintaining the studio. It was the first new studio built on Colony grounds since 1936.

New Hampshire Studio

In 1990, the Gilbert Verney Foundation established an endowed fund to maintain and improve New Hampshire Studio. In 1992, through a generous bequest given in memory of Fellow **Victor Candell**, the studio was renovated, enlarging and improving the space available for use by visual artists.

New Jersey Studio

The New Jersey Studio (1920-1921) was funded by the New Jersey State Federation of Women's Clubs, which has continued as a longtime contributor to its maintenance.

Delta Omicron Studio

Members of Delta Omicron, an international music club, funded the building of Omicron Studio in 1927. In 1996, the Delta Omicron Foundation made a gift to refurbish a Mason & Hamlin grand piano, dedicated in memory of Roxine Beard Petzold and Adelaide Louise Collyer, two past presidents of the fraternity. In 2016, Delta Omicron contributed to an ongoing pledge to help meet annual maintenance costs and helped initiate renovation of the studio.

Pan's Cottage

Built as a men's residence in 1919, Pan's Cottage was given by Sigma Alpha Iota, an international fraternity for women in music. Sigma Alpha Iota contributed in 2016 to help meet expenses for utilities and upkeep.

Phi Beta Studio

Phi Beta Fraternity, a national organization for professionals in music and speech, provided for the construction of Phi Beta Studio (1929-1931) and continued to help support its upkeep with grants in 2016.

Star Studio

Since 1971, Alpha Chi Omega, the first organization to contribute a studio to the Colony, has helped to maintain Star Studio, which was built in 1911-1912. In 2016, the

organization made contributions to help meet the studio's expenses as did its Iota Upsilon Iota Alumnae association.

Sorosis Studio

Sorosis Studio was built in 1924-1926 with funds provided by the New York Carol Club of Sorosis, which made contributions in 2016 toward the studio's maintenance.

▶ TRAVEL AND FINANCIAL AWARDS

Calderwood Project Grant Fund

The Calderwood Fund for Project Grants to Journalism Fellows established in 2015 through a grant of \$500,000 provided one stipend of \$2,484 to a writer demonstrating need to fund travel, research, and other project-based work.

MacArthur Transportation Fund

In 1990, the John D. and Catherine T. MacArthur Foundation awarded the Colony a \$200,000 grant that has been set aside to establish an endowed transportation fund for artists who cannot afford domestic travel to and from the Colony. In 2017, 43 grants totaling \$21,195 were awarded to enable artists to come to MacDowell.

The David and Rosamond Putnam Transportation Fund

This endowed fund was established in 1989 by Mr. and Mrs. David F. Putnam, longtime friends and generous benefactors of the Colony, to provide financial assistance for international travel to and from the Colony for artists who could not come at their own expense. In 2017, 22 grants totaling \$24,249 were awarded.

The Leshner Fund for Composers

The Leshner Fund for Composers, created in 2007 with an endowed gift from Dr. Tom Leshner, provides annual stipends to cover living and travel expenses for composers. In 2017, two grants totaling \$2,250 were awarded.

The Leon Levy Grants

The Leon Levy Foundation, beginning in 2008, has generously provided a three-year grant to support financial aid for artists of every discipline. In addition to covering

living expenses that continue during a residency, these funds may be used for equipment and supplies for artistic projects. In 2017, 38 grants totaling \$41,686 were awarded.

The Marsyas Fund Stipends

The Marsyas Fund generously provided four stipends for visual artists in 2017 totaling \$3,750

Pollock-Krasner Foundation

The Pollock-Krasner Foundation Stipend is an award first established in 2015 to enable visual artists of need to benefit from a MacDowell residency. In its third year, 10 grants totaling \$14,000 were awarded.

Rona Jaffe Foundation

In 2008, the foundation endowed a Fellowship for women writers with an enhanced stipend to help recipients cover travel and costs of living that continue at home. In 2017, one stipend was awarded in the amount of \$2,500.

Sustainable Arts Foundation Fund

The Sustainable Arts Foundation awarded a \$5,000 grant in 2016 to establish MacDowell's first childcare financial aid fund. In its second year, three stipends totaling \$940 were awarded for general financial aid and travel support.

The Whiting Writers' Aid Fund

Through a gift from the Mrs. Giles Whiting Foundation, the Colony awards grants of up to \$1,000 each to writers needing financial assistance in order to attend The MacDowell Colony. This program, made possible by the foundation's generous support since 1998, provides a significant benefit to writers at MacDowell and serves as a model for stipend programs in other disciplines for which funding is being sought. In 2017, 285 grants totaling \$28,220 were awarded.



The new space also lends itself to presentations. Here, Elissa Schappell, Kristin Dombek, Mattathias Schwartz, and Ken Chen took part in an early edition of our Conversations That Matter program.

