2020 ANNUAL REPORT

* The Year Everything Changed
MACDOWELL’S MISSION 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 MacDowell 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 residency program in 1907 in Peterborough, New Hampshire to stimulate creativity and enhance expression in American culture. Since then, MacDowell has supported the work of more than 8,500 artists from around the world. Fellows have earned 95 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, MacDowell was awarded the National Medal of Arts in 1997.

MacDowell offers 32 studios to artists in seven disciplines: architecture, film/video, literature, theatre, music composition, visual art, and interdisciplinary art. 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, MacDowell depends on public interest and generosity, and is grateful to the many who have given their support.

ON THE COVER: 5/27/20 (detail); From the series "Diary of a Radio Junkie"; ink pen, gouache, watercolor, graphite on paper; 7.75 in X 6.5 in; 2020 (Peter Nobel Collection, Switzerland); Elise Engler (03, 17), painter. From the upcoming book, Diary of a Plague Year: An Illustrated Chronicle of 2020, set for release November 2021 with Metropolitan Books/Macmillan/Henry Holt. The complete piece is reproduced on page 7.
What a year! MacDowell Fellows, staff, and board are emerging from a most extraordinary year and a half, the stretch from normal functioning in early 2020 into a new world, or, more exactly, new worlds. One new world began with total interruption: a sudden pandemic shutdown, a pivot toward Peterborough community service, and amazing staff inventiveness starring the creation of Virtual MacDowell. Virtual MacDowell has flowered into a promising means of fostering new forms of Fellowships, an invention whose utility seems almost limitless. We continue to explore Virtual MacDowell’s ability to provide “the freedom to create” to an even wider community of artists than have been able to work in the haven of our Peterborough campus. And Virtual MacDowell may come to nurture themed residencies that MacDowell in Peterborough has not previously fostered. Our imagination will show where and how Virtual MacDowell can support whole new cohorts of artists of excellence.

The summer of 2020 brought the massive, nationwide demonstrations against the lynching of George Floyd and in support of Black Lives Matter that prompted a thoroughgoing social reckoning of American history and culture. That summer’s demonstrations and the continuing reappraisal of American history and institutions have stirred me personally, in light of my background in historical scholarship. But even before 2020, MacDowell had begun to address the need to increase diversity, equity, inclusion, and access into all aspects of our work, efforts that Executive Director Philip Himberg had already begun to foster. In that searing summer, I suggested that since MacDowell Fellows had long been making art in support of social justice, we should inaugurate a space on our website to feature that work, which hundreds of Fellows, past and present, have contributed to.

By the summer of 2021, MacDowell is still not quite back to hosting a full cohort of Fellows, but we are carefully returning to normal life. A COVID-abridged Medal Day meant only a limited audience was able to applaud Medalist composer Rosanne Cash in a program the threat of thunderstorms had moved into Bond Hall. Rosanne brought along her dear friend Emmylou Harris, and together they serenaded a Medal Day of gratitude after a year like no other. Medal Day 2021 kicked off MacDowell’s future of continued excellence and innovation.

Nell Painter, Madam Chairman of the Board
My first residency experience was the beginning of an expansion of my career…. It made me feel like a composer and gave me the confidence to be one. Now 17 years, hundreds of commissioned works, and endless ‘gigs’ later that belief and passion was in need of renewal, and MacDowell went a long way toward helping me recapture that passion and belief.”

—Mike Holober, Composer
Examining our Values

MacDowell is rightfully proud to be in the midst of its 114th year. A year swept by the powerful force of a pandemic that emptied our studios and a social justice movement that gave greater urgency to our ongoing examination of what we are and how we do it.

Why should an organization, which has flourished for 114 years, examine its values and place in the world?

It is possible that the world has not changed so much as has our perception of it. That we have imperfectly understood the strength and depth of the social injustice that is part of our social lives.

How we select our Fellows, how we govern ourselves, how we manage our workplace, how we raise funds are all being examined in light of the imperative for greater, more potent social justice.

As stated in her message, Nell Painter, having completed her first year as Madam Chairman, notes MacDowell has begun this important and difficult review. Executive Director Phillip Himberg, now beginning his third year, also refers to this examination in the pages ahead, and both celebrate our creative responses to the challenges of 2020. If we remain creative and diligent, we will ensure a future in which MacDowell thrives as “A Place for the Arts.”

Andrew M. Senchak
President, MacDowell Board of Directors
Having to shutter the MacDowell residency to artists on March 11, 2020 due to the coronavirus pandemic was certainly not the way I imagined the tenth month of my tenure as MacDowell’s executive director would begin. In its 114 years, MacDowell had been forced to close its doors only once before – when the Great New England Hurricane of 1938 swept through, the most destructive storm to strike the region in the 20th century. A world pandemic creates its own kind of tempest, and 2020 will go down in history as an unprecedented call for courage, ingenuity, and hope. I am proud that the board and staff of this institution not only confirmed our resilience in the face of the unknown but renewed and amplified our commitment to our core mission and values.

As a leading American cultural institution, founded in 1907, MacDowell had of course, already weathered other calamitous world events: two world wars, the assassination of world leaders, 9/11 – and still this particular barricade had to be scaled with extraordinary determination and considerable thoughtfulness.

**THE LAUNCH**

We commenced 2020 in a spirit of optimism. In 2019, we had provided 295 individual artists with residencies in Peterborough. We imagined that we would garner support for as many, or more, artists-in-residence in 2020. As 2020 dawned, and as part of our series of public offerings, we presented a preview of a new musical at our Chelsea NY space. *Flying Over Sunset* had been penned at MacDowell by three collaborative artists: Fellows James Lapine, composer Tom Kitt, and lyricist Michael Korie. Two members of the Broadway cast serenaded our guests, and the play’s creative team generously shared their working process. Sadly, *Flying Over Sunset* did not open later that spring at Lincoln Center Theater when the world irrevocably shifted. But, as I write, a new opening date has been set for November 2021. Art perseveres.

