

Vol. 50, No. 1, Summer/Fall 2021

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Architects | Composers | Filmmakers | Interdisciplinary Artists | Theatre Artists | Visual Artists | Writers



# MEDAL DAY 2021

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◆ LETTER FROM THE DIRECTOR

# What Matters is Bringing People Home

Some people have observed that all art may, in fact, boil down to one thematic consideration: the search for home. As a young boy, the earliest expression of that was during our family's ritual television viewing of *The Wizard of Oz*. My faithful sob at Ms. Garland's final utterance: "Oh! Auntie Em, there's no place



like home!" was dreadfully sentimental – yet at this moment the pained chaos of our universe underscores Dorothy Gale's dewy-eyed words. The catastrophic plight of so many disenfranchised people – including many artists – begs us to examine the consequences of a pandemic for which poorer people and individuals of color suffered most, and the responsibility we bear in our undeniable interconnectedness. If there is a defining characteristic of this moment, it is the disheartening discovery that we control less of life's pathways than we may have previously

imagined. The shifting sands continue to roil beneath us, nearly two years since the pandemic commenced. We yearn for mooring in a safe harbor. In 2021, MacDowell has been riding a steep learning curve to discover how to be our best. To assist, we created "Virtual MacDowell" – four separate month-long online convenings that focused specifically on MacDowell Fellows from underrepresented communities: Native and Indigenous artists, artists with disabilities, artist parents of young children, and Black artists. We listened carefully to many stories, and have been moved toward transformation, poised to create new opportunities and new models of access for all artists. MacDowell continues to root its purpose in imagining a creative home away from home, and to refine what it means to forge a safe space in which to be vulnerable. At MacDowell, artists endeavor to tell their stories – through words, images, music, movement, design. Initially, this work, reflective of the artist's most undeniable and complicated truths, is private and guarded. But what accompanies creation is the

artist's yearning to reveal themselves to audiences. By creating and by sharing their visions, they connect us – they bring us home. In 1978, I had the remarkable experience of working with playwright Tennessee Williams. His advice for artists remains with me: "What should matter most to you is the rare and gorgeous experience of reaching through your work, your actions and connecting to others. A message in a bottle. We get people home. We let them know that we are here for them. This is what art can do. That is what matters, baby. Bringing people home." —Tennessee Williams

Thank you to everyone for your support and championing of MacDowell, as we continue to evolve, broaden, and deepen our support to U.S. and world artists.

*Philip Himberg*  
Philip Himberg,  
executive director



## Two Fellows Win Pulitzer Prizes

MacDowell Fellow and board member **Tania León** (16) and Fellow **Louise Erdrich** (80) were awarded Pulitzer Prizes in music and fiction, respectively, this past June. León's winning composition, *Stride*, was called "a musical journey full of surprise, with powerful brass and rhythmic motifs that incorporate Black music traditions from the US and the Caribbean into a Western orchestral fabric." The Pulitzer judges called Erdrich's book *The Night Watchman* "a majestic, polyphonic novel about a community's efforts to halt the proposed displacement and elimination of several Native American tribes in the 1950s, rendered with dexterity and imagination."

Four other works by MacDowell Fellows were cited as finalists and three of the total named this year were supported by MacDowell Fellowships! In Music, *Place*, by **Ted Heame** (09, 12, 17) was a finalist. In general

nonfiction, **Cathy Park Hong**'s (7x 03-18) *Minor Feelings: An Asian American Reckoning* and **Sierra Crane Murdoch**'s (17) *Yellow Bird: Oil, Murder, and a Woman's Search for Justice in Indian Country* were named finalists, while *A Registry of My Passage Upon the Earth*, by **Daniel Mason** (07), was a finalist for fiction. Join us in congratulating all the winners and finalists, including **Darnella Frazier**, who the Pulitzer board awarded an honorary Pulitzer Prize "for courageously recording the murder of George Floyd."

## PEN America Literary Awards Longlisted Works Named

PEN America announced the Longlists for the 2021 PEN American Literary Awards to be decided in February. The following Fellows and titles were named finalists in multiple categories: **Ross Gay**'s (21) *Be Holding: A Poem* and **Lauren Sandler**'s (18) *This is All I Got: A New Mother's Search for Home*; poetry collections, including **Destiny O. Birdsong**'s (18) *Negotiations: Poems*, **Honoree Fanonne Jeffers**'s (99) *The Age of Phyllis*, **Gerald Stern**'s (11) *Blessed as We Were: Late Selected and New Poems, 2000-2018*, **John Murillo**'s (17) *Kontemporary Amerikan Poetry*, and **Victoria Chang**'s (19) *Obit*; essay collections, including *Unfinished Business: Notes of a Chronic Re-Reader* by **Vivian Gornick** (82, 85), *Maybe the People Would Be the Times* by Luc Sante (14), and *Like Love* by **Michele Morano** (07); **Jan Swafford** (5x 78-84) for *Mozart: The Reign of Love* in biography, and **Sarah M. Broom** (12, 15) for nonfiction for *The Yellow House*.



## Six Earn NEA Creative Writing Fellowships

The National Endowment for the Arts has awarded its 2021 Creative Writing Fellowships to six MacDowell Fellows. Each recipient will receive \$25,000 and they include **Adam Giannelli** (17), **Flower Conroy** (21), **Mathew Olzmann** (18), **Nicole Sealey** (17), **Robin Beth Schaer** (16), and **Toby Altman** (20).

## New Staff



**Brittini Collins**,  
Virtual MacDowell  
production manager



**Anna Lyons**  
housekeeper



**Steve Zakon-Anderson**  
cook



**Bev Monkton**  
kitchen assistant



**Babette Haley**  
cook



**Wendy Fielding**  
cook

**ON THE COVER:** Edward MacDowell Medalist Rosanne Cash receives the Medal in Music Composition from Madam Chairman of the Board **Nell Painter** on July 1.



# AWARDS

## Reference Letter Requirement Dropped as Program Shifts to Two App Periods While Program Ramps Up to Full Capacity

MacDowell has announced it will suspend a longstanding admissions requirement that applicants supply reference letters as part of the application process. In addition, the residency will convert from three annual application deadlines and corresponding residency seasons to two. That means the next application deadline will be February 10, 2022, for residencies during the period September of 2022 through February of 2023.

The trial phase for eliminating reference letters begins with the current application period, which commenced on November 1, 2021.

“We’ve been hearing for some time that reference letters are a barrier to equitable and fair treatment of all artist populations,” said Admissions Director Courtney Bethel, “so in line with our moves to increase equity and access in our culture at MacDowell, we’ve decided to experiment with dropping them as an application requirement.”

The program will now have two six-month residency periods, fall through winter for the February 10 application deadline, and spring through summer for a new September 10 deadline. Application periods open for each on



Painter Erick Alejandro Hernández finally was able to fulfill his residency with us after first having it deferred as a result of the COVID pandemic.

November 1, 2021 and June 1, 2022, respectively.

By awarding more than 150 Fellowships to artists from 25 U.S. states and seven countries this past September and returning to a rolling scheduling protocol, MacDowell plans to reach pre-COVID capacity sometime this

winter. The incoming Fellows reflect multiple artistic disciplines and will arrive from places such as Brazil, Portugal, Jamaica, and the UK, as well as Hawaii, Minnesota, Texas, and Washington.

