

**2022**

# ANNUAL REPORT



# MISSION, VALUES, VISION

## Our Mission (What We Do)

MacDowell's mission is to nurture the arts by offering talented individuals an inspiring residential environment in which to produce enduring works of the creative imagination.

## Our Values (What We Believe)

MacDowell believes that the arts, artists, and creative processes are of primary importance. MacDowell was founded in 1907 around a belief in the inherent value of providing artists with uninterrupted time and supportive spaces in which to work.

We believe in the worth and dignity of all people. We aspire to understand and value the complex lives of the artists, staff, trustees, and all others who continue to support our mission.

We believe in a world that works for artists because art makes a better world. We strive to match the love that artists have of their work with our love of them as people. We support their vision through care, passion, and an unwavering belief in their importance to our society. We believe that when we give our very best to our artists, they give their very best to the world. The path of an artist is hard enough. We strive to ease that burden through care and a joyful, supportive community.

We believe MacDowell must play a role in fostering equity within the arts, with equity itself calling for the recognition of historically unequal starting points. We will use our wealth of experience and resources to create opportunities

for people who have in the past been excluded from access to the arts and advancement within the organizations that serve them.

And we believe in the responsible stewardship of our ecological and financial resources. We are committed to taking care of our land, our physical plant, our endowment, and our community.

## Our Vision (What We Think About)

As we carry this mission forward, we will continue to nurture its vitality and relevance by

- Interrogating our understanding of "artistic excellence" to ensure that within it, we recognize a wide range of artistic production and practice, including consideration of diversity, equity, inclusion, and access; and

- Investigating new virtual and/or on-site programming in both New York and Peterborough, in keeping with our mission.

Related to our value of recognizing the human dignity of all of our stakeholders, we are committed to

- Fostering the mutually respectful treatment of our residents and staff by continuing to build a safer, more inclusive, and accepting environment;

- Maintaining a culture of kindness, compassion, generosity, and care-taking;

- Bringing diverse voices and viewpoints to organizational decision making and clearly communicating our process and outcomes to our stakeholders;

- Using equitable hiring and compensation practices; and

- Recognizing that all members of our staff, regardless of department or title, come to us with a breadth of expertise, knowledge, opinions, and viewpoints, all of which may contribute to any area of our operations.

Related to our value of striving toward equity within the arts, we are

- Continually evaluating how our organizational structures operate, making them as transparent as possible and changing those that foster inequity; and

- Forward-looking in our commitment to diversity, equity, and inclusion for all groups, but profoundly aware of the particular burdens and injustices borne by Black Americans. We also acknowledge and affirm that MacDowell is built on the traditional homeland of the Western Abenaki people, and recognize the hardships they still endure as a result of the loss of their unceded land. A recognition of these realities will always inform the development of our policies and procedures.

Related to our value of responsible and ethical resource stewardship, we are focusing on

- Ecological sustainability on our campus in Peterborough and our office in New York City;

- Being active contributors to our local communities; and

- Maintaining our financial sustainability so as to continue delivering our mission through MacDowell's second century.

## ON THE COVER:

The James Baldwin Library shortly after a late summer sunrise. The library addition accompanied by its impressive free-standing fireplace was designed by Tod Williams and Billie Tsien Architects and opened in the summer of 2013 to house 19,000 books, recordings, musical scores, films, and visual works created by MacDowell Fellows. *Photo by Ngoc Minh Ngo*



MacDowell offers 31 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.

[Find out about our history here.](#)



# MESSAGE

FROM THE CHAIR

## Looking Forward to Calmer Seas

It finally feels as though we've emerged from a time like no other, of pandemic, of closing down, of finding new ways to open up in pursuit, always, of our mission to provide artists the freedom to create. We built on our historic strengths in service to artists; we found new ways to remain faithful to our work in a uniquely challenging context. Somehow, we managed to keep one eye on what we need to do for artists and another eye on what MacDowell needs in order to do our work. We can't do one without the other and need to pursue both at the same time.

While I look back in immense gratitude to the heroic men who are now our former leaders, Board President Andrew Senchak and Executive Director Philip Himberg, who piloted our historic institution through extraordinarily stormy seas with Resident Director David Macy at the helm, I'm looking forward to calmer times under our [new Executive Director Chiwoniso Kaitano](#), who impressed us all with her insight into MacDowell's heritage, challenges, and promises, and with Board President Christine Fisher, whose kind and thorough dedication is without peer. As both Fellow and Board member, I'm always grateful to the MacDowell staff, but especially so as we face forward without forgetting what we went through.

*Nell Painter*  
Madam Chairman of the Board

DWIGHT CARTER







“Time moves differently here. Wide-open days punctuated with the comings and goings of three hot meals felt to me like another chance to experience child time. To slow down and allow me to contemplate the languages of the sky, tree, fungi, porcupine, and raven was a gift.”

—SUMMER J. HART, POET





# REPORT

## PRESIDENT & EXECUTIVE DIRECTOR'S REPORT

### The Next Generation

In early 2023, I looked back on 2022 and concluded that it was a very good year for MacDowell. Why? Because a transition that began more than a decade ago has culminated in the recruitment of a new executive director poised to reenergize our progress and steer us into a bright future.

Fellow Michael Chabon succeeded Robin MacNeil as chairman of our board in 2010 and he, in turn, was followed by Fellow Nell Painter. Cheryl Young retired as executive director in 2018 after 30 years at MacDowell. Philip Himberg came on as a transitional leader, succeeding Cheryl and handing off to Chiwoniso Kaitano, our 10th executive director, at the beginning of 2023. Phillip's final report is on the next page, and Chi's first as executive director will appear there next year.

Next year will also see the first introduction to the executive director's report from Christine Fisher, our new board president, and Madam Chairman of the Board Nell Painter will write her third opening letter.