Our plan for March promised to be special: a concert by two Latin American artists curated by board members Tania León and Terrance McKnight that aimed to connect Latin musical jazz roots to other contemporary musical forms. Scheduled for March 10, we had to cancel that concert and closed our Peterborough property the next day.

At MacDowell our board and staff immediately shifted focus to how we might best support our artists, many of whom were under extreme distress, both emotionally and financially. Plays, concerts, tours, gallery openings, publications all halted, and with that ceased the income streams that kept many of our Fellows solvent. They not only needed space and time to make work, which we could not safely accommodate, but they needed the community that nourished them, the community that defines MacDowell.

**THE LEADERSHIP**

One of the most consequential events of last year took place in June 2020 when Nell Painter, visual artist and eminent world scholar, became the latest chair of our board after Michael Chabon (who had served for ten brilliant years in that capacity) stepped down. Nell, author of seven books, including *The History of White People* and *Old in Art School*, and emerita professor of history at Princeton, brings to MacDowell a trove of knowledge, insight, and forward-thinking vitality. She quickly became a leading partner in this moment of our evolution.

In February we hosted Urban Word, a New York City not-for-profit that mentors young poets, in Chelsea. (It should be noted that Presidential Inauguration poet Amanda Gorman was an Urban Word participant). MacDowell Fellow John Murillo led a vigorous poetry slam with young emerging artists who shared their provocative and dynamic work.

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through 2020, and we were able to redeploy many staffers whose positions would not be functional until re-opening. Kitchen staff pitched in with grounds maintenance and housekeeping, front office staff pivoted to helping out with communications projects, others worked in the garden, indeed, every department reallocated focus to make sure MacDowell continued working smoothly to everyone’s benefit. (In fact, MacDowell’s kitchen garden ended the growing season having donated all its fresh vegetables and fruits to the Peterborough Food Pantry.) The Finance Committee of the board flexibly guided re-budgeting, assuring that by year’s end our draw on the endowment was appropriate, and the entire board personally gave generously.

None of us will ever forget the bravery of essential workers who continued to show up during the darkest days of illness and uncertainty that consumed our city, our country, and our world. We asked ourselves tough questions about the role of art and the role of artists in civic society. We thought deeply about the key component of creative risk taking that keeps our spirits enriched, and that oftentimes illuminates the way forward for a society. We set about to reimagine support for art makers, and realized that the moment called for us to also think about the region’s caregivers, so we opened our empty studios to Monadnock Community Hospital health workers who feared bringing the virus home to their vulnerable family members. In all, we had four heroes stay with us during the pandemic, each of whom saying the inspiration we offer artists also offered them a little light during a dark time.

In 2019 MacDowell staff and board committed to an ongoing, wide-ranging focus aimed at uplifting equity and parity. We hired Yancey Consulting to guide this long-term partnership. When the virus first commenced, the work was put on a brief hiatus, but we reignited it in July 2020 and since then the MacDowell community has been deeply engaged in ongoing workshops and conversations around our responsibilities in the light of White supremacy, racism, and oppression. We do not see this work as an add-on but as a powerful new organizational scaffolding that will define how we reimagine priorities moving forward. It is, in fact, the spine of all we do. We created a combined board and staff DEIA Task Force that meets regularly and serves as a “think tank” for the entire organization, in partnership with Yancey Consulting. Working subgroups were formed to investigate all facets of our operations, including admissions, residency life, office culture, financial stewardship, and more. Yancey Consulting convened our Fellows as well, to collect information that would enlighten us all about their experiences at MacDowell. The work so far has been profound, challenging, and moving, and you can read about it here.

New Artist Program
A “Virtual Residency” seems like a misnomer, yet when we envisioned this notion in June of 2020, and asked our Fellows (more than 200 had their long-awaited residencies postponed) if they’d be interested, they were game to try a pilot version. In August 2020, we launched a month-long online Virtual MacDowell, which consisted of eight recently accepted artists who would not be able to come to Peterborough immediately. (Note: Most of these in-person residencies were since re-scheduled, and Virtual MacDowell has not replaced an on-site residency.) The participants in Virtual MacDowell embraced the opportunity with open hearts. They shared conversations, their artwork, and in the end, inspired us to remake Virtual MacDowell for 2021. All this innovation took place under the direct guidance of MacDowell Director of Admissions Courtney Bethel.

New Communications Outreach
Under Jonathan Gourlay’s supervision and with input from Christian Holland, we began to repurpose MacDowell’s website, encouraging our Fellows to submit “playlists”: poems, stories, visual art, songs, and essays that kept them engaged and provoked. Our newly appointed Madam Chairman Nell Painter conceived the idea of hosting a “Conversation About Social Justice” on the Website.

(Clockwise from left) Gardener Jackie Lundsted is seen here harvesting cucumbers. She got help in the garden from Sous Chef Jeannine Wegmueller and Housekeeper Ellen Gordon; Chef Scott Tyle not-so-secretly enjoys splitting firewood by hand; Program Assistant Dan Millbauer clears downfall from the road in front of Wood Studio.
We were flooded with exciting and beautiful work that galvanized the “conversation” among our artists across three pages. *Curations from MacDowell’s Conversation About Social Justice* are interspersed with this report.

**MacDowell Newsletters**
Starting in January 2020, each MacDowell E-Newsletter published commissioned essays by our Fellows, responding to the prompt: “Why MacDowell Now?” The wealth and depth of these artists’ insights can be reviewed at this link, where you will find a range of intriguing arguments by Vijay Seshadri, Jaqueline Woodson, Accra Shepp, Emily Doolittle, Susan Choi, Chair Nell Painter, and others.