More info on this news can be found here: [macdowell.org/news](https://macdowell.org/news)



Follow the latest developments, news, and artist updates on Twitter, Instagram, and Facebook @MacDowell1907

### 2021 Guggenheim Fellowships to 18 Fellows

Congratulations are due to 18 MacDowell Fellows who received 2021 Guggenheim Fellowships from the John Simon Guggenheim Memorial Foundation. They are among a diverse group of 184 artists, writers, scholars, and scientists who were chosen via a rigorous peer-review process from almost 3,000 applicants. We list winning MacDowell Fellows according to discipline below:

**FICTION**  
**Tayari Jones** (03, 07, 16)  
**Daniel Mason** (07)  
**Laura van den Berg** (16)

**FILM-VIDEO**  
**Irene Lusztig** (06)

**FINE ARTS**  
**Crystal Campbell** (17)  
**William Cordova** (08)  
**Diana Guerrero-Macia** (98, 04)  
**Luba Drozd** (19)  
**Lilian Garcia-Roig** (06, 08)  
**Jane South** (02, 04)

**GENERAL – NON FICTION**  
**Alexander Chee** (05, 07)

**LITERARY CRITICISM**  
**Robyn Creswell** (08, 09)

**PHOTOGRAPHY**  
**Rodrigo Valenzuela** (16)

**POETRY**  
**Andrea Cohen** (7x 00-16)  
**Stephen Kuusisto** (94, 95, 13, 18)  
**Sandra Lim** (06)  
**Tracie Morris** (15)  
**Craig Teicher** (06, 07)

### More Literary Awards and Releases

**Robin Wasserman** (15) was a finalist for the 2021 PEN/Faulkner Award for her novel *Mother Daughter Widow Wife*.

**Vivian Gornick** (82, 85) was the recipient of Yale University’s 2021 Windham-Campbell prize in the amount of \$165,000.

**Victoria Chang** (19) won the Poetry Prize at the L.A. Times 2020 Book Awards ceremony for *Obit* published by Copper Canyon Press.

**Peter Filkin’s** (98, 03, 08, 13) fifth collection of poems, *Water/Music*, was published by Johns Hopkins UP.

**Emily Maloney’s** (17, 18) first book of essays entitled *Cost of Living: Essays* is expected to be published by Harry Holt in February 2022.

(continued on next page)



### The National Book Critics Circle Award to Two Fellows

Each year, the National Book Critics Circle presents awards for the finest books published in English in six categories: fiction, nonfiction, biography, autobiography, poetry, and criticism.

Two National Book Critics Circle awards have been given to Fellows in 2021: **francine j. harris** (17) won for her poetry collection *Here Is the Sweet Hand*, and **Cathy Park Hong** (7x 03-18) took the prize in autobiography for her essay collection *Minor Feelings: An Asian American Reckoning*.



### Kingsley Tufts Poetry Award Goes to John Murillo

Poet **John Murillo’s** (17) book, *Kontemporary Amerikan Poetry*, has won Claremont Graduate University’s 2021 Kingsley Tufts Poetry Award. The \$100,000 prize is one of the largest annual awards in contemporary poetry. The T. S. Eliot Foundation and the Poetry Society of America have also named Murillo as the winner of the 2021 Four Quartets Prize for his poem *A Refusal to Mourn the Deaths, by Gunfire, of Three Men in Brooklyn*. He received an award of \$21,000.

### Four Fellows Make National Book Award Longlist

Join us in congratulating National Book Award in Fiction longlistees and MacDowell Fellows **Honorée Fanonne Jeffers** (99), **Laird Hunt** (04), **Lauren Groff** (12, 16), and **Elizabeth McCracken** (93).

### Two Receive Lambda Literary Awards

**Ashon T. Crawley** (21) won in the category of LGBTQ Nonfiction for his epistolary blackqueer critique of the normative world *The Lonely Letters* and **Eduardo C. Corral** (06, 11, 18) won the Lammy in Gay Poetry for his collection *Guillotine*.

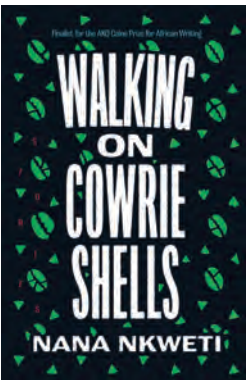
### Five Fellows Awarded American Academy Literature Awards

The American Academy of Arts and Letters announced the 2021 Literature Award Winners. There were five MacDowell Fellows among the 18 writers to receive awards: **Salvatore Scibona** (04, 15), **Laura van den Berg** (16), **Kali Fajardo-Anstine** (18), **Benjamin Taylor** (09), and **Diane Seuss** (15).





**Stephen Haven** (86, 88, 90) together with Jin Zhong, Li Yongyi, and Wang Shouyi, have released an anthology of collaborative translations, *Trees Grow Lively on Snowy Fields: Poems from Contemporary China*.



**Nana Nkweti** (15) released her debut collection of short stories, *Walking on Cowrie Shells*, in June.

**Sarah Weinman's** (17, 20, 20) book *Scoundrel* about a convicted murderer who persuaded the woman who loved

him, the conservative establishment, and the courts to set him free is scheduled to be published by Harper Collins in February 2022.

**CM Burroughs** (08) second book *Master Suffering* was published by Tupelo Press in January 2021.

**Jim Magruder's** (5x 01-18) novel, *Vamp Until Ready*, was published in September 2021.



**Jen Silverman** (12, 13) discussed her new book *We Play Ourselves* online with **Swan Huntley** (13, 19), sponsored by The Toadstool Bookshop in Peterborough, NH.

Poet **Lindsay Knowlton** (87) won the 2021 Vermont

Writers' Prize for her poem "Death of a Barn." The work was published in the June issue of *Vermont Magazine*.

In response to the US healthcare crisis, 2020-2021 Radcliffe Fellow **James Sturm** (08, 15) assembled a team of Harvard students, cartoonists, health-care professionals and scholars to create *Health and Wealth: A Graphic Guide to the US Healthcare System*.

**Danielle Spencer** (19) joined with **Andrew Solomon** (07, 09) in September to discuss her newly released book, *Metagnosis: Revelatory Narratives of Health & Identity*.



# NATIONAL ENDOWMENT for the ARTS

arts.gov

## \$25,000 Grant From the NEA Arrives at Critical Time

The National Endowment for the Arts (NEA) has approved a \$25,000 Grants for Arts Projects award to MacDowell, the nation's first artist residency program, to provide critical support for an artist working in one of MacDowell's various disciplines. The grant will provide a first-time Fellowship to an artist, assisting MacDowell in meeting the challenges of the COVID-19 pandemic as it continues to offer artists from all over the United States ideal workspace and time to expand their creative practices in 2021. This grant is one of 1,073 projects across the country, totaling nearly \$25 million, selected by the NEA during this first round of fiscal year 2021 funding in the Grants for Arts Projects category.

"The National Endowment for the Arts is proud to support this project from MacDowell," said Arts Endowment Acting Chairman Ann Eilers. "MacDowell is among the arts organizations across the country that have demonstrated creativity, excellence, and resilience during this very challenging year."

Fellowship recipients will be selected from a range of artistic disciplines, geographic regions, race, ethnicity, cultural backgrounds, gender, and age. To attract qualified applicants who would otherwise not be able to afford time off for a residency, MacDowell provides financial aid and travel support. More than one third of our accepted artists receive financial aid to cover lost income, travel expenses, and other costs that might interfere with their ability to take part in a residency. MacDowell distributes more than \$170,000 annually in financial aid and travel support to artists demonstrating need.



### Tony Award to Tom Kitt

On the return of the Tony Awards in September, composer **Tom Kitt** (17) won a Tony for his orchestration of *Jagged Little Pill Pill*, the "jukebox musical" inspired by the 1995 album of the same name released by Alanis Morissette. Other Fellows nominated for Tony Awards include **Bess Wohl** (10, 17), who was nominated for Best Play for *Grand Horizons*, and **Jeremy O. Harris** (15), who earned a nomination for Best Play for *Slave Play*.

### Drama Desk Awards to Two Fellows

The 65<sup>th</sup> Annual Drama Desk Awards for 2020 nominees were held in the Spring of 2021. The Outstanding Music Award went to **Dave Malloy** (16) for *Octet*, and the Outstanding Orchestration Award went to **Tom Kitt** (17) for *Jagged Little Pill*. **Jeanine Tesori** (20) was nominated for Outstanding Music for *Soft Power*.