During this transition MacDowell provided, well, artist residencies. It has also been completely transformed from a long-established, highly regarded, soundly governed institution into a reinvigorated long-established, highly regarded, soundly governed institution.

How is this possible? The key has been keeping the plot the same—providing the best possible artist residency program—while updating the players, direction, set and sensibility to reflect the emerging social and artistic realities of 2023.

Since the new players and direction have been introduced, let me point to two examples regarding the set: the New York offices moved from the Upper East Side to completely redesigned space in Chelsea; in Peterborough, an addition designed by Tod Williams and Billie Tsien transformed and led to us renaming Savidge Memorial the James Baldwin Library. A one word example suffices regarding sensibility: Dropping 'colony' from MacDowell's name was just the beginning of an institutional shift to which we dedicate our efforts. MacDowell is MacDowell.

I joined MacDowell's board in 2007, became acting president in 2017, and president a year later. Michael, Cheryl and my predecessor Susan Austin, recognizing her energy and creativity in rejuvenating the Friends of MacDowell, recruited Barbara, my wife, to the board in 2014.

Serving MacDowell is a privilege we value deeply. Now we can't wait to see what happens in the next generation at MacDowell.

Andrew M. Senchak  
President, MacDowell Board of Directors





## Home Offers Nourishment & Succor

The great Palestinian poet Mahmoud Darwish said, “I have learned and dismantled all the words in order to draw from them a single word: Home.”

For this great author, “home” is a tectonic idea, a place always in motion, a country where safety and security is eternally on edge. Palestine continues to be a topography under siege, a place where home is dearly sought, often lost, and constantly in flux.

The mission of MacDowell is about home as well, and this mission has not truly wavered from its inception. MacDowell is still committed to exemplify a place for artists that provides support and nourishment and community and, in times of great stress, a kind of succor.

The year 2022 proved to be a challenging and stressful time for our country and the world. We were *perhaps* coming out of a Pandemic, or at least moving toward a different stage, and yet we continued experiencing other provocations such as financial shifts in our cost of living, political upheavals both within our own borders and internationally, and an ongoing health uncertainty that we humans so yearned to solve.

As always, the staff and board and our Artist Fellows worked actively and collaboratively to ask hard questions and to implement ideas that would unearth a deeper understanding of our mission. What we do might not change, but we sought new variations on how to be most effective.

### Some 2022 highlights included:

- ▶ The sharing of [a new Core Values Statement](#), jointly conceived and written by our Board and Staff. This new articulation – found on our Website and on the opening pages of this document – re-affirms our uplift of artists, particularly from communities who have been less able to access cultural and institutional support.
- ▶ Throughout the year we convened a series called “**Virtual MacDowell**,” an initiative launched in 2020. This program was investigative, providing time for our Fellows to share work and to help our institution understand the shifting landscape of making art. Asian-American and Pacific Islander Fellows, Black Fellows, international Fellows, and Latinx Fellows all participated in discrete programs – understanding of course that intersectionality lies at the heart of these investigations and embraces all points of view.
- ▶ In August, we were able to convene a group of **Native American MacDowell Fellows** in residence, so that they might feel less like “the only one in the room” as participants in our community, and while they were in Peterborough, we invited local Abenaki artists over one weekend to share their music and poetry with the entire assembled conclave. This was a unique program that was warmly appreciated by everyone involved.
- ▶ **Edward MacDowell Medal Day** – real and in person – [returned to an astonishing outdoor celebration](#) under the Medal Day tent when we honored the great poet and playwright **Sonia Sanchez**. Author and MacDowell Fellow **Walter Mosley** introduced Ms. Sanchez who regaled us with personal stories and her remarkable poetry.

- ▶ An actual in-person [MacDowell National Benefit](#) took place at the Ziegfeld Theatre in Manhattan in October. The first time back in a group setting since the COVID pandemic, the benefit was hosted by 2021 MacDowell Medalist **Rosanne Cash** and honored Marian MacDowell Award Recipient **Susan Unterberg** as well as Board Member and Pulitzer Prize winning Composer **Tania Leon**.

Still, the heart of what we do is our residencies. We re-opened the campus in October 2020 but were very cautious about our safety protocols and only slowly added more and more artists back into our residency roster, assuring that everyone who was unable to attend in 2020 during the lock down would be offered space. The last quarter of 2021 and much of 2022 accommodated these art makers. And then, as we reopened new applications in January 2022, our numbers skyrocketed. This was a sign that artists needed us more than ever. By the close of 2022 we were back at full capacity. Many kudos are due our staff for pivoting endlessly in our dedication to providing space and time and community – the essence of HOME – for our artists.

I stepped down from my role as Executive Director at MacDowell on December 31, 2022, with profound gratitude to the entire MacDowell community for thinking deeply about art, and artists, and for doing what needed to be done to make sure that freedom of expression is held aloft in these complex times. May all human beings find home.

Philip Himberg  
Executive Director





FELLOW  
Jean Shin

DISCIPLINE  
visual art/installation

WORK AT MACDOWELL  
Working with discarded objects such as scraps of leather collected from clothing manufacturers, Jean creates powerful monuments that interrogate our complex relationship between material consumption, collective identity, and community engagement.



MACDOWELL FELLOW

## Tanna Tucker

This place is sacred. When I realized that **James Baldwin, Audre Lorde, Alice Walker**, and other ancestors had worked here, my trip here assumed a pilgrimage-like quality. And indeed I do feel changed on the other side of it. While I would have been grateful for any studio I received, I was overjoyed, humbled, and deeply moved to be working in the very studio that James Baldwin worked in.

It was the first time that I had such protected time for my own work, without any other obligations. I was able to not only begin something I had been dreaming about for a long time but rest — I mean really rest. Another Fellow and I spoke about how our nervous systems were totally able to reset, without the demands of survival, capitalism, and outside projects setting the pace of our days. Instead the pace was set by our only responsibilities: to write, to read, and to rest. To take this place in.