**92nd Street Y Online Collaboration**
At a time when it was a challenge to reach our supporters and donors in real space, we created a new partnership online with the 92nd Street Y, one of New York’s most important conveners of notable speakers. The “pilot episode” of the MacDowell/92nd Street Y collaboration, “The Enactment of Identity” aired in November 2020 and was hosted by Nell Painter with Andrea Martin, Indhu Rubasingham, and Fellow Jacqueline Woodson. It can be watched here. These MacDowell/92nd Street Y salons continue as a series in 2021.

**Drive In Movie Event, New Hampshire**
In September, MacDowell hosted an outdoor Drive-In Movie event at the Northfield Drive, in nearby Hinsdale, New Hampshire – Captain Marvel, a film created by MacDowell Fellows Anna Boden and Ryan Fleck, who introduced the screening with a filmed message.

**THE REBIRTH: THE DOORS TO MACDOWELL’S STUDIOS RE-OPEN**
Under Resident Director David Macy’s extraordinary stewardship, plans commenced over the summer to imagine how we might safely reopen the campus. A host of qualified advisors, including epidemiologists (some of whom were MacDowell Fellows), designed a new rhythm to the usual ongoing arrivals of individuals. David and our remarkable staff made the largest pivot, and MacDowell welcomed its first cohort of 12 artists (pre-pandemic we averaged 25) on October 23, 2020. COVID testing was mandatory; and artists were confined to their studios where all meals were delivered.
daily, although they had timed access to the James Baldwin Library and of course 450 bucolic acres to wander. The gratitude and enthusiasm for this “chosen time” of isolation was clear. This interim step paved the way for a gradual fuller reopening (still underway) in 2021, once vaccines were widely available and distributed.

**THE SUPPORT: A VIRTUAL GALA 2020**

The MacDowell development team under Stacey Bosworth’s keen eye created a Virtual Gala for the first time ever. Also brand new was the establishment of the first Marian MacDowell Award, aimed at recognizing arts leaders who had, like Marian MacDowell, changed the landscape of how artists are nurtured. The first recipient of the Marian MacDowell Award in 2020 was filmmaker Ava Duvernay, and founder of ARRAY, an independent distribution company dedicated to women filmmakers and artists of color. As part of the festivities, director and playwright Whitney White created an homage to MacDowell Fellow Audre Lorde.

**THE NOURISHMENT: OUR STAFF**

No one has worked more diligently and with more dignity and dexterity than the MacDowell staff. In New Hampshire, virtually all positions changed description. As the world embraced Zoom, we met for hours a day to assure clear communication. At the heart of all this work was an awareness of how best to increase staff parity, which began with the recognition of where some inequities might exist. We invented a director of internal communications and human engagement position to facilitate this work and in 2021, Jenni Wu, previously our database manager, assumed this responsibility.

**LOOKING BACK/LOOKING AHEAD**

For this executive director—and countless other arts leaders—2020 will remain a complex and imposing challenge; one that has not yet found its resolutions. What I do know is that MacDowell’s fortitude and survival always felt assured, even when we were confronted with unprecedented disruption. We were resilient, stayed nimble, and learned quickly how to work effectively in teams—board and staff together.

The work to comprehend the role MacDowell must play in our support of a truly diverse organization becomes more focused all the time. Now we approach putting words into actions—the implementation space.

By their nature, artists toil on the margins. They gather at the precipice of the unknown and imagine ideas and images. That is where creativity is born. In this way, MacDowell’s renewed dedication is to more deeply understand and embrace the artist’s absolutely unique role in our universe, a universe where equity is at our center. We must continue to be one leader in the American arts movement amplifying our Fellows as they respond with vision to the civic and social tensions of our times.

Our watchwords have been Preservation and Innovation, to borrow a phrase from the Ford Foundation’s Darren Walker. At MacDowell, this continues to be our pledge.

Philip Himberg,
Executive Director
same cloth
a poem for Lena Luckey-Spang

the white notes a length of rope
a pointed that: hate. symbols
evidence of a message much
sadder than “go back to where
you came from.”

there are people here who will hurt you
a veiled threat that burns
bright or any wooden cross
planted in the earth as if
to stake a claim, what if we were
to see seeds of
collaboration for a stranger
public “victim of hate crime
the white business owner”
who believes the best about
another human— instead
of scattering the gloom that
for its cutout eyes hole
has somehow
loosing the holy angel —
to know the neighbors
by the names they remove
a more deeper meaning of “law”
Watch!
Interdisciplinary artist Chin Chih Yang (17) made videos to put human faces on the vulnerable.

Listen!
Laynie Browne reads her poem, “A Weaving.”

Watch!
In response to ongoing police violence and the ensuing protests against it, poet Ravi Shankar (03, 06, 12, 14) reads “Latin for New World Order.”

Listen!
Composer Ken Field (07) submitted “The Missing Soul” in the hope that it is taken as recognition of lives unjustly lost.

Watch!
Composer and saxophone player Caroline Davis (19) created these protest music samples in response to her attending Black Lives Matter demonstrations last summer.

Listen!
Submitted by jazz composer and bassist Rufus Reid (10, 14, 16), “Recognition,” a Grammy Award-nominated composition from Quiet Pride, is Reid’s musical response to seeing civil rights activist Elizabeth Catlett’s onyx sculpture of the same name.
(Left, top and bottom) A digital Frieze relief projection by Jeffrey Halsted (20, 21) and a detail from Saving Fish From Drowning by visual artist Erica Daborn (84, 20); (Center of page) Cathedral by writer Judith Dupre (03, 09, 20); (Right, top and bottom) Camille Guthrie (20) released her poetry collection Diamonds and writer Michael Meyer (20) released Franklin's Last Bet in 2020.
At MacDowell, artists feel safe, valued and thoroughly respected. It is reassuring to know that organizations such as MacDowell exist. In the generous and unconditional support it provides, artists see hope.”

—HUIMENG WANG, PERFORMANCE ARTIST
FELLOW
Cassim Shepard
DISCIPLINE
architecture, text
WORK AT MACDOWELL
At MacDowell, Cassim worked on his book, *Self-Help Housing: Incremental Approaches to Shelter since 1965*, which investigates the history of "incrementalism" in international development, architecture, and urban planning as it relates to housing for low-income, urban populations.