### 2021 Kesselring Prize to MacDowell Playwright

Playwright **Matthew Freeman** (15, pictured below) is the recipient of the 2021 Kesselring Prize. The \$25,000 award is given annually by the National Arts Club, since 1980, to an outstanding playwright deserving of national recognition. The Prize also includes a two-week residency and a one-year membership at the historic club in New York City's Gramercy Park.

### More Fellowships, Honors, and Awards

Victory Gardens in Chicago has announced that **Keelay Gipson** (17) has been named one of four new Ensemble Playwrights for 2021 thru 2024.

**Laura Mullen** (5x 88-03) has been appointed the William R. Kanan Jr.

Chair in the Humanities at Wake Forest University.

The 2021 recipients of the Kleban Prize for Musical Theatre went to co-librettists **Melissa Li** (19) and **Kit Yan** (19). The prize is given to the most promising lyricist and librettist in American Musical Theater.

Performance and visual artist **Melanie Manos** (14) received the Kresge Arts in Detroit 2020 Fellowship Award.

**Ersela Kripa** (09, 13) and **Stephen Mueller** (09, 13), founders of Agency in El Paso, TX are the recipients of a 2021 Arts and Letters Award in Architecture. They received a \$10,000 prize to recognize their work as Americans who explore ideas in architecture through any medium of expression.

Choreographer **Will Rawls** (13) won the \$75,000 2021 Herb Alpert Award in the Arts for Dance.



Playwright Matthew Freeman works in Barnard Studio. He was recently named winner of the 2021 Kesselring Prize.



# MEDAL DAY

## Rosanne Cash Awarded 61<sup>st</sup> MacDowell Medal in Televised Event

After a year's hiatus, MacDowell's Medal Day celebration returned as Grammy-winning composer and performer **Rosanne Cash** became the 61st Edward MacDowell Medal recipient during a **New Hampshire PBS** televised special that premiered on Sunday, August 8. Cash arrived at MacDowell on June 29<sup>th</sup> for two days of filming that included studio tours with artists-in-residence, an interview in the James Baldwin Library with cartoonist Roz Chast, a medal ceremony in our main hall, and, for the first time ever, a live performance featuring the Medalist as well as her friend and Grammy-winner Emmylou Harris and Grammy-winner John Leventhal, Cash's husband.

Cash, the first woman to win the Medal in composition, was chosen for the honor by a Medal selection panel consisting of author and longtime music critic Greil Marcus; music critic and arts administrator John Rockwell; musicologist, author, and professor Mary E. Davis; Yale University professor and cultural critic Daphne Brooks; and MacDowell Board member and WQXR radio host Terrance McKnight.

The ceremony included an introduction explaining Cash's contributions to American culture by author Kurt Andersen and an Indigenous land acknowledgment offered by poet and MacDowell Fellow **Cheryl Savageau** before a masked audience of 157 guests. The event raised \$61,120 toward our \$75,000 goal of three music fellowships in Rosanne's honor.

The special 30-minute co-production with NHPBS, "Rosanne Cash at MacDowell," can be seen on our website and offers viewers a front-row seat to MacDowell's Medal Day.



**Rosanne Cash addresses the crowd in her acceptance speech. She is the first woman to win the Medal in composition, working in Americana, rock, blues, folk, and pop.**



**Madam Chairman of the MacDowell Board Nell Painter addresses a COVID-limited crowd of 160 at the opening of the Medal Ceremony in Bond Hall.**

The following pages contain images of the two days of festivities as well as addresses given by Madam Chairman of the Board of MacDowell **Nell Painter** and the Medalist's heartfelt acceptance speech.

## Introducing a Bold Vision for a Twentieth- Century Fellowship

*Transcript: Nell Painter welcomes guests to Medal Day 2021 in MacDowell's Bond Hall.*

Greetings, in person, and with profound thanks from MacDowell in Peterborough, New Hampshire, celebrating Medal Day, this time, an honoring that the Coronavirus delayed from 2020. We honor Rosanne Cash, who's the first woman to win the Medal in composition. Her honor breaks tradition in honoring a woman composer, though Edward MacDowell was a composer, and his widow

Marian, the motivating force behind the establishment of MacDowell as an artists' residency, was a woman. Rosanne Cash's medal reflects changes occurring right now in U.S. and MacDowell history, changes that began before 2020, but that the events of 2020 galvanized.

When I say galvanizing events of 2020, I'm not referring to MacDowell's choice of Rosanne Cash as a Medal winner. She was selected before COVID 19, before the massive demonstrations against the murder of George Floyd and White supremacy, and in support of Black Lives Matter. And before the events of 2020, MacDowell embraced a dedication to diversity, equity, inclusion, and access, a dedication that continues today and tomorrow.

Along with recognition of systems of inequality that reach into heritage institutions like MacDowell, we also recognize the needs to change how we operate going forward.

I need to point to the ongoing DEIA work within the MacDowell staff, reaching from Peterborough to New York and, soon, beyond. But today I want to look backwards, to the 20<sup>th</sup> century, and forward to the possibility of repair. Repair also goes by the name *tikkun* and also goes by the more emphatic term *reparations*, which I want to embrace as Madam Chairman of MacDowell, and even though most of us would not, initially, associate a need for reparations with our beloved MacDowell, which today is proudly multicultural. But, looking backwards, we must admit that today's MacDowell, like the values of today's U.S.A., have not always prevailed.

Though established in 1907, MacDowell did not admit African American artists until the mid-1950s. **James Baldwin**, for whom the library is now named, was one of the first African Americans to come to the MacDowell Colony in 1954. At MacDowell Baldwin wrote part of *Notes of a Native Son*, his 1955 collection of essays taking on issues of race and civil rights in America. Baldwin always called MacDowell his "favorite sanctuary for writing," a sentiment I would repeat, adding, "for drawing." Like **Alice Childress** in 1965, **Benny Andrews**, **Myoko Ito**, and **Audre Lorde** in the 1970s, several other prominent artists of color came to MacDowell before the turn of the 21<sup>st</sup> century. But their numbers remained small, and they sometimes felt tokenized, even as they appreciated MacDowell's legendary "freedom to create," and even though MacDowell's sole criterion for Fellowships is "excellence."

Things have changed at MacDowell since the 20<sup>th</sup> century, but last year's reappraisal of U.S. history and institutions encourages a look backwards at the generations of American artists whom the prevailing racism, sexism, and ableism of the 20<sup>th</sup> century sidelined and discouraged. Artists who felt MacDowell was not for them. And for so many in the 20<sup>th</sup> century, MacDowell was not for them. Many of them have passed away or relinquished the practice of their art. But some survive, and some persist. To them, I think, we owe reparations.

Here's my MacDowell reparations proposal: Every year we provide one or two "Twentieth-Century Fellowships" to artists born before 1968 who are still practicing. They belong to a





For the first time ever, a live performance featuring the Medalist took place. To end the ceremony, Cash's friend and Grammy-winner Emmylou Harris performed with Grammy-winner John Leventhal, Cash's husband. Then Cash and Leventhal played to the appreciative audience.

segregated generation, a generation when unspoken barriers of racism, sexism, and ableism hindered artists' careers in the 20<sup>th</sup> century. What would be the criteria? I suggest two: being born before 1968 and persisting in one's artist's practice.

Rosanne Cash and I both would qualify. (laughter) We could be "Twentieth-Century Fellows." While she and I both managed to keep working in our fields, we can point to artist peers whose careers racism, sexism and/or ableism hindered, artists whose bona fides equal — or even exceed — our own. Rosanne, born into country-music royalty, has written eloquently of her own self-doubt as an artist, finding encouragement in the art of Sister Rosetta Tharpe. If even Rosanne Cash

needed encouragement, what of the 20<sup>th</sup>-century artists without royalty or without Sister Rosetta Tharpe? Even though MacDowell can address the former ways of the world of art patronage only on a very limited basis, MacDowell's symbolic reparation for past discouragement can make an eloquent statement about a new future. We cannot move more fully forward unless we acknowledge habits of the past that still influence how we see, and how we think about excellence in art.