Because of this Fellowship, I got to be selfish with my work, for four weeks, in the most perfect of conditions. I was fed and free to be as solitary or social as I needed. I was incredibly supported. And yes, I had important breakthroughs that have carried me to the next stage of writing! No, I did not get everything I thought I would "done," but I can't imagine a more perfect place to wrestle with the glorious and maddening early stages that come with the very first mess of words that shape the early drafts of something. This is a new graphic novel that I intend to begin pitching to publishers by the end of this year and thanks to MacDowell, I was able to have freedom from my day job to devote time to this, which has amounted to an incredible head start on something

that, until now, has had to take a back seat to other obligations.

The gift of dedicated time is invaluable and I wish all writers and artists could experience this. I wish that more residencies and institutions in this country operated in the manner of MacDowell's mission. There truly is nothing like it. I also want to acknowledge how critical the financial support I received was to me being able to accept this Fellowship in the first place. Without it, I would have had to withdraw altogether. While I work many jobs to support my creative practice, I would never have been able to afford to take four weeks off unpaid. I'm deeply grateful to MacDowell for making good on their efforts in accessibility and equity, as demonstrated by the stipends they awarded this year. It made all the difference in my ability to access this once-in-a-lifetime opportunity.

My cohort was incredibly diverse across races, genders, and ages and I hope this was not an anomaly. I hope that this, indeed, signifies a permanent sea-change in offering these opportunities to talented artists and writers from every background. It's absolutely critical that it is.

Last, I want to pass on my gratitude to the incredible staff that is the heart and soul of this place. Everyone from the maintenance folks, to the kitchen staff, the administrators and library staff, who have shepherded us from applicant to departing Fellow, has been kind, amazing, enthusiastic, and just so, so good at what they do. I felt that my every wish was granted and every need was met. This experience changed my life. Thank you to everyone who believed in my work and who continue to work so hard to make this a magical place.

Tanna Tucker, *fiction writer*





# FEC

In 2022, the [Fellows' Executive Committee \(FEC\)](#) worked with Yancey Consulting to begin deeply investigating the purpose and value of the FEC. The planning and work in early 2022, begun by Rosemarie Fiore and Paula Whyman, resulted in two conversations in October and December with [Yancey Consulting](#).

Questions were raised about: How to best represent all Fellows, how to create a democratic committee, and how to be more transparent in our processes. These questions prompted our committee to reimagine how the FEC functions. Our conversations brought to the surface questions and new focus areas that the FEC is working to address in 2023. For example, there is meaningful work to be done to address challenges created as a result of the COVID pandemic.

In August 2022, FEC officer elections were held: Emily Noelle Lambert was elected president, and Brian Arnold was elected as vice president. Rosemarie Fiore will remain in FEC advisory position as executive emeritus.

In November, more than 75 Fellows gathered for the 2022 FEC Reunion at Berry Park in Brooklyn. Fellows traveled in from all over New York, New Hampshire, Vermont, Virginia, and Pennsylvania. It was a fantastic afternoon that gave Fellows the opportunity to reconnect, have important conversations, share ideas, and above all, gather in love and support of MacDowell.



Emily Noelle Lambert

## Current FEC Membership

### OFFICERS:

#### President:

Emily Noelle Lambert, *Visual Art*

#### Vice President:

Brian Arnold, *Visual Art*

#### Treasurer:

Martha Mooke, *Music Composition*

#### Secretary:

Scott Adkins, *Interdisciplinary Art*

### MEMBERS:

Eliosa Amezcua, *Literature*

Teri Hackett, *Visual Art*

DaMaris Hill, *Literature*

Nene Humphrey, *Visual Art*

Abigail Levine, *Interdisciplinary Art*

Frank Melendez, *Architecture*

Brian Rogers, *Interdisciplinary Art*

Eleonor Sandresky, *Music Composition*

Amanda Stern, *Literature*

Trevor Weston, *Music Composition*

Amy Yee, *Literature*

### EMERITUS MEMBERS:

Rosemarie Fiore, *Visual Art*

Dionne Ford, *Literature*

Michael Harrison, *Music Composition*

Larry Krone, *Interdisciplinary Art*

Žibuoklė Martinaitytė, *Music Composition*

Wendy Richmond, *Interdisciplinary Art*

Scott Wheeler, *Music Composition*

Jason Van Nest, *Architecture*

### REGIONAL LIAISONS:

**Philadelphia:** Kerry Dolan, *Literature*

**Florida:** Meghan Moe Beitiks, *Visual Art*

**Boston:** Barbara Trachtenberg, *Visual Art*

**Ohio:** Moriel Rothman-Zecher, *Literature*

**New Orleans:** Lindsay Sproul, *Literature*

**Ithaca:** Leighton Beaman, *Architecture*

**Toronto Canada:** Daniel Simmons, *Visual Art*

**Los Angeles:** Tess Taylor, *Literature*





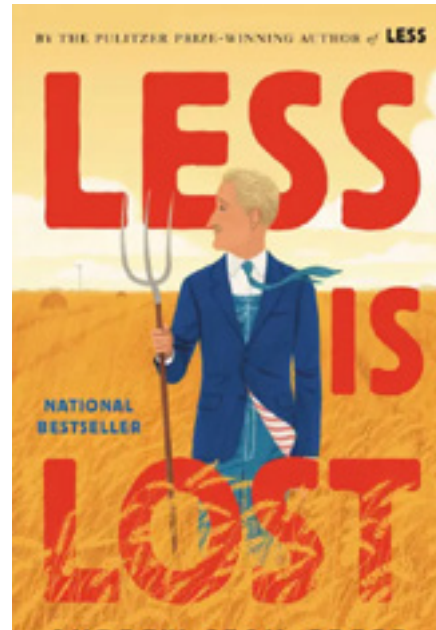
**FELLOW**  
Juan Luis Matos

**DISCIPLINE**  
film/screenplay

**WORK AT MACDOWELL**  
Juan Luis completed a short script *Estado Real (True Condition)*, translated it into English, and presented it to artists-in-residence. He also learned he received two Suncoast Regional Emmy awards for short documentaries released in the past year.