MACDOWELL FELLOW
Emily Feldman

My experience at MacDowell reset and refocused my creative energies at a time when I needed it most. I was preparing for a busy spring of rehearsals for my off-Broadway debut, while also balancing new projects in various stages of development. I needed time to intensely focus and also to experience some spiritual freedom in both my life and my work.

One of the best things about my residency was being in community with artists outside my discipline. I was inspired by the work that was shared in the evenings, but I was even more thrilled to hear other artists speak about the intentions behind what they are making. I loved the inter-generational aspect of this community. As a person closer to the beginning of my professional career, it was meaningful to spend time with artists who are farther down the road.

I loved the quiet days. I benefited from MacDowell’s commitment to let me lead my process in whatever way would benefit the work. I could really choose my own adventure. I could be completely alone and completely in community at the same time. It was bliss. My mind felt clearer and my work was better for it.

I left MacDowell with a renewed commitment to honor my intentions and to be dogged in the pursuit of my highest truth. I also left with a new group of artist-friends from all over the country, who started a thread where we could cheer for each other’s professional and personal successes.

Shortly after I returned home, the pandemic struck and the show I’d been preparing for was indefinitely postponed. The group I met at MacDowell at the beginning of 2020 continued to share messages of support. It was nice to be connected to artists balancing similar artistic disappointments with our collective nightmares and figuring out small ways we could help each other out, such as sharing a book by an author whose publicity tour was canceled or a film that couldn’t be shown in theaters.

I’ve had my fill of quiet days as of late, but there’s nothing like leaving my workspace and sitting down to a meal with brilliant artists. I cherish the artistic and personal experience I had at MacDowell and I am always looking for ways to bring the extraordinary sensation of being alone together into my practice.

Thank you for supporting me and my work. It’s a great honor to have been a MacDowell Fellow.

Emily Feldman, playwright
The year has seen progress for all Fellows Executive Committee (FEC) initiatives. Briefly:

The 2020 reunion and dance party was held virtually on December 11, 2020 and was hosted by Murray Hill. Festive MacDowell-inspired cocktail recipes were sent out to all who attended on Zoom. Proceeds were donated to MacDowell. This year, our donation was earmarked to support stipends for future James Baldwin Fellows.

- Regional Fellows Reunions held during the year were all virtual with more in-person reunions planned for 2021.
  - The Florida Virtual Reunion: Regional Liaison Meghan Moe Beitiks hosted a reunion for Fellows in Florida.
  - The New Hampshire and Vermont Workshare: Peterborough Regional Liaison Emily Noelle Lambert held a virtual Workshare among Fellows in NH and VT.
  - Toronto, Canada: New Regional Liaison Daniel Simmons is planning an in-person gathering for Fellows in Toronto in late 2021 or 2022.
  - New Orleans: New Regional Liaison Lindsay Sproul is planning an in-person gathering for Fellows in New Orleans in late 2021 or 2022.
  - Ohio: New Regional Liaison Moriel Rothman-Zecher is planning an in-person gathering for Fellows in Ohio in late 2021 or 2022.

- The 2020 and 2021 FEC Elections welcomed eight new Fellows. For the first time, we held two elections in one year as our 2020 election was pushed back due to the pandemic. We welcome newly elected members Amanda Stern (literature), Amy Yee (literature), Abigail Levine (interdisciplinary), DaMaris Hill (literature), Aliose Amezcua (literature), Eleonor Sandresky (composition), Brian Rogers (interdisciplinary), and Trevor Weston (composition). On-boarding of new members will be held virtually in mid-August.

- The 2021 NYC Reunion in-person. We are beginning to plan our 2021 reunion and hope to hold it in-person in December. The next FEC meeting will be held virtually tentatively in mid-September when we hope to continue working on the Picnic in the Park event and the December 2021 FEC NYC reunion.

- FEC cocktail hour and Workshares at the NYC office: We are hoping schedule time in the NYC office when and if it opens again to the public in 2022. The FEC will use its time in the space to hold workshares among Fellows and casual cocktail hours that align with art openings in Chelsea.

- Virtual Tea Time: Beginning in September, members are invited to meet on the first of each month via Zoom. Tea Time is a virtual space for FEC members to share work and connect.

Current FEC Membership
OFFICERS:
President: Rosemarie Fiore, visual art
Vice President: Paula Whyman, literature
Secretary: Scott Adkins, literature
Treasurer: Martha Mooke, composition

MEMBERS:
Brian Arnold, visual art
Theresa Hackett, visual art
Frank Melendez, architecture
Žibuoklė Martinaitytė, composition
Eleonor Sandresky, composition
Trevor Weston, composition
Emily Noelle Lambert, visual art
DaMaris Hill, literature
Eloisa Armezzu, literature
Brian Rogers, interdisciplinary
Abigail Levine, interdisciplinary
Amanda Stern, literature
Amy Yee, literature
Nene Humphrey, visual art

EMERITUS MEMBERS:
Wendy Richmond, interdisciplinary
Jason Van Nest, architect
Larry Krone, interdisciplinary
Scott Wheeler, composition
Michael Harrison, composition
Dionne Ford, literature

REGIONAL LIAISONS:
Boston: Barbara Trachtenberg, visual art
Florida: Meghan Moe Beitiks, interdisciplinary
Philadelphia: Kerry Dolan, literature
Toronto: Daniel Simmons, literature
Peterborough: Emily Noelle Lambert, visual art
Ithaca: Leighton Beam, architecture
New Orleans: Lindsay Sproul, literature
Ohio: Moriel Rothman-Zecher, literature
ARTISTS-IN-RESIDENCE

FELLOW
Kyla Marshall
DISCIPLINE
nonfiction writing
WORK AT MACDOVELL
Kyla spent her residency editing the second draft of her memoir, *A Seed Is a Star*, in addition to several other shorter, hybrid-form nonfiction projects.
My residency at MacDowell offered much more than just the time and space to create; it was foremost an experience of kinship. The honesty, vulnerability, commitment, and humor that permeates the community of artists and MacDowell staff, filled me with strength and renewed my creativity.