Thank you.

To read or view Kurt Andersen's introductory remarks, go to: [MacDowell.org/events/2021-medal-day](https://MacDowell.org/events/2021-medal-day)

### Walking Each Other Home Through this World

*Transcript: Rosanne Cash on being honored with the Edward MacDowell Medal on July 1, 2021 for her contributions to the American songbook and for being seen.*

Kurt, thank you for that. To be seen like that is the greatest gift, and I really treasure our friendship. And thank you Roz Chast, who was generous enough to speak with me yesterday at the library. I hope we can continue the conversation for the rest of our lives.

And thank you to Emmylou Harris, my friend of 40 years.

When I was making my first album, I nearly quit in exasperation because I kept comparing myself to Emmylou. But I had to learn to stand in awe of you, Emmylou, without sacrificing myself. In the fulcrum of the late 1970's hot stew of rock and roots music, your exquisite instincts ... and that voice ... lighted the path for so many of us, myself included. The fact that she's here on this day fills me with so much gratitude that the full circles have closed. Thank you so much.

And I must thank everyone in the MacDowell community for creating this really unusual Medal Day, through all the trouble, and for making it so beautiful and welcoming me so warmly. My visit with the artists-in-residence yesterday was so inspiring and gave real context for this.

Every year when I get a new datebook, I write the same quote in the front cover, the same quote from Ralph Waldo Emerson. And it says, "Do not the great always live extempore, mounting to heaven by the stairs of surprise."

So I may not be 'great,' but I do find myself on the stairs of surprise quite often. Like today.

Artists are in a service industry — the premier service industry for the heart and soul. We are bound by an imperative to create, connect, reveal, and to practice artful subversion. I live by that imperative, but I have never created a single thing in a vacuum, or provided any 'soul service' outside of a larger power composed of all the writers, composers, and performers I

**"Artists are in a service industry — the premier service industry for the heart and soul. We are bound by an imperative to create, connect, reveal, and to practice artful subversion. I live by that imperative, but I have never created a single thing in a vacuum."**

— Rosanne Cash



Rosanne Cash ends her performance of "The Undiscovered Country," from her album *She Remembers Everything*, with a flourish accompanied by John Leventhal.



admire, the traditions I build upon, my own DNA, and this numinous creative force that can't be defined. I stand on shoulders, and I stand shoulder-to-shoulder with those whose attention span is longer, and whose musical ability is more refined, like my husband, John, who is also my best reader, my North Star, and who is kind enough to tell me when something I've written or sung is not worthy of my instincts. AND, he mostly tells me in a nice way.

We should all be so lucky to have *that* person in our lives, the person we dream of before we meet them. I should say that in the last couple decades John has been my chief collaborator, too.

I moved to New York City 30 years ago, and really beganto understand myself in the backdrop of the city — as you talked about, Kurt — in the midst of writers and artists working at the top of their game, which provoked this healthy sense of competition, and also by the anonymity which, as a performer, I perversely crave, and in the inspiration just outside my door every single day. I also fulfilled the adage: 'we always thought she was weird; it turns out she's just a New Yorker.' (laughter) But my list of aberrations is so satisfying and what got me here today: This implacable curiosity and serial obsessions that sometimes drive me to the point of madness and at the same time give ballast to my

melancholy, a sense of urgency, and the need to connect.

When I was young, I dreamed of the rhythm of language and the prose of notes, and of learning to navigate those mysteries. But they were all raw potential, and if I could only learn to assemble them into something that resembled art, I knew I would find myself. As I began to work with those native materials, I discovered that in my mind, songs look like paintings before they become songs. I think that's why I feel such a powerful kinship and attraction to visual artists. Many of the songs I've written have begun with an image — headlights on a Texas road, a woman who lost an election, walking on a beach, Shakespeare and my father arguing in the afterlife, little girls like dolls in party dresses who are struck numb with loss, a ship carrying my children, sailing over the curvature of the earth, into their future and away from mine. Inside these pictures, I found, are chord changes, and keens, and backbeats, and harmony.

Along with dreams of creating, I longed for a community of like-minded souls who spend their lives navigating their own beautiful compulsions in the heart-and-soul service industry. I just didn't know MacDowell existed back then. And here I am, and here you are, so yearning must be alchemy, because we manifested each other.



A New Hampshire PBS television crew accompanied Medalist Rosanne Cash on her tour of open studios. Here, she is with painters Mala Iqbal (in green shirt) and Angela Dufresne (in black shirt) who were collaborating on works during their residency in Firth Studio. Video of the televised program is available from our website.

“When I was young, I dreamed of the rhythm of language and the prose of notes, and of learning to navigate those mysteries. But they were all raw potential, and if I could only learn to assemble them into something that resembled art, I knew I would find myself.”

— Medalist Rosanne Cash



Executive Director Philip Himberg introduces Medalist Rosanne Cash and cartoonist Roz Chast to a group in Old Savidge for a televised discussion between the two artists the day before the Medal ceremony.

You honor me as the first woman in composition, but you also honor the particular genres I work in. It's an essentially American songbook — as Kurt mentioned — of folk, blues, Appalachian, country, and all of the feeder streams that go in and out. That acknowledgement is an added thrill.

As far as I can tell, the only absolute truth is in nature. There is no artifice in nature. Nature doesn't panic over imperfections or regret over what didn't bloom. It doesn't measure the petunia against the rainforest. And nature doesn't attempt to manipulate the market. There is nothing but pure expression, freed from theory and self-consciousness, but realized with exquisite precision. A fractal is truth.

But we have our individual truths. Sometimes misremembered or discounted and secret, and we are like radios, trying to pick up each other's signals: What happened to you? Where did you come from? What floods you with the revelations you most require for your own sanity and sustenance? What colors have sound? Which sounds are iridescent? How deep is the eye of your inner



Resident Director David Macy and Rosanne Cash tour studios.



Author Kurt Andersen introduces his friend Rosanne Cash before the composer is awarded the 61st Edward MacDowell Medal.



Poet Rone Shavers explains his process to Cash during a studio visit.



beholder? Which blue is the sky, and which are the blues of the songs of suffering?

Those questions are really an answer, and the answer is: 'I see you.' And that's how we walk each other home through this world.

Receiving this Medal ... it tempts me to look in the rear-view mirror, back to when I felt myself in that maelstrom of unformed desires, and desperate with this need to create, curious to a pathological degree, but lacking the skills to execute these ideas that are in feelings and images. But I'd love to travel back and show my young self *this day* — or just play Kurt's speech for her — like a scene from a play by another Medal recipient, Thornton Wilder — like my own version of *Our Town*, but with only half the anguish of the omniscient.

My younger self would still have to figure out how to get from there to here, but the knowledge that this day waits in her future might sustain her during the inevitable moments of despair and insecurity that are liberally scattered through the years, and that, still today,



Cash's friend Emmylou Harris also played, choosing "Black Cadillac" to honor her friend.

arrive, and I expect, always will. But she should also know that those dark moments are as necessary to the journey as learning to play a G chord.

I am more relentless than gifted, truly, but relentlessness is also a gift. My early feelings of urgency have never gone away, and are more intense now because the Sword of Time hangs over me. Nothing is perfect, thank God, but the search for it fuels the happy desperation.

I have mournful Celtic ballads and Appalachian laments, and the songs of

suffering from the Delta in my cellular memory, and strangely, they all make me happy. I'm an acolyte of the patron saint of minor chords, and she's an exacting but generous mistress.

The stairs of surprise exist outside linear time. I don't have to travel back to give the news to the girl of my past because she's emerged from her tunnel of noisy colors and happy desperation, with her fractals as benediction against perfection, with her North Star by her side and her radio tuned to your station, to say, I see you. And thank *you* for seeing *me*.