SHAUN NEWPORT

New Office and Program Space in Chelsea

In September, our New York-based staff of 10 moved to new offices at 521 West 23rd Street in Chelsea, right next to the Highline and up the street from the Whitney Museum. The new location provides immediate relief with almost four times the space than the old cramped quarters at 163 East 81st Street, where development and events staff had worked since 1981.

The purchase of the new location was embraced by the board and donors who saw the opportunity as a natural next step for the Colony, a national organization with roots firmly in New York City. The MacDowell Club of New York first met at Carnegie Hall in 1905.

By 1909, the Club was granted studio space at The Metropolitan Opera House on West 39th Street, remaining there until 1911 when it purchased quarters at 108 West 55th. The location worked for exhibitions and presentations until 1924 when a move to

166 East 73rd provided a home for another 29 years. Then, the NY Club disbanded in 1942, and in 1944, we moved to offices at The National Academy of Design at 1083 Fifth Avenue where we remained until 1973. We then spent two years on West 58th Street followed by four at 680 Park Avenue at the Americas Society. In 1981, we purchased our East 81st Street office, expanding it in 1997.

Located now in the heart of New York's vibrant arts community, MacDowell's new 4,500-square-foot space was designed by **Fred Clarke** of the renowned Pelli Clarke Pelli architects, and provides ample room for workstations, meetings, presentations, exhibitions, and much greater visibility and access for artists and the community at large, which includes more than 1,500 MacDowell Fellows in New York City alone, and thousands of supporters who we hope will visit.





MacDowell is grateful for donors of all levels who believe in the importance of investing in artists and the creative process.

Aaron Copland Contributors

\$50,000 or more

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Pulitzer Prize-winning composer Caroline Shaw experiments with the sound of clay pots in Monday Music Studio.

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Visual artist and musician Paul Rucker worked in Putnam Graphics Studio.

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Visual artist Sonya Blesofsky works on a new installation in Eastman Studio during the summer of 2017.



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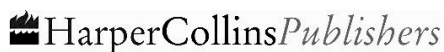
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The year ended December 31, 2017 marked another year of strong returns in the US financial markets and the Colony's investment portfolio has benefited from this favorable environment. The Colony's investment portfolio was \$34.8 million at December 31, 2017, an increase of 11.8% from the prior year. The portfolio is invested primarily in a diversified portfolio of equity securities and has been well-positioned to take advantage of current market conditions.

Total support and revenue increased by approximately 22% from the prior year to \$3.1 million, reflecting, in part, contributions for the West 23rd Street space.

Expenses at the Colony are tightly controlled and within budget, and include all necessary provisions for the maintenance of the 40 Colony buildings.

In 2017, the Colony's operations moved to the new space on West 23rd Street. To date, the formerly occupied space on East 81st Street has not been sold. Expenses in 2017 reflect the carrying costs for both properties. We are confident that the continued activity at the new space, focused on raising the profile of MacDowell in New York and providing enhanced opportunities for fundraising, will continue to enhance the Colony's ability to generate revenue. The sale of the old space will also positively impact the Colony's financial position by reducing expenses and allowing repayment of debt used to finance the renovations of the West 23rd Street space.

Although the Colony is in a strong financial position, it continues to face some financial headwinds. Unlike other arts organizations of comparable size, such as museums or performance groups, MacDowell does not earn revenue from admissions or ticket sales, and relies exclusively on contributions and an allocation from the investment portfolio to meet its annual operating expenses. As our fundraising efforts continue, and with the enhanced visibility and new activity provided by the West 23rd Street space, we hope that we may decrease the draw on the investment portfolio to within our targeted goal of 5% and strengthen the financial sustainability of the Colony.

Peter Jachym, Treasurer

Selected financial information for 12 months ending December 31, 2017

Number of artists-in-residence	305
Total number of artists days	8,850

Investments at Fair Value	\$34,850,817
Total Assets	\$47,668,720
Total Liabilities	\$3,213,952
Total Net Assets	\$44,454,768
Total Support & Revenue	\$3,120,526
Total Expenses	\$4,857,999
Difference Before Investment Return	(\$1,737,473)
Net Investment Return	\$5,696,252
Change in Total Net Assets	\$3,958,779

CY17 EXPENSES

Program	\$2,592,684 ... 53%
Administration	\$1,250,481 ... 26%
Development	\$1,014,834 ... 21%

CY17 SUPPORT and REVENUE

Contributions	\$3,005,602 62%
Application Fees, Royalties and Other	\$114,924 2%
Total support and revenue	\$3,120,526 64%
Excess (Deficiency)	(\$1,737,473) 36%
Net Investment Return	\$5,696,252
Change in Total Net Assets	\$3,958,779 ... 100%

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For more information about MacDowell, including instructions on how to apply, go to www.macdowellcolony.org.