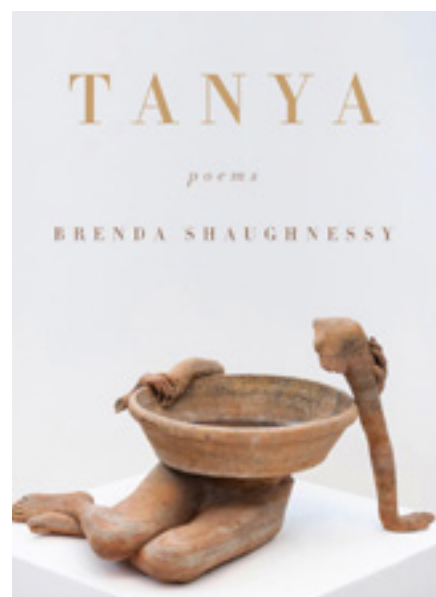
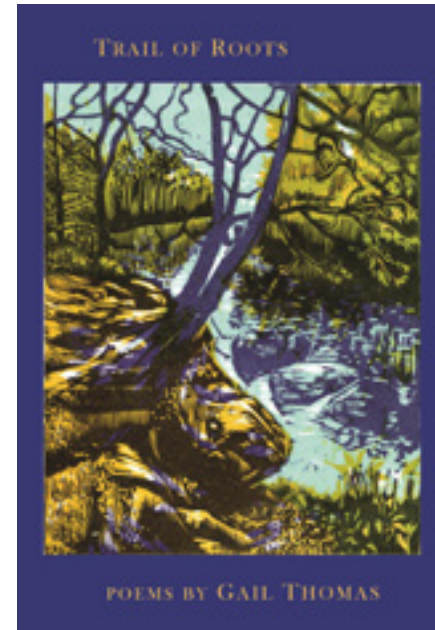
# Published Work by MacDowell Fellows



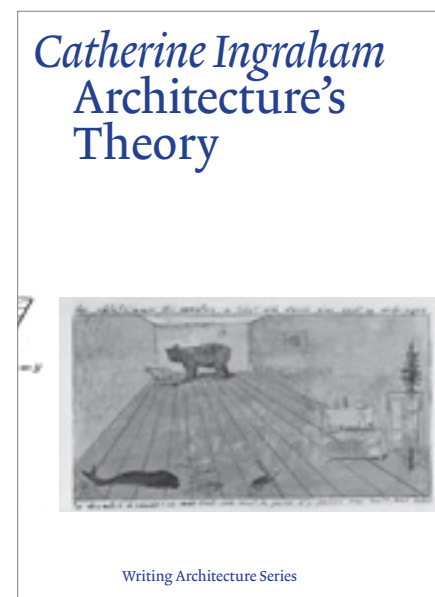
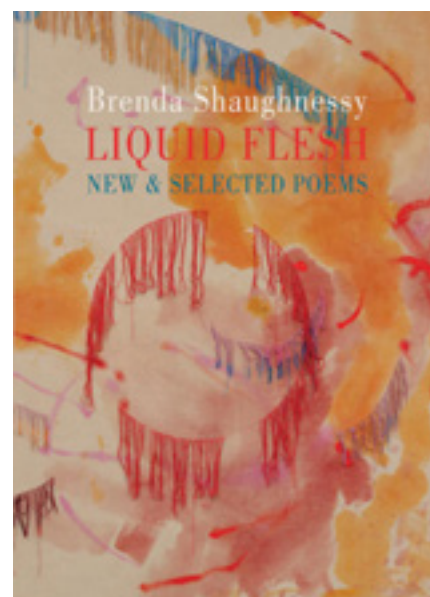
Less is Lost, a sequel to his Pulitzer winner by Andrew Sean Greer, #MAM



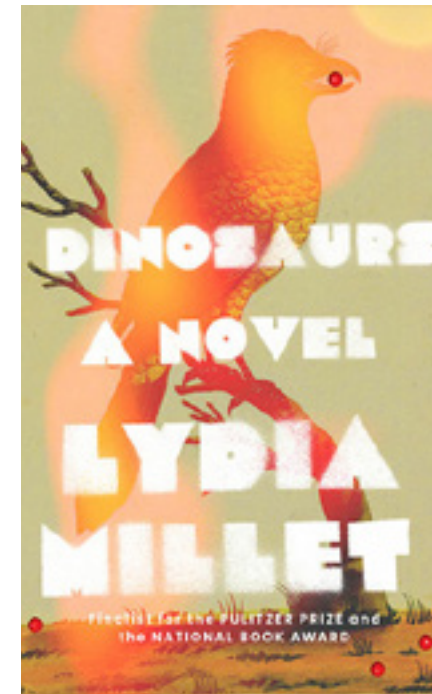
Poet Gail Thomas released two collections in the last year: *Leaving Paradise* and *Trail of Roots*. She recently was nominated for a Pushcart and Best of the Net.



Poet Brenda Shaughnessy's *Liquid Flesh: New & Selected Poems* had its UK release. *Tanya*, released in March, was written in part at MacDowell #MAM.



Catherine Ingraham's *Architecture's Theory* is a collection of essays.