"I am more relentless than gifted, truly, but relentlessness is also a gift. My early feelings of urgency have never gone away, and are more intense now because the Sword of Time hangs over me. Nothing is perfect, thank God, but the search for it fuels the happy desperation."

— Rosanne Cash



Go to: [macdowell.org/events](https://macdowell.org/events) to find more images of the day and video of the ceremony



(From left, seated) Medalist Rosanne Cash, Executive Director Philip Himberg, and singer-songwriter Emmylou Harris. (From left, standing) Poet and Fellow Cheryl Savageau, Producer and multi-instrumentalist John Leventhal, Resident Director David Macy, MacDowell Chair Nell Painter, introductory speaker Kurt Andersen, and cartoonist Roz Chast. (Brie Morrissey photo)



✓ **Hey Fellows:**  
**Interested in virtual**  
**gatherings with your**  
**MacDowell cohort**  
**or sharing work?**  
**Reach out to**  
**events@macdowell.org**  
**for info.**



## Autumn Knight and Jessica Hagedorn Win Rome Prizes

American Academy in Rome announced the winners of the 2021-2022 Rome Prize. Among the 35 American and five Italian artists and scholars who won prizes were playwright and author **Jessica Hagedorn** (4x 85-94) and performance and visual artist **Autumn Knight** (18). They won in the categories of literature and visual arts, respectively. These highly competitive fellowships support advanced independent work and research in the arts and humanities. Rome Prize winners each received a stipend, workspace, and room and board at the Academy's 11-acre campus in Rome beginning this past September.

The eleven disciplines supported by the Academy include ancient studies, architecture, design, historic preservation and conservation, landscape architecture, literature, medieval studies, modern Italian studies, music composition, Renaissance and early modern studies, and visual arts.

Nationwide, the Rome Prize Competition received 874 applications, representing 46 US states and 22 different countries. This group of Rome Prize winners is one of the most diverse in the Academy's history. Approximately 44 percent of the winners identify as BIPOC, and 62.5 percent are women, representing a new high for each demographic, respectively. Ages of the incoming group range from 27 to 74, with an average age of 43.



### The Harvard Radcliffe Institute

The Harvard Radcliffe Institute has announced its 2021-2022 Fellows. Six MacDowell Fellows were named, including **Ladee Hubbard** (19), **Grisha Coleman** (15), **Jorge Ignacio Cotinas** (06, 16, 19), **David Dominique** (16, 20), **Suki Kim** (6x 01-19), and **Lysley Tenorio** (5x 01-17).

## New Musical Releases and Composer News

**Alicia Svigals** (14) performed a program of klezmer fiddle music and Yiddish song at the Rockland Conservatory of Music's Overtures at Home series in Pearl River, NY.

**Tod Lippy** (18) released his second album, *Yearbook*, in June.

**Robert Pollock** (72, 76) Cygnus releases *Entertwined: Compositions by Robert Pollock from 5 Decades*, featuring guitarist William Anderson, Cygnus, and the NJ Percussion Ensemble.



**Jamie Baum** (14, 20) and her trio performed at the Soapbox Gallery in Brooklyn, NY and participated in the 31<sup>st</sup> San Jose Jazz Summer Fest.

The Grant Park Symphony performed **Margaret Brouwer's** (99, 01) *Concerto for Viola and Orchestra* at Pritzker Pavilion in Chicago.

## Film Releases and Filmmaker News

Documentary director **Cecilia Aldarondo's** (14, 18) film, *Landfall*, was recently screened on PBS' POV.

**Tamiko Thiel** (13) won Best Immersive VR Award at the Cinequest Film Fest for *My Identity is This Expanse*.

**Jim Finn** (12) has released his film *The Annotated Field Guide of Ulysses S. Grant* which has debuted in several national and international film festivals.

**Erik Ruin** (18) released his new video/animation called *Practical Abolition*.

**Stacey Steers** (6x 04-18) exhibited her animated collage film, *Night Reels*, at the George Eastman Museum in Rochester, NY.

**Jennifer Karady's** (07, 18) film *Soldiers' Stories from Iraq and Afghanistan: The Artist's Process* was screened at the GI Film Festival and was nominated for Best First-time Filmmaker.

Filmmaker **Rodrigo Reyes** (16) has been chosen by the Kenneth Rainin Foundation as one of several artists receiving the inaugural Rainin Fellowship, which celebrates vibrant artists with vital connections to the Bay Area.

The British Academy of Film and Television Arts announced the winners of the 2020 Virgin Media British Academy Television Awards. **David France** (19) and his collaborators won the International award for *Welcome to Chechnya: The Gay Purge* (*Storyville*).

The film *Bicentennial City*, written and co-directed by **Thomas Devaney** (06, 15), was recently streamed by PBS's Philadelphia affiliate WHYY TV 12.

## Visual Arts, Exhibit News, and More

**Miriam Beerman** (59) had several works accepted in the permanent collection at the National Gallery of Art in Washington DC.

**Terri Rolland** (04) has a one-year fellowship at The Roswell Artist Residency Program.

**Valerie Hegarty** (15) participated in several group shows, including *Fairyland* at Mindy Solomon

Gallery in Miami, *Nature Morte* at the Hole in NY, and *BravinLee Offsite: Re: Growth* at Riverside Park in NY.

**Gary Petersen** (17) was featured in a group exhibition entitled "Unique Expressions" at Hollis Taggart Southport in Southport, CT.

**Blane De St. Croix** (82, 08, 13) exhibited *How to Move a Landscape* at Mass MoCA in North Adams, MA.

**Heidi Kumao** (94, 02, 08, 10) exhibited "Narrative Fabric & Animations" at the Ceres Gallery in New York.

**Frank Webster** (93, 98) recently had a solo exhibition of his work at the Lorimoto Gallery in Queens, NY.

**Duke Riley** (17) completed an 18- foot triptych for the new Powerhouse Arts center opening in Brooklyn, NY.

**Diana Shpungin** (12) recently collaborated on a large-scale mixed media installation called *Drawing For a Reliquary* in Franconia Sculpture Park in Minneapolis.

The Elizabeth Harris Gallery featured the solo exhibition "Textiles & Objects" by **Martha Clippinger** (13). She also showed "Vibrating Boundaries" at the Elizabeth Holden Gallery at Warren Wilson College.

**Chuck Webster** (04, 17) had a show of ink drawings and encaustic painted wood sculptures at the Evergold Projects in San Francisco.

**Karla Knight's** (14) first solo museum exhibition titled "Navigator" opened at The Aldrich Contemporary Art Museum in Ridgefield, CT.

**Mark Thomas Gibson** (17) won a 2021 Pew Fellowship grant in the amount of \$75,000 for his work as a painter.

**Tom Judd** (01) is the host of the new podcast *Being an Artist*.

**Ann Putnam**, a member of the MacDowell staff, was honored with a 2021 Ruth and James Ewing Arts Award for Excellence in Community Engagement.





# EVENTS

## Virtual Reunion and Workshares Keep Fellows Connected

Starting in April 2020, our Virtual Reunion and Workshare program continued through June of 2021. Fellows were invited to present and virtually meet up with other Fellows from around the world. We held nine workshares in the first six months of 2021 featuring presentations from Fellows based in Berlin, San Francisco, and beyond, including **Philip Van Keuren, Mary Gilliland, Eloisa Amezcua, Edward Mycue, Arthur Gottschalk, Sonia Barrett, Jenny Perlin, Katya Stanislavskaya, Jaun Andres and Nick Rattner, Judith Shatin, Matt Schreiberis, Jon Lackman, Larry O'Dwyer, Barbara Trachtenberg, Carl Bettendorf, Anne Gilman, and Vesna Pavlovic.** The workshare program will resume in 2022.