The MacDowell Colony is a member of the Alliance of Artists Communities, a nationwide consortium and professional organization for the field; and ResArtis, a worldwide network of artist residency programs.



Fiction writer Jenessa Abrams finds a comfortable and well-lit spot in Sorosis Studio to get some work done.

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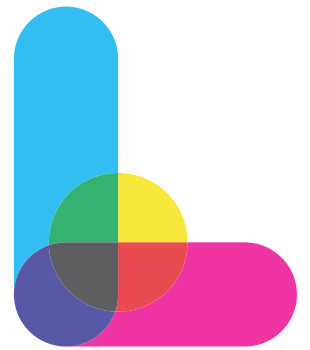
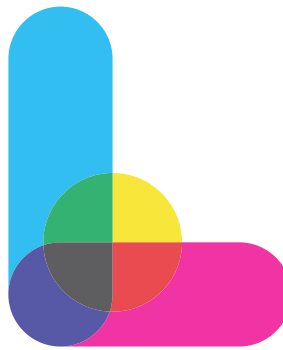
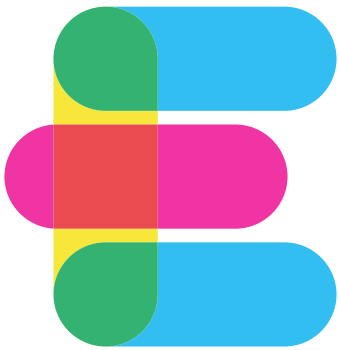
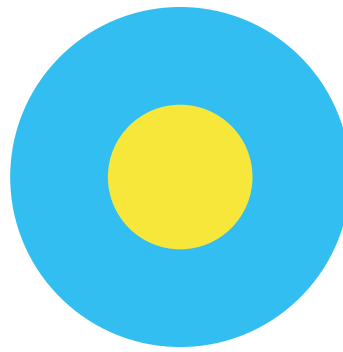
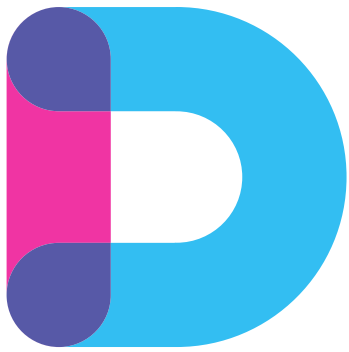
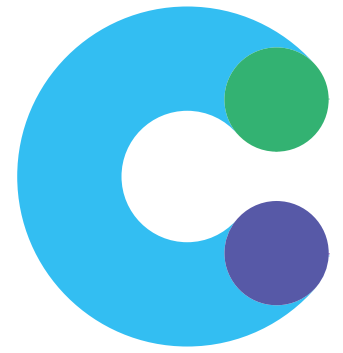
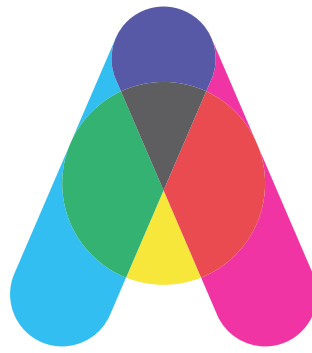
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Each year, a significant portion of the Colony's operations is funded by planned giving, including cash bequests, stocks, real estate, the rights to and royalties from works of art, and useful items such as books, equipment, and furnishings. The Marian MacDowell Society is a group of artists, patrons, and board members who have chosen to remember MacDowell in their wills or other estate plans. The legacies created by these gifts help guarantee that the Colony can offer the same transformative experience to future generations of artists.

Please consider expressing your commitment to MacDowell through an annual contribution, endowed gift, or planned gift. We would be pleased to assist you and your legal or tax advisors. To discuss ways in which your gift can help artists and to learn about possible significant tax savings in planned giving, please call Director of Development Stacey Bosworth at 212-535-9690.

The MacDowell Colony is a 501(c)(3) nonprofit corporation founded in 1907 under the laws of the state of New York "to promote the arts." The Internal Revenue Service has certified that The MacDowell Colony is not a private foundation, as defined in section 509(a) of the Internal Revenue Code as revised in 1969. MacDowell is an organization described in Code Section 509(a)(2), therefore, all gifts and bequests to the Colony are fully deductible to the extent provided by law for income and estate tax purposes.

Your bequest to The MacDowell Colony will help to guarantee that future generations of artists continue to have an ideal place in which they can create enduring works of the imagination.



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Cover image (front) Eastman and Firth studios (photo by Dan Millbauer) (back): MacDowell logo (Digita LBi)

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