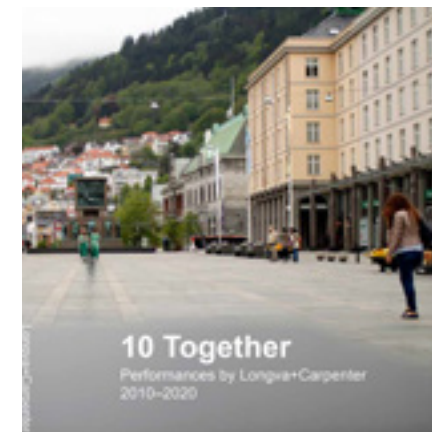
Lydia Millet's *Dinosaurs* made it onto 11 different 2022 lists for notable



Barbara Tran authored the narration of the short XR film *Madame Pirate*.



Writer Warren Neidich was translated in the French quarterly *Multitudes*.



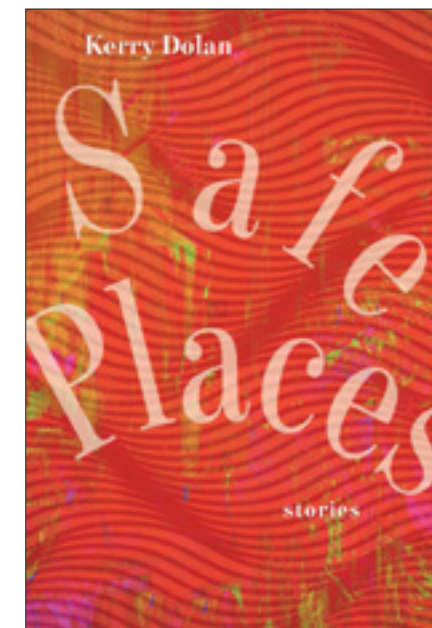
*10 Together* records Laurel Carpenter's collaborations with Terese Longva.



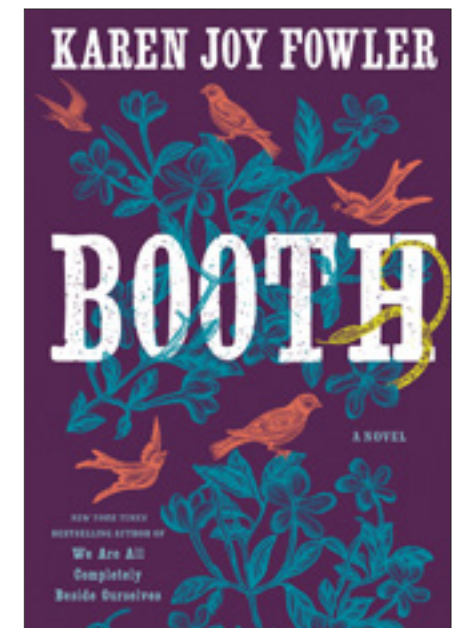
Eileen Tabios released three books, including a mini book-length essay called *Kapwa's Novels*.



Katie Holten released *The Language of Trees*, a collection of illustrated essays.

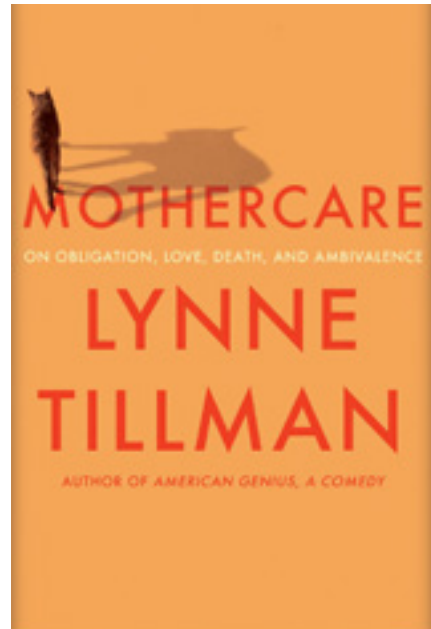


*Safe Places*, a collection from Kerry Dolan, won the Juniper Prize. #MAM

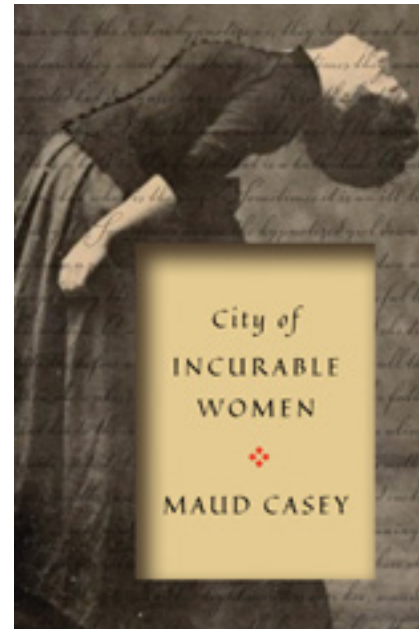


Karen Joy Fowler's novel *Booth* was longlisted for the 2022 Booker Prize.

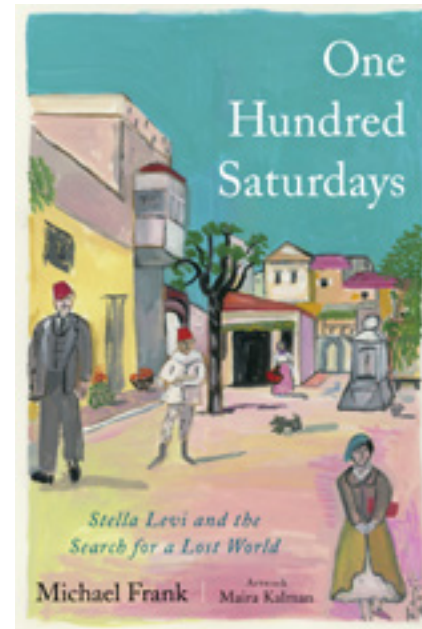




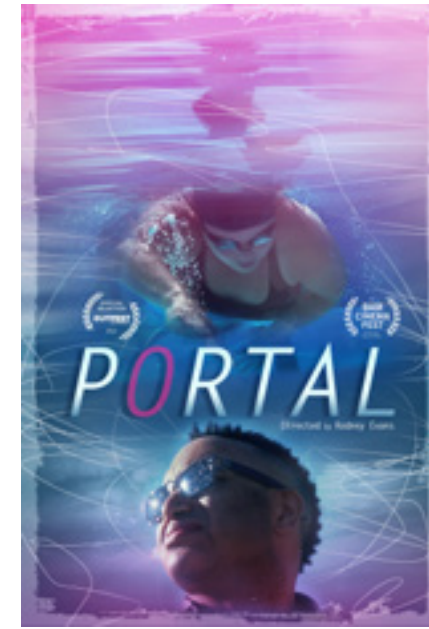
Listed by Slate and NPR as Best Book of the Year, Lynne Tillman's *Mothercare* speaks to obligation, love, death, and ambivalence.