At presstime we were days away from our virtual National Benefit on Tuesday, December 7<sup>th</sup> during which we presented the second annual Marian MacDowell Arts Advocacy Award to writer, organizer, and educator **Mahogany L. Browne** (pictured above in MacDowell Fellow **Mimi Lien's** (12) installation, *The Green*, in Lincoln Center's plaza) on behalf of Urban Word – one of the oldest and most comprehensive youth literary arts organizations in the country. This year's theme was **"Met at MacDowell: Creative Collaboration"** and focused on what residencies

provide to collaborators. Attendees heard directly from artists who connect while in residence or after, and how ideas shared between artists is just one of the benefits of the time and space provided by MacDowell.

MacDowell Fellow and author **Cathy Park Hong** hosted the evening. The Marian MacDowell Award was created to honor advocates who perpetuate our founder Marian MacDowell's legacy and her championship of artists. Learn more at our website at [macdowell.org/events/2021-national-benefit-2021](https://macdowell.org/events/2021-national-benefit-2021)

## Toast to Rosanne Cash Caps \$75K for Fellowships Funding

Last month about 40 vaccinated people made up of Rosanne Cash's friends and family, as well as a handful of MacDowell supporters, gathered at MacDowell's Chelsea, NY offices to celebrate the national distribution of *Rosanne Cash at MacDowell*, the New Hampshire PBS production of this year's Medal Day celebration. (See four pages of Medal Day coverage beginning on page 5). The MacDowell NYC event pushed us over our goal of fully funding three Fellowships in Rosanne's honor.



**Americana Music Association and Americana Music Foundation Executive Director Jed Hilly with honoree Rosanne Cash and MacDowell Board of Directors President Andrew Senchak.**

FROM TOP: JASMINE CLARKE; GINA HSU

## Save the Dates



➔ **Second Annual Katherine Min Fellowship Celebration**  
*Coming in spring of 2022*  
We are looking forward to next year's celebration.

*MacDowell* is published twice a year, in summer and winter. We also produce a semimonthly eNews and are active on Twitter, Instagram, and Facebook. Past Fellows may send newsworthy items to the editor.

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



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## 92<sup>nd</sup> Street Y Series Wraps for 2021

Over the course of 2021, the 92<sup>nd</sup> Street Y and MacDowell co-produced a multidisciplinary series of conversations about creativity and the arts. It served to capture the magic of artists-in-residence from every discipline coming together on the MacDowell residency grounds. It featured artists and luminaries from across the globe in dialogue curated and hosted by MacDowell Fellow, author, visual artist, and MacDowell Board Chair **Nell Painter** (16, 19, 21). Videos of all our 92Y series events can be found at: [macdowell.org/events/2021-92y-mac-dowell-series-2021](https://macdowell.org/events/2021-92y-mac-dowell-series-2021).

Our most recent and the final talk in the series took place on November 1, 2021 and was titled "The Relationship of Money To Art." It included **Mary Schmidt Campbell** (founding executive director of the Studio Museum in Harlem and currently president of Spelman College), **Lonnie Bunch** (founding director of the National Museum of Af-

rican American History and Culture and currently Secretary of the Smithsonian Institution) and **Marc Payot** (president of the international art gallery Hauser & Wirth). They spoke with Painter about what abundant resources — as well as the lack thereof — can mean for how we, the public, see art.

Other discussions in the series:

"The Enactment of Identity" on May 6<sup>th</sup> included memoirist and theatre artist **P. Carl** and novelists **Michael Chabon** (13x 96-17) and **Chang-rae Lee**. In conversation with Painter, these four esteemed creators discussed the relationship between the artist's vision, the construction of character and story, and the ways their own individual and social identities interact with their creative practices. This salon paired with an "Enactment of Identity" salon in December 2020, which can also be viewed from the link noted above.



"Excellence, Aesthetics, and Value" on July 15<sup>th</sup> featured a discussion between Nell and Newark Museum of Art Director **Linda C. Harrison**, distinguished visual artist and MacDowell Fellow **Joyce Kozloff** (99), and path-breaking gallerist **Garth Greenan** deconstructing the abstract art terms excellence, aesthetics, and value. These are lofty terms, but what are the actual decisions, the actual steps, that move art from the studio to the gallery to the museum where we see art, when White and male artists seemed for so long to monopolize excellence, aesthetics, and value, and engaged art, especially by artists of color and White women, was dismissed as mere illustration?

"On Memoir" on August 26<sup>th</sup> featured MacDowell Executive Director **Philip Himberg** moderating a discussion with actor and writer Sally Field, and MacDowell Fellows in literature **Nell Painter** (16, 19), **T Kira Madden** (14, 16), and **Riva Lehrer** (17). Their conversation showcased how artists share their visions and challenges across every art form while in residence at MacDowell, but focused on memoir, particularly the animating impulse that drove these multidisciplinary artists to examine the arc of their lives in memoir form, and what surprises awaited them as they put pen to paper.

(clockwise from top left) **Mary Schmidt Campbell, Lonnie Bunch, Marc Payot, and MacDowell Board Chair Nell Painter** discussed the relationship of money to art in the last of the 92Y-MacDowell dialog series of 2021.





Visit our artist pages at  
**MacDowell.org**  
for unabridged versions of  
these remembrances  
of Fellows as well as  
details about all  
MacDowell Fellows.

# REMEMBERING

**Stephen Dembski** | American composer **Stephen Dembski**, who followed an unconventional path to becoming a sought-after composer of moving and beautiful tonal music, died unexpectedly on August 14, 2021 at home in Madison, WI. He was 71. Dembski's music included instrumental, vocal, and electro-acoustic works as well as pieces for improvising musicians and interactive installations of sound and light. His honors included three commission-fellowships from the National Endowment for the Arts, a fellowship from the George A. and Eliza Gardner Howard Foundation, and the Goddard Lieberman Award of the American Academy and Institute of Arts and Letters.



**Stephen Dunn** | Pulitzer Prize winning poet **Stephen Dunn**, whose poems about the simple things in life and the complexities they encompassed, died from complications due to Parkinson's disease on June 24<sup>th</sup>, his 82<sup>nd</sup> birthday, at home in Frostburg, MD. He was the author of 20 collections of poetry, including the recent *Keeper of Limits* (Sarabande 2015), *Lines of Defense* (Norton 2014), and *What Goes On: Selected & New Poems 1995-2009*. *Different Hours* won the Pulitzer Prize in 2001, and *Loosestrife* was a National Book

Critics Circle Award finalist in 1996. Dunn worked on many of his books during a dozen residences that stretched from 1992 to 2016. In addition to The Pulitzer Prize, Dunn has been presented with The American Academy of Arts & Letters Award in Literature and The Paterson Award for Sustained Literary Achievement.

**Barbara Ess** | Photographer, musician, and writer **Barbara Ess** died on March 4, 2021 at home after a battle with cancer. She was 72. Ess was most widely known for her large-scale photographs made using a pinhole camera, producing blurred, haunting images that evoked dreamy anxiety, shattered romanticism, and the disquiet of the late 20<sup>th</sup> century. She was in residence in 1997, 2003, 2005, 2008, 2009, and 2010. Ess earned her B.A. at the University of Michigan, Ann Arbor in 1969 before going on to attend the London School of Film Technique. Returning to New York, she became part of the downtown Manhattan art scene of the 70s and 80s. After coming across a diagram of a pinhole camera in a 1983 newspaper article, Ess built one of her own and began experimenting. Ess's work has been the subject of cover stories in *Artforum* and *Art in America* magazines, and been exhibited in shows at the High Museum of Art, Atlanta; Curt Marcus Gallery, New York; Fagionato Fine Arts, London; and many others across the globe.