—CECIL HOWELL, ARCHITECT

ARCHITECTS
Judith Dupré, Providence, RI
Jeffrey Halstead, Philmont, NY
Cecil Howell, Brooklyn, NY
Cassim Shepard, Brooklyn, NY

COMPOSERS
David Dominique, Richmond, VA
Christopher Goddard, Gainesville, FL
Selim Göncü, Mountain View, CA
Mike Holober, Mount Kisco, NY
Jerome Kitzke, New York, NY
John Liberatore, South Bend, IN
Elizabeth Ogonek, Oberlin, OH
Steven Kazuo Takasugi, Waban, MA
Jeanine Tesori, New York, NY
Anna Webber, Astoria, NY
Eric Wubbels, Astoria, NY

FILMMAKERS
Cooper Battersby, Lafayette, NY
Daniel Chew, Brooklyn, NY
Jason Cortlund, Jamaica Plain, MA
Emily Vey Duke, Lafayette, NY
Micaela Durand, Brooklyn, NY
Johan Grimonprez, Brussels, BELGIUM
Julia Halperin, Jamaica Plain, MA
Marnie Ellen Hertzler, Baltimore, MD
William E. Jones, Los Angeles, CA
Isabel Sandoval, Brooklyn, NY
Cassie Shao, Pasadena, CA
Thorsten Trimpop, Boulder, CO
Peng Zuqiang, Houston, TX
ARTISTS-IN-RESIDENCE

FELLOW
David Dominique
DISCIPLINE
music composition
WORK AT MACDOWELL
David worked on a forthcoming album called *Afterlife* employing analog modular synthesizers, archival recordings, and digital editing in service of noisy, electronic, politically-charged compositions that dovetail with his work as a journalist and activist in Richmond, VA.
INTERDISCIPLINARY ARTISTS

Jibz Cameron, Los Angeles, CA
Maya Ciarrocchi, Bronx, NY
Leslie Cuyjet, Brooklyn, NY
Benji Hart, Chicago, IL
Jon Kinzel, New York, NY
Andrew Ondrejcak, Brooklyn, NY
Brian Rogers, Long Island City, NY
George Emilio Sanchez, Brooklyn, NY
Sue Slagle, Frederick, MD
Huimeng Wang, Los Angeles, CA

THEATRE ARTISTS

Lisa Sanaye Dring, Los Angeles, CA
Tina Fakhrid-Deen, Chicago, IL
Emily Feldman, New York, NY
Madeleine George, Bronx, NY
Khawla Ibraheem, Haifa, ISRAEL
C.A. Johnson, Brooklyn, NY
Jerry Lieblich, Brooklyn, NY
Charlotte Meehan, North Attleboro, MA
Jared Mezzocchi, Silver Spring, MD
Jay B Muskett, Santa Fe, NM
Andrew Rincón, New York, NY
Lauren Taslitz, Winnetka, IL
Else Went, Brooklyn, NY

"It was incredibly useful to have a flexible, low-pressure environment to experiment with the choreography for my piece, to work and rest as I needed, and as my body required. The relationships I built with other artists working in related fields made the experience so special, and their feedback on my in-progress work was invaluable."

— BENJI HART, INTERDISCIPLINARY ARTIST
VISUAL ARTISTS
Phoebe Adams, Phippsburg, ME
Brian Arnold, Brooktondale, NY
Corliss Cavalieri, Philadelphia, PA
Tonita Cervantes, Berkeley, CA
Lili Chin, New York, NY
Erica Daborn, San Miguel de Allende, MEXICO
Rehab El Sadek, Austin, TX
Max Galyon, Denver, CO
Anna Hepler, Greenfield, MA
Hong Hong, Houston, TX
Thomas Matsuda, Leverett, MA
Melanie McLain, Ciudad de Mexico, MEXICO
Andy Robert, Brooklyn, NY
Lynne Turner, Portland, OR
Tenesh Webber, Jersey City, NJ

"The space, both physical and temporal, to fail absolutely and repeatedly, is the true and rare gift of MacDowell."
—HONG HONG, VISUAL ARTIST
MacDowell has elevated the art of nurturing artists into its own highest art. The energy I have garnered here will take me far into the future. It is not exaggerating to say that you have saved my life.”

—PATRICIA CHAO, WRITER
As a mid-career writer with an academic job and two small children, I had originally planned my MacDowell Fellowship to coincide with my half-year sabbatical in the spring of 2020, a sabbatical that was rendered moot by the effects of the COVID-19 pandemic. The ensuing months became unimaginably stressful and challenging, and overwhelmingly tiring – I lost the ability to write or even access an entire portion of my brain. The invisible, emotional labor of being the mother in a family of four grew exponentially overnight, exceeding by far the ordinary challenges of being a working mom.

That all changed when I woke up in the morning after my first night sleeping in Calderwood Studio in December of 2020 when I wrote the “Notes” to my forthcoming book, Pink Waves. I had been struggling to write it for months, and the words just arrived, in my head, before I got out of bed.

One evening I began reading Brenda Shaughnessy’s Our Andromeda. When I read the last poem, I wept at her honesty and pain. Then came a beautiful Hannukah meal of brisket and latkes, followed by a solo, 80s hits dance party in my studio. Afterward, I sat down and began writing an essay, one I had been trying, hoping, wanting, intending to write for a number of years now. It’s a story about discovering queerness whilst in a straight marriage with two babies, overwhelmed with the sudden need to become a filmmaker – and about radically shifting my own racial orientation at the same time. It’s a big story – it will likely become a longer essay, or possibly an entire book – but it got its start here.