Maud Casey's *City of Incurable Women* has been shortlisted for awards from American Library in Paris Book Award and the Joyce Carol Oates Prize.



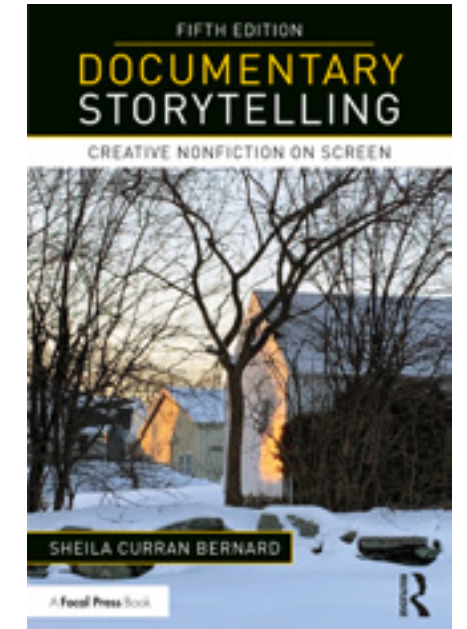
Michael Frank's *One Hundred Saturdays* was named a best book of 2022 by *The Wall Street Journal* and has one the Sophie Brody Award among others.



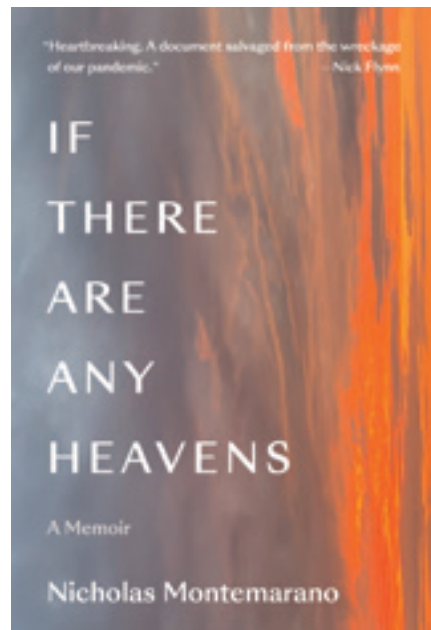
Filmmaker Rodney Evans released a new short film called *Portal* in 2022 about the lack of touch for single people during the Pandemic's first year.



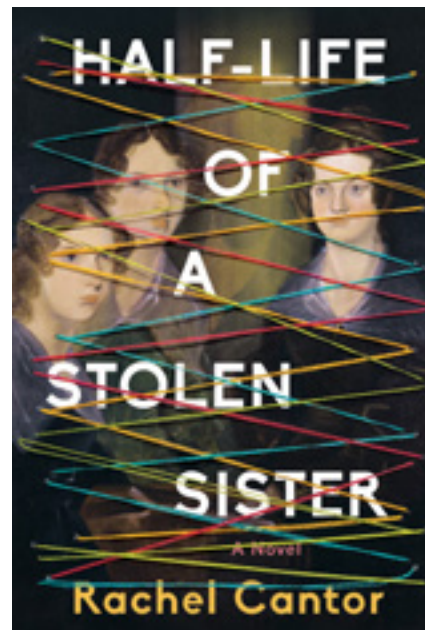
A new memoir by Sarah Fay, *Pathological: The True Story of Six Misdiagnoses*, was chosen as an Apple Books Pick of the Month.



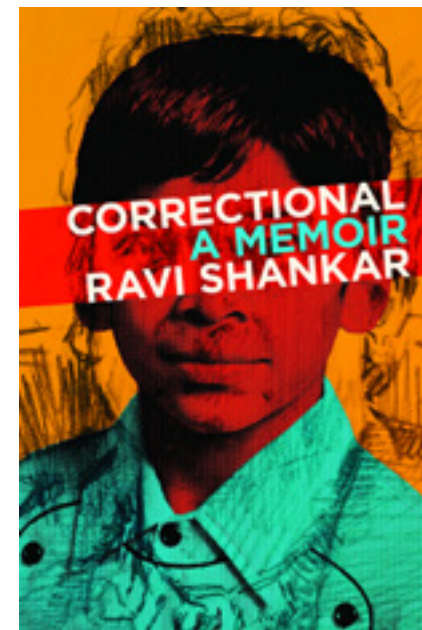
Filmmaker and writer Sheila Curran Bernard published a fifth edition of her book, *Documentary Storytelling: Creative Nonfiction on Screen*.



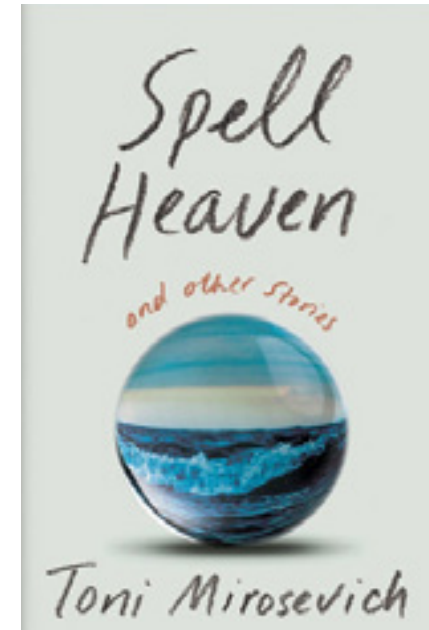
Nicholas Montemarano published his fifth book, *If There Are Any Heavens*, a memoir in verse about the loss of his mother to COVID.