**Edmée Firth** | MacDowell Board member Edmée Firth died March 8, 2021. She was 74. Born in Switzerland, Edmée received the baccalaureate from the Lycee Francais in New York, attended Barnard College, and graduated from Boston University. She spoke fluent French and German, and what she wryly termed "ambulatory" Italian and Spanish. As the first executive director of the Shakespeare Globe Center North America, she headed the American effort to rebuild Shakespeare's Globe Theatre in London. She was executive director of the Musician's Emergency Fund and the Wethersfield Foundation, and she served on the Boards of the MacDowell Colony (beginning in 1992), the Metropolitan Opera Guild, New York City Opera, and the Brookdale Center on Aging, as well as the Advisory Board of the New York Foundation for the Arts and the New York Council for Weil Cornell Medicine. She was devoted to City Opera and MacDowell, following the path laid down by her mother-in-law, Valli Dreyfus Firth — who supported MacDowell for many years. At MacDowell she served on a variety of committees, including Development, Nominating, and Executive. She rarely missed a board meeting held in New York, and Firth Studio exists to mark the two generations of support.

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**Peter Foley** | Composer, lyricist, arranger, orchestrator, and music director **Peter Foley** died on August 27, 2021 at home in Nyack, NY after surviving ocular melanoma, a rare cancer, for more than 10 years. He was 54. Foley, who was in residence in 1995, composed for theatre, television, and film, developed his musical talent early. He studied piano with Roy Bogas and in middle school played in the storied Berkeley Public Schools jazz program. He graduated cum laude with honors in music from Yale in 1989. He was a resident artist at the Eugene O'Neill Theater Center's National Music Theater Conference, Millay Arts, and MacDowell, and participated in the BMI Lehman Engle Musical Theatre Workshop in New York. He wrote numerous works for musical theatre, scores for several plays, and themes and scores for many television series. He has won the Richard Rodgers Award, the Stephen Sondheim Award, and the Jonathan Larson Foundation Award.

**Patricia Giff** | **Patricia Reilly Giff**, a teacher for 20 years in the public schools of New York City and the Long Island community of Elmont who went on to author more than 100 books for young readers, died June 22, 2021 at her home in Trumbull, CT. She was 86. Giff, who delighted her young audience with stories of the adventures and misadventures of the Kids of the Polk Street School, was in residence in 1992, 1993, 1994, and 1995. She earned a B.A. in history from Marymount Manhattan College, an M.A. from St. John's University, and a Professional Diploma in Reading and a Doctorate of Humane Letters from Hofstra University. Her early books included *Fourth-Grade Celebrity*, about an elementary student desperate to distinguish herself from an older sister. It remains in print more than four decades after its publication in 1979. She is a Newbery Honor, ALA Best Book For Young Adults, and Christopher Award laureate.

**Vartan Gregorian** | Vartan Gregorian, a trustee emeritus at MacDowell and the president of the Carnegie Corporation, died April 15 in New York. He was 87. Gregorian led MacDowell as board chairman from 1990 to 1993, on the heels of his historic rejuvenation of the New York Public Library and during his momentous tenure as president of Brown University. In his appeals for the NYPL, "Dr. Gregorian often sounded like a voice of conscience,"



Robert McFadden wrote in his *New York Times* obituary, and this was true for MacDowell as well. In an essay for MacDowell's 2007 centennial publication, *A Place for the Arts*, Gregorian wrote, "...individually we will all pass by, but the art we experience, create, and partake of will remain. The arts will outlast us; they will reach beyond our temporality. They are witness to the fact that we are ... moral beings with aspirations, cravings, anxieties, desires, and dreams." He was born in Tabriz, Iran, to Armenian parents, receiving his elementary education in Iran and his secondary education in Lebanon. In

1956, he entered Stanford University, where he majored in history and the humanities, graduating with honors in 1958. He was awarded a Ph.D. in history and humanities from Stanford in 1964. He was also an author and professor of European and Middle Eastern history.

**Terry LaRock** | Terry Lee LaRock, who worked in MacDowell's maintenance department for seven years, died July 23, 2021 at Dartmouth Hitchcock Medical Center in Lebanon, NH. He was 75. Terry spent his childhood working on farms, learning carpentry, joined the U.S. Army in 1965. He trained as a helicopter mechanic and served as a crew chief with the 176th AHC Minutemen in Vietnam. Following an honorable discharge, he traveled the U.S. and worked as a mechanic and carpenter before settling in Peterborough in 1969. After many years working in the trucking industry, caring for his family and continuing to remodel and renovate his home and property, he began work at MacDowell where he applied his vast skill set until his retirement in 2007.

**Richard McCann** | **Richard McCann**, a writer of fiction, nonfiction, and poetry who was long associated with the Fine Arts Work Center in Provincetown, MA and was a longtime professor in the M.F.A. program in creative writing at American University in Washington, died on January 25, 2021 in Washington, D.C. He was 71. McCann, who was in residence in 1987, 1989, 1991, 1993, 1997, and 2001, is the author of *Mother of Sorrows*, a collection of linked stories that novelist Michael Cunningham has described as "almost unbearably beautiful." It won the 2005 John C. Zacharis First Book Award from *Ploughshares* and was also an American Library Association Stonewall Book Award recipient, as well as a finalist for the Lambda Literary Award. Amazon named it one of the Top 50 Books of 2005. McCann's book of poems, *Ghost Letters*, won the 1994 Beatrice Hawley and Capricorn Poetry awards.

**Julia Older** | Poet and author **Julia Older** died on April 17, 2021, in Peterborough, NH. She was 79. Older, who published 11 books of poetry, four of which are book-length poems, and 14 books of fiction and nonfiction, was in residence the winter of 1973 when she met her husband, writer Steve Sherman. Among Older's many books are *Tales of the François Vase* and the mythical journey of *Hermaphroditus in America*, and *Tahirih Unveiled*, based on the life of Persia's first women's rights activist. Her poems, essays, translations, and stories have appeared in more than 200 publications. Older has received many awards and fellowships, including the Hopwood Award from the University of Michigan, the Mary Roberts Rinehard Grant for Prose, North Carolina First Poetry Book Grant, Independent Publisher Bronze Poetry Medal, First Daniel Varoujian Poetry Award, and fellowships from the Iowa Poetry Workshop, Yaddo, and MacDowell.



**Benita Raphan** | Interdisciplinary artist/digital biographer **Benita Raphan**, who made short, experimental films about unusual thinkers, died on January 10, 2021 in New York. She was 58. Raphan, who was in residence in 2003, lived and worked in London, Paris, and New York. Some of her subjects were mathematician John Nash, futurist Buckminster Fuller, and Polaroid film inventor Edwin Land. She continued her ongoing exploration of creativity with a project exploring the intertwining themes of Emily

Dickinson's work and life, language and symbols, and the neurological correlates of creativity at MacDowell. Her film about Dickinson, *Up to Astonishment*, was released in 2020. You can watch the nine-minute short on Raphan's MacDowell page. Raphan earned a B.A. in media arts from the School of Visual Arts in New York — where she also taught for the last 15 years — and an M.F.A. from the Royal College of Art in London.

**Leslie E. Robertson** | **Leslie Robertson**, a writer and structural engineer, died February 11, 2021 at home in San Mateo, CA. He was 92. He was a member of the Board of Directors of MacDowell from 2004-2019, and was in residence in 1996 and 2013. During his last residency he wrote about the evolution of the relationship between the architect and the structural engineer. Among many other structures, Robertson is responsible for the structural design of the World Trade Center (New York), the United States Steel Headquarters (Pittsburgh), the Bank of China Tower (Hong Kong), and the Puerta de Europa (Madrid) as well as exceptional museums and the award-winning Miho Museum Bridge (Japan). He was a Distinguished Member of the American Society of Civil Engineers and has received the Gold Medal of IStructE, the Gengo Matsui Prize as the Outstanding Structural Engineer in the world, and the AIA Institute Honor, and was recognized as ENR's Construction "Man of the Year" title.

**Adam Zagajewski** | **Adam Zagajewski**, a Polish poet who was considered one of the "Generation of '68" or "New Wave" writers in Poland, died on March 21, 2021 in Krakow, Poland. He was 75. He was in residence in 1981, a year before he left Poland for Paris and a life of exile, producing dissident protest poetry, which was banned in his home country. Though he later moved away from that emphasis, he didn't return to Poland until 2002. He earned a degree in psychology at the Jagiellonian University in Krakow in 1968 and a master's in philosophy in 1970. He taught at the Institute of Social Science of the AGH University of Science and Technology in Krakow.