The opening of space and time, the removal of noise, the physical nourishment – all come together at MacDowell to create the conditions that allow for the work to arrive. I had just the right amount of solitude, and got just the right amount of human interaction. But most of all I have to marvel at what a miracle it is for a working pandemic mom to be given this opportunity. It was a rehabilitation and rejuvenation, and a return to my existence as a writer – I feel good again, in a way I have not since March 2020.

Sawako Nakayasu, Poet

Andrew Ondrejcak

Discipline
interdisciplinary art

In residence, Andrew did research for a film about The Collyer Brothers, infamous hoarders from New York who lived in the early part of the 20th century. He also conceived of a short film with fellow artist-in-residence Isabel Sandoval. The two ended up developing The Actress, a short that is currently being shopped around to film festivals.
More than 200 Fellows gathered virtually from all over the world for the Fellows Reunion and Dance Party on December 11, 2020 from places as far off as Lisbon and Kolkata! Hosted by Murray Hill, the event featured festive MacDowell-inspired cocktail recipes sent to all who attended on Zoom. Proceeds donated to MacDowell were earmarked to support stipends for future James Baldwin Fellows.
Adapting to the COVID-19 pandemic, 2020 was a year of experimentation for MacDowell. We found new ways to host our fundraising events, free public presentations, and informal gatherings to expand art appreciation and inspire creative pursuits. The following are some highlights from our 2020 season:

The Virtual National Benefit Gathers Fellows, Supporters, and Friends to Celebrate the Presentation of the Marian MacDowell Award to ARRAY

On October 19th, more than 1,778 Fellows, supporters, board, and friends gathered virtually, led by MacDowell Chair and evening host Nell Painter, to celebrate our program and the presentation of the inaugural Marian MacDowell Arts Advocacy Award to narrative-change collective ARRAY. ARRAY founder Ava DuVernay accepted the award from Ford Foundation President Darren Walker and from former MacDowell Board member and former Chairman of the National Endowment for the Arts Jane Alexander.

The theme of the evening was Invest in Artists — their work and their vision for the future. Over the course of the evening, we showcased a selection of works by MacDowell Fellows and raised more than $600,000 for our program. All proceeds from the National Benefit support Fellowships for the artists who come to MacDowell each year from all corners of the globe. The full free Benefit replay can be viewed from this link on our website and features a performance of Fellow Jeanine Tesori’s song Democracy from “Soft Power” by Broadway star Karen Olivo; an exclusive clip from the director of Netflix film Lingua Franca Fellow Isabel Sandoval; a musical performance of work by Hong Kong-based composer Fellow Austin Yip; and a performance honoring Fellow Audre Lorde directed by Whitney White, scored by Fellow JJJJerome Ellis, and featuring Charlayne Woodard, Karen Pittman, Marsha Stephanie Blake, and Fellow Eisa Davis. Ava DuVernay’s acceptance of the Marian MacDowell Arts Advocacy award from Jane Alexander and Darren Walker on behalf of ARRAY, and appearances from Fellows Andrew Sean Greer and Tayari Jones round out the celebration.
MacDowell's Summer of Music

With large public gatherings deemed inadvisable, the Medal Day ceremony for Rosanne Cash was deferred to a televised program on New Hampshire PBS on Sunday, August 8, 2021.

We did however work to bring Medal Day to your homes and honor the discipline of music composition in a series of essays, events, and through our “At-Home Picnic Basket” a booklet of Medal Day-inspired recipes from the MacDowell kitchen (pictured left) and illustrated by Jenni Wu.

On July 22nd, we hosted the online premiere of EVENSONG by MacDowell Fellow JJJJJerome Ellis (pictured below) followed by a conversation with Nell Painter on Instagram Live which can be viewed at Jerome’s MacDowell page.

Later, on August 8th, 2020, Rosanne Cash and MacDowell Board and 2020 Medal Selection Panel member Terrance McKnight joined The Folk Show host Kate McNally on NHPR for a conversation about Cash’s career spanning several musical genres, her musical inspirations, and the Edward MacDowell Medal.

Additional Fellows featured in the Summer of Music included Amy Beach, Virgil Thomson, Louise Talma, and Emily Doolittle.

MacDowell Workshares: Connecting The Fellows Community

Since April, MacDowell Fellows were invited to periodically gather in virtual workshares and mini-reunions to
MacDowell Debuts Virtual Artist Salons

Virtually, MacDowell also hosted conversations between Fellows on a couple of different subjects. These included “Art and Urgency: Journalism in the Post-Truth Era,” which took place on October 26th, as well as “A Conversation on the Enactment of Identity” on December 16th, which served as a premier of a new ongoing series of conversations cosponsored by The 92nd Street Y in New York.

“Art and Urgency: Journalism in the Post-Truth Era” was a discussion among members of the Fourth Estate moderated by Virginia Quarterly Review Editor and board member Paul Reyes. He spoke with the prominent journalists Alex Marzano-Lesnevich, Meera Subramanian, Alexis Okeowo, and Jeff Sharlet. The video recording of the discussion is available on our website.

On December 16th, historian, author, visual artist, and MacDowell Board Chair Nell Painter (pictured above left with participants) moderated a discussion with actor and writer Andrea Martin, theatre director Indhu Rubasingham, and author Jacqueline Woodson about the relationship between their identities and their art in partnership with the 92nd Street Y. The recording of “A Conversation on the Enactment of Identity” is available on our website.

Visit our events pages for information about our latest featured salons and celebrations.