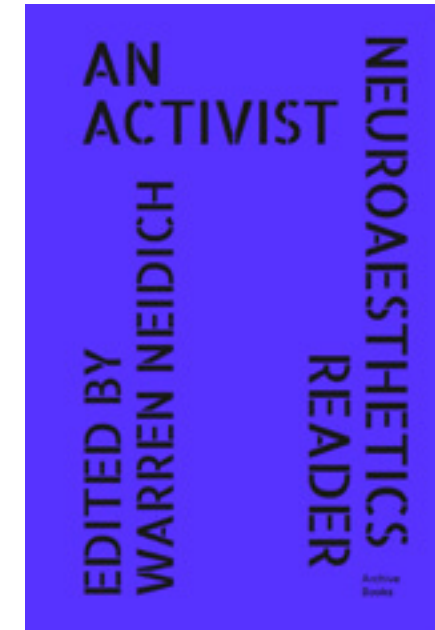
Rachel Cantor's historical fiction *Half-Life of a Stolen Sister* reimagines the lives of the Brontë siblings. Cantor worked on the book while in residence.



Ravi Shankar's memoir *Correctional* was a finalist for the 2022 Connecticut Book Awards.



Toni Mirosevich's *Spell Heaven* was named a NYLON Best New Book of the Month and a Lambda Literary Most Anticipated Book of the Month.



Warren Neidich edited *An Activist Neuroaesthetic Reader*, which aims to make the processes of digital dominion and governmentalization opaque, visible, and known, and put together a *Glossary of Cognitive Activism*, a dictionary designed as a tool for analysis and resistance to those new realities.

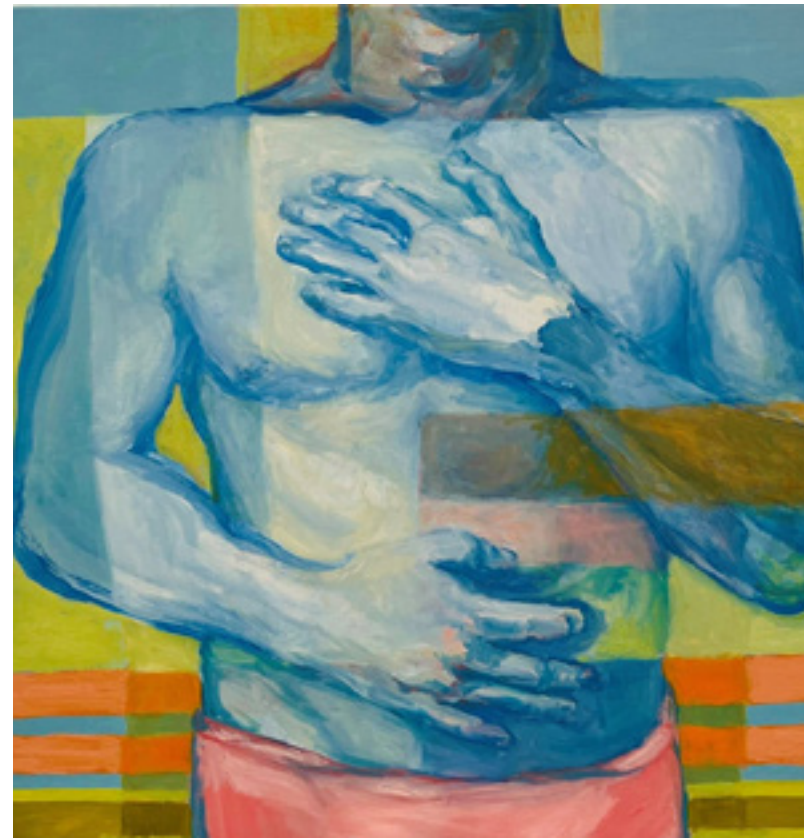






*Sleeping Giant* by Diana Guerrero-Maciá was on view at the Armory Show in New York in 2022, much of it made at MacDowell. #MAM

Painter Jessica Gandolf completed *Blue Nails* (left) and *Invocation in Blue* (right), two of three works completed in Nef Studio last fall. #MAM



*Stoke the Vote* by Pat Oleszko

*Leaf for Maritxu*; ink, watercolor, color pencil on paper; 8 in X 5 in; Jess Rosner; 2022



*Petit Manteau*; ink, watercolor, color pencil on paper; 8 in X 5 in; Jess Rosner; 2022





*Anthology*; Monoprint; 24 in X 18 in; Diane Fine; 2022



Lisa D'Amour's new play *Ocean Filibuster* premiered at American Repertory Theater in Cambridge, MA, in March 2022. Photo by Maggie Hall.