# Why MacDowell NOW?– Invisible No More!

TONITA CERVANTES



THE HISTORIC appointment of Deb Haaland as U.S. Secretary of the Interior can be traced to the Indigenous-led movement against the illegal construction of the Dakota Access Pipeline across sacred lands at Standing Rock. It was and is a powerful example of how social media, video, photography, music, art, dance, and the spoken and written word with Indigenous points of view transmitted a powerful message of peace and resistance that continues to change the world. Native cultural arts continue to dispel the crazy notions that Native Americans are extinct or mythological beings, and that it's acceptable to be reduced to caricatures or sports-team mascots.

We demand that we will be invisible no more. And while the political changes in Washington presage more diversity and inclusion at the federal government's highest offices, much more can be done, and places like MacDowell can help.

The stories of Native American culture need to be told, and from an Indigenous point of view. MacDowell's efforts to partner with Native American artists, such as the Virtual MacDowell group in which I, along with a group of other Indigenous MacDowell Fellows, examined and debated the organization's residency program in an effort to provide guidance for its accountability to Indigenous artists, can break down the barriers of prevailing ignorance, and elevate the consciousness of a country unwilling to accept its own genocidal history. It's a small but valuable step in making sure Americans never forget that wherever they go on Turtle Island — the name used by many Indigenous peoples for North, Central, and South America — they are walking on stolen land through rivers of Native blood.

MacDowell's recognition of its role and obligation to help right historical wrongs can't be accomplished, though, without looking at how we, a nation with a troubled past, got here. Toward that end, a brief walk on the historical path of trauma may help illustrate the importance of acknowledging and raising Indigenous voices so they are heard by wider audiences.

Five hundred and thirty years of colonization and calculated cultural annihilation has left 130 million Indigenous human beings massacred, starved, diseased, and enslaved on the northern and southern continents of Turtle Island. Indeed, Hitler modeled his racist campaign and concentration camps and system of extermination on America's conquest of Indigenous land and people; the aim of manifest destiny.

Beginning in 1493 in Spain, Pope Alexander VI's issuing of his "Papal Bull" set the stage for White supremacist policies that have overshadowed this continent. This so-called "Divine Doctrine of Discovery" granted legal, moral, and spiritual authority to Christian rulers wherever they "discovered" lands inhabited by non-Christians. It legitimized European domination over the New World — by any means necessary — and became encoded in U.S. history and law.

The Indigenous population of North America was nearly exterminated by sophisticated weaponry and a belief in the inherent superiority of the White race over the course of centuries. Chief Red Cloud of the Lakota Sioux famously said of the U.S. government, *"They made us many promises, more than I can remember, but they never kept but one; they promised to take our land, and they took it."* By the early 1900s, the buffalo were slaughtered and tribes incarcerated on reservations. The once great warriors and masters of Turtle Island were coerced into becoming beggars on their own homelands.

But taking the land wasn't enough. The governments of the U.S. and Canada conspired with the Catholic Church to build boarding schools to "Kill the Indian in the child. Save the Man." Children were kidnapped from the arms of their parents, stripped of their traditional clothing, and were shorn of their long braided hair — a symbol of their spiritual connection to Mother Earth. Children were beaten, used for slave labor, forbidden from speaking their own languages or practicing long-held traditions, starved, and sexually molested on a regular basis.

This painful legacy of torture and pedophilia committed by priests and nuns produced generations of Natives suffering from alcoholism, drug addiction, domestic violence, and suicide.

Secretary Haaland, a member of the Pueblo of Laguna, recently announced the Federal Indian Boarding School Truth Initiative. The institutions and their burial sites are being investigated. As of September 2021, we mourn the skeletal remains of more than 6,500 (and counting) innocent Indigenous children who have been exhumed from mass graves on former residential school properties in Canada and the U.S. Hundreds of such schools have yet to be investigated.

From the Indian Relocation Act of 1956 and forced sterilizations to seizures of lands by emboldened mining and oil corporations who today continue to suck Mother Earth dry, the atrocities continue to be felt. In fact, those big corporations who disregard EPA regulations enable temporary "man camps" that have led to rates of missing and murdered Indigenous women at 10 times the national average.

Despite these horrors, the myth of European settlers birthing this great nation on their own persists and completely disregards the culture and contributions of Native Americans. And now, as Critical Race Theory curriculum in public schools is defiantly opposed and rejected, further solidifying ignorance and racism, it is more important than ever for arts and cultural institutions to become engaged.

What if students learned that the Navajo, the Cherokee, and the Comanche, who served as code talkers in WWII, were instrumental in saving the free world? American Indians who were once punished for speaking their Native tongue in boarding schools

using their traditional tribal language to defeat the Nazis. What if students learned that our system of government was borrowed from the Iroquois League of Nations or that sign language was developed by Native Americans as a communication tool between peoples with different spoken languages? What if people of all ages were able to read, listen to, watch, and experience art created by Native American artists at venues all across the country, imbuing American culture with new possibilities?

An artist residency can provide the space to help Indigenous artists focus on making sure those truths are told by Native voices through theatre, visual art, film, literature, dance, interdisciplinary art, and design. It can fill the hollow chambers of White-controlled oppression. The ceremonies and the storytellers, the Native language speakers, the writers, the healers, the fire keepers, the water keepers, the hunters, the gatherers, the tanners, the craft makers, the quilt makers, the jewelry makers, the sign makers, the singers, the drummers, and the fancy dancers that have survived against all odds can help fill those empty spaces if all people take notice.

The Lakota people say, "Mitakuye Oyasin," which means, "To all my relations." The understanding is that those relations include all humans, the four-legged creatures, the plants, the trees, the sky, and the first medicine of life — water. We do not exist as I, we exist as one. To embrace the Indigenous philosophy of "humility, respect, community cooperation, and living in harmony with the natural world," is to understand how best to serve, encourage, and nurture Native American artists.

MacDowell can heed and lift up the messages of Native artists, and work with us to topple the walls of conventional art forms, and recognize the unique traditional expressions of Indigenous communities. It has begun to see the value in reaching out to the Abenaki relatives of the people whose land it occupies, and now must see the connection between the survival of the human species and the wisdom of our Indigenous ancestors.

Voices from deep within the Indigenous world are raising the flag, demanding radical political, social, cultural, and environmental change. And the arts, with the help of established institutions such as MacDowell, can help.

We Exist! We Resist! We Rise!  
We will be invisible no more!

**Tonita Cervantes (20)** is a social activist and documentary photojournalist. Most recently she documented the divisive and explosive violations of human rights against migrants seeking asylum along the U.S.-Mexico border. With her photographs, interviews, video short-documentary, and first-hand account of her experience at Standing Rock, she is developing materials for educational purposes to be shared with communities both Native and non-Native.

**MacDowell**  
100 High Street  
Peterborough, NH 03458  
Telephone: 603-924-3886  
Fax: 603-924-9142

**MacDowell NYC**  
521 West 23rd Street  
2nd floor  
New York, NY 10011  
Telephone: 212-535-9690

**Website:** [macdowell.org](http://macdowell.org)  
**Social Media:** @MacDowell1907



MacDowell awards Fellowships to artists of exceptional talent, providing time, space, and an inspiring environment in which to do creative work. The residency was founded in 1907 by composer Edward MacDowell and pianist Marian Nevins MacDowell, his wife. Fellows receive room, board, and exclusive use of a studio. The sole criterion for acceptance is talent, as determined by a panel representing the discipline of the applicant. MacDowell was awarded the National Medal of Arts in 1997 for "nurturing and inspiring many of this century's finest artists."

Applications are available on our website at [www.macdowell.org](http://www.macdowell.org).

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