Traditionally, 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. The pandemic greatly curtailed these opportunities in 2020, and just as we were gearing up to make more frequent use of our new presentation space in New York. We did manage, though, thanks to MacDowell Fellows volunteering to share their work, to present a handful of in-person events in both in Peterborough and Chelsea as illustrated in the following pages.
MacDowell in the Schools and MacDowell Downtown Get in Under Wire in Peterborough

In January of 2020, photographer and social activist Tonita Cervantes met with ConVal High School teacher Eric Bowman’s Revolution Ethics group in Peterborough. Tonita presented some of her photographs from her work with Sightlife.org, where she photographed people who received corneal transplants and their donor families in India, Nepal, and Ethiopia. She also shared some of her photographs of the homeless in San Francisco and migrants seeking asylum at the U.S.-Mexico border before focusing on the six months she spent documenting camp life and frontline direct actions at Standing Rock in the Dakotas from an Indigenous point of view. She made a second public multimedia presentation at the Mariposa Museum and World Culture Center in downtown Peterborough later that month focused on the activism at Standing Rock Reservation aimed at protecting water and sacred lands from the Dakota Access Pipeline and other pipelines. Other work illuminated the disenfranchised in the U.S. and other parts of the world.

In early February, playwright Jerry Lieblich was the last Fellow to visit Contoocook Valley Regional High School in Peterborough before the pandemic shut us down. He met with Ben Putnam’s and Jason Lambert’s Aesthetics and Ideas class in the Lucy Hurlin Theatre, leading 40 students through some writing exercises before he shared his work and fielded questions.

Because of the shutdown, we managed to only squeeze in one MacDowell Downtown presentation with sisters Madeleine and Jenny George. The two, Madeleine is a playwright and Jenny a poet, spoke enthusiastically and humorously to a full house at the Monadnock Center for History and Culture on March 6 about how their childhoods helped guide them to their respective creative paths.

(At left, middle) Jerry Lieblich addresses ConVal High School’s Aesthetics and Ideas class in the Lucy Hurlin Theatre in February. (Bottom) Playwright Madeleine George gets laughs from her sister, poet Jenny George, and the crowd at The Monadnock Center for History and Culture in Peterborough.
DONORS

FELLOW
Thomas Matsuda

DISCIPLINE
VISUAL ART

WORK AT MACDOWELL
In residency Thomas made rubbings and prints of charred wood from performance/ritual burnings of sculptures presented at Anna Marie College in 2019 and past projects. Charred wood and blackened earth conjure up ideas of life, death, and rebirth; a reminder of war, destruction of the earth, corruption within ourselves, and the close relationship between purification and destruction. It is a common theme in his art and one he built upon here. He also planned a performance/ritual collaboration and a gallery exhibition with a musician he met at MacDowell, and made new drawings.
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My time at MacDowell was game-changing. It was (and is) the perfect marriage of protected individual time and stimulating—intellectually and creatively—social time. The mix is generative in all ways.”

—DEAN RADER, POET
Working in Heinz studio was a real blessing because it gave me a large space to work out concepts for a forthcoming three-channel video installation. I was able to borrow three projectors from the library and tools from the maintenance garage, all of which were delivered right to my doorstep. On top of that, the meals were lovingly prepared with an eye toward my particular dietary issues. Working within this environment was great for my practice because I was able to map out big ideas with simple materials (my stay was only two weeks).

The opportunity to create the project at such a large scale also enabled me to work much larger than I typically work, and with the appropriate technology. Working on installation art is challenging because the projects often require a dedicated space to map out specific ideas with controllable lighting and sound and enough distance to throw a large projection. I work with ceramics and although I did not use the kiln this time, I was able to work with air drying clay and the material worked well for my sketch. Despite dietary issues. Working within this environment was great for my practice because I was able to map out big ideas with simple materials (my stay was only two weeks).

I also appreciated that the studio provides me with excellent documentation for a grant proposal.

I appreciated that the studio was in the woods. Having immediate and safe access to nature allowed me to plant my camera in the forest and film time-lapse images. The light in Peterborough is simply divine, and every element of nature there is awe-inspiring and captivating. I enjoyed going on hikes and photographing the landscape, which will serve as references for forthcoming sculptures. The work created at MacDowell has dynamic momentum, and I’m hopeful to have a broader art audience with a show of this work.

The calibre of the community was exceptionally high and several fellows during my stay were particularly inspiring. I hope to stay in touch with many of them after the residency and that it might even lead to future collaborations!

Lili Chin, visual artist
This residency, I was working on a piece of journalism that felt impossible when I was reporting it, but became possible once I was in the MacDowell woods. I think the work would have taken a different shape entirely had I not had the physical and emotional space MacDowell offered me.”

—KRYSTIN DOMBEK, WRITER
My heart breaks thinking of the standards each staff member hold themselves to, to make MacDowell work. It inspired me not only to write but to renew my faith in the arts community, in humanity.”

— BRENDA SHAUGHNESSY, POET
You call it a gift of time and space; I add to that the gift of kindness. Fellow artists, and especially staff, all were so generous of spirit that I was humbled from the grace of it.”

—CHRISTI PAYNE, WRITER
IN MEMORIAM
Geoffrey Brock in memory of Katherine Min
Sharon Chan in memory of Katherine Min
Elizabeth Clark in memory of
Mary Higgins Clark
Jeremy Eichler in memory of Carie Lazarus
Helena Estes in memory of
Theresa Szemanczky
Four Friends Foundation in memory of
Katherine Min
Louis Jack in memory of Shirley Schoonover
Patrick MacKellan in memory of
Ernest Mason
Katja Shaye and Kollin Min in memory of
Katherine Min
Phi Beta, Pi Eta Alumni Chapter in memory of Marie McCabe
Thomas Podleski in memory of
Shane Martinson
Nicholas Reinhardt in memory of
Sylvia C. Winn
Deepak Gupta and Molly Springfiled in memory of Kirk Stoller
The Bill & Melinda Gates Foundation in memory of Katherine Min
Amy Wilentz in memory of Ben Sonnenberg
Tracy Winn in honor of Sylvia Canfield Winn

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Pan’s Cottage Gets an Efficiency and Comfort Overhaul

By Haleigh Patch, Intern

In March of 2020, as MacDowell’s residency program was shutting down due to the pandemic, Tom Tolman Builders of Nelson, NH, completed a thorough renovation of Pan’s Cottage. The three-story dorm-style building was originally built in 1919 thanks to generous support from Sigma Alpha Iota (SAI), a 118-year-old international fraternity at the University School of Music in Ann Arbor, Michigan. The women in the field of music attending SAI’s 1916 convention raised funds with the help of Marian MacDowell to construct a new building that would supplement the nearby Eaves residence hall. Pan’s Cottage, named for the fraternity’s national publication Pan’s Pipes, originally housed eight bedrooms, two bathrooms, a kitchen, and a dining room.

According to Resident Director David Macy, interior comfort, energy efficiency, and safety improvements were the main reasons for the renovation. The period details were kept intact in the bedrooms, while the bathrooms were modernized and energy conservation standards were raised to meet or exceed those of other buildings on MacDowell’s property.

“Now, instead of eight people sharing two bathrooms,” said Macy, “there are seven bedrooms, two shower rooms, and two water closets. Things will be more comfortable for our artists.”

Cramped bathing facilities on the upper floors were converted to half-baths and augmented with two walk-in shower rooms in what had been a ground-level bedroom. Eight windows were also replaced for safety issues and to bring the building up to code because the original windows are considered too small by today’s standards.

All of the floors were sanded and refinished, many new furnishings installed, and a perimeter drain was installed to assure a dry basement and improve interior air quality.

“One of the greatest improvements at Pan’s,” said Macy, “is in its envelope. This building is much tighter and more efficient to heat in winter.” To that end, the old roof and existing cellulose insulation was was removed. After reinforcing the rafters, eight inches of closed-cell foam insulation was sprayed on every surface before new decking and shingles were installed. The tight building envelope will be a great advantage when the time comes to replace the oil-fired boiler with an electric heat pump.

Pan’s electrical power has been 100 percent renewable since the installation of MacDowell’s 1.2 acre solar array in 2016.

Shortly after construction was complete, three shadblow trees were planted west of Pan’s Cottage to offer partial screening from the road leading to Watson and Calderwood studios. In spring of 2022, additional attention to landscape plantings will further tie the building to its location.

“Thanks to a seven-year campaign by Sigma Alpha Iota, which initiated Marian MacDowell as an honorary member in 1936, we are able to pay for half of Pan’s renovation with donated funds,” said Macy. “We are very grateful to have received SAI’s five annual contributions of $20,000 between 2014 and 2018. I know the artists are going to be thrilled when the facility is reactivated as a dorm later this fall.”

Pan’s Cottage received eight inches of closed-cell foam insulation in its roof before new decking and shingles were installed, the interior was completely renovated with an eye to comfort, and the exterior was refreshed. (At right) The finished structure.
This report marks my first as treasurer. I want to thank Gerry Gartner for his great service as interim treasurer in handing me the books in such fine shape, note his continued participation on the board and executive committee, and congratulate him on his timing on turning the job over to me on January 1st.

Like all organizations that rely on a combination of giving and endowment draw to support their mission, 2020 created a significant amount of uncertainty around yearly giving and the confidence we have had around the value of the endowment. The finance committee met on an almost weekly basis from mid-March through June, generating a revised budget and a recommendation to the executive committee that all staff be retained during program closure without regard to individual’s ability to work. Ultimately, the strong performance of MacDowell’s investment strategy, the rallying of long-time supporters, and staff’s tenacious efforts to increase efficiencies while caring for the physical plant allowed the organization to sustain focus on the mission during an incredibly tumultuous period. In the midst of the pandemic, we were also able to stand-up new initiatives such as Virtual MacDowell and increased funding to our ongoing DEIA initiative. With Finance Director Andrew Zimmerman taking the lead, we succeeded in securing funding under the Paycheck Protection Program, netting a very low interest loan of $434,000, which was ultimately converted to a grant.

It is a singular year indeed (let’s hope) when the treasurer does not discuss the numbers until the third paragraph. But here they are: in 2020 total investments grew $1.0 million to $41.1 million. Total support and revenue was $3.1 million, down from 2019’s $5.8 million, but roughly flat with 2018’s $3.0 million. (2019’s giving was strongly supported by a $2.0 million grant from the Heinz Charitable Trust.) Total 2020 expenses came in at $4.9 million, about $200,000 or 4 percent lower than 2019 and 2018. Given that we did not host artists for seven months of the year, one might expect expenses to be reduced, but in reality our fixed costs are bound into supporting our employees (supplemented by the dedicated use of the PPP program), continuing fundraising efforts, maintaining the physical plant to host artists once again, and supporting new initiatives and the overall program. Even so in 2020 we were able to host a total of 123 Fellows who stayed a total of 2,477 days – most of these in the first quarter when we operated, for the most part, at capacity before switching to a “cohort” model in October. Interestingly, our endowment draw at 4.5 percent was one of the lowest in recent history (largely due to lower-than-budgeted expenses, the PPP loan, and the strong rebound of the endowment – the market being significantly down only at the end of the first quarter).

That said, 2021 has set new challenges for MacDowell. Despite the fact that halfway through 2021 most economic indicators and the endowment value are at or near all-time highs, an uncomfortable degree of uncertainty has attached itself to future event revenue and individual giving. If actual fundraising performance should come in significantly below budgeted values, MacDowell will be challenged to maintain its core program – let alone grow our offerings – unless we successfully redouble efforts to find new donors. After significant internal debate, the board approved a 2021 budget with a projected endowment draw of 9 percent (it now looks like we will be under this number, though still about 2 percent higher than the 10-year average). Despite the anticipated challenges in 2022, our goal will be to continue bending the curve on the endowment draw to more sustainable levels. To this end, we will closely monitor financial performance in the final quarters of 2021 while simultaneously preparing a budget for 2022.

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The COVID-related closure made it possible for Jamie Trowbridge and John Sieswerda of J-Crew to tackle some long-successed tasks like turning the giant maple trunk into firewood for our studios.

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