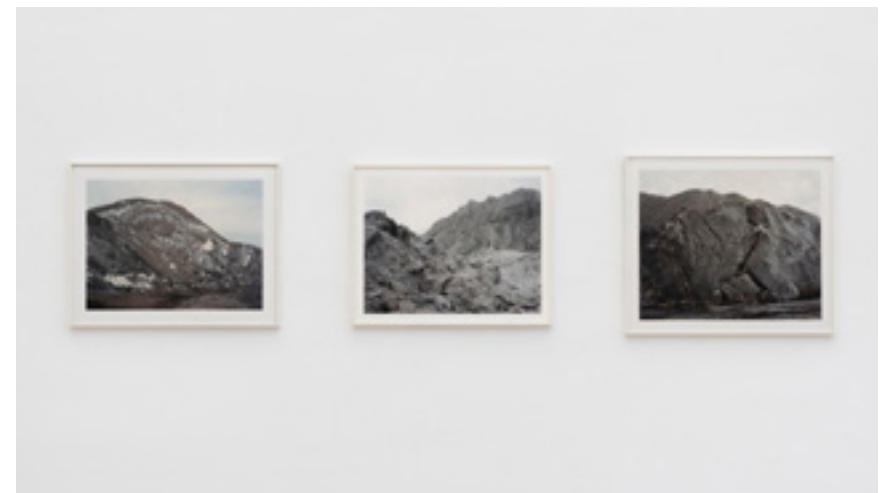


*Diamond Vase*; acrylic and flashe on Papier-mâché; 9 in X 19 in X 19 in; Cadence Giersbach; 2022; photo by Alan Wiener.

*Now You See It*; Monotype w/collage; 15.5 in X 23.5 in; Cecelia Feld; 2022



*A Path Through the Woods 1*; oil on canvas; 48 in X 36 in; Claire McConaughy; 2022



*Views and Scenes*; photo exhibition view, Chicago Cultural Center, Chicago; Jin Lee; 2022. Photo by James Prinz, courtesy of the artist.



# ARTISTS-IN-RESIDENCE



14

FELLOW  
Luis Romero

DISCIPLINE  
visual art/mixed media

WORK AT MACDOWELL  
Luis Romero used the beautiful Firth Studio to work on multiple paintings, drawings, and installations, many of which incorporated negative space and grew organically.



## ARTISTS-IN-RESIDENCE

### ARCHITECTS

Thomas J Campanella, Brooklyn, NY  
Elgin Cleckley, Charlottesville, VA  
Wendy W Fok, Los Angeles, CA  
Robert Hutchison, Seattle, WA  
Leen Katrib, Lexington, KY  
Ivonne Santoyo-Orozco, Red Hook, NY  
Brendan Shea, Las Vegas, NV  
J. Matthew Thomas, Taos, NM  
Lynnette Widder, New York, NY

### MUSIC COMPOSITION

Hauke Jasper Berheide, Dortmund, GERMANY  
Lea Bertucci, Kingston, NY  
Catherine Brookman, Brooklyn, NY  
Andres Carrizo, Manitou Springs, CO  
Anthony Cheung, Barrington, RI  
Alex Dowling, Westmeath, IRELAND  
Sivan Eldar, Paris, FRANCE  
Chase Elodia, Brooklyn, NY  
Marti Epstein, Cambridge, MA  
Christopher Hopkins, Ames, IA  
Zach Layton, High Falls, NY  
James Brandon Lewis, Brooklyn, NY  
Scott Lindroth, Durham, NC  
Janice Lowe, Brooklyn, NY  
Sky Macklay, Baltimore, MD  
Emma O'Halloran, Westmeath, IRELAND  
Samora Pinderhughes, New York, NY  
Matthew Ricketts, Brooklyn, NY  
Sofía Rocha, Dunnellon, FL  
Steven Takasugi, Waban, MA  
Lu Wang, Barrington, RI  
David Werfelmann, St. Louis, MO  
Amy Williams, Pittsburgh, PA  
Carolyn Yarnell, Huntington Beach, CA  
Du Yun, New York, NY  
Christopher Zuar, New York, NY



“ I could focus here in profound, fruitful ways, constantly supported by a diverse cohort of brilliant artists. I am ever thankful for the staff's dedication, which ensures an optimal setting for personal and professional achievement.”

—ELGIN CLECKLEY, ARCHITECT





FELLOW  
Catherine Carberry

DISCIPLINE  
fiction

WORK AT MACDOWELL

Carberry completed a revision of her novel-in-progress. A recent Susannah McCorkle Scholar at Sewanee Writers Conference, she has published fiction in numerous journals. Her fiction has been nominated for a Pushcart Prize four times, and has been featured on National Public Radio.



## FILM/VIDEO ARTISTS

- Gabriela Almeida, São Paulo, BRAZIL
- Luis Arnías, Hyde Park, MA
- Pia Borg, Los Angeles, CA
- Susana de Sousa Dias, Lisbon, PORTUGAL
- Carine Doumit, Beirut, LEBANON
- Zachary Epcar, Oakland, CA
- Maria Clara Escobar, São Paulo, BRAZIL
- Jeanne Finley, San Francisco, CA
- Dónal Foreman, Brooklyn, NY
- Casey Friedman, Brooklyn, NY
- Kinda Hassan, Paris, FRANCE
- Mohammad Shawky Hassan, Berlin, GERMANY
- Florrie James, Bristol, UNITED KINGDOM
- Gina Kametsky, Providence, RI
- Justin Jinsoo Kim, Valencia, CA
- Salomé Lamas, Lisbon, PORTUGAL
- Jasmine Lee-Jones, London, UNITED KINGDOM
- Lana Lin, New York, NY
- Irene Lusztig, Santa Cruz, CA
- Xavier Marrades, Cervera, SPAIN
- Juan Luis Matos, Miami Beach, FL
- Charlotte Prodger, Glasgow, UNITED KINGDOM
- Michael Robinson, Los Angeles, CA
- Steven Rowell, Minneapolis, MN
- Suneil Sanzgiri, Brooklyn, NY
- Kelly Sears, Denver, CO
- Rea Tajiri, Philadelphia, PA
- Orlando Tirado, Sacramento, CA
- Hong-An Truong, Durham, NC
- Sofía Velázquez, Lima, PERU
- Gustavo Vinagre, São Paulo, BRAZIL
- Peng Zuqiang, Amsterdam, THE NETHERLANDS



**FELLOW**  
**Luis Arnías**

**DISCIPLINE**  
experimental film/video

**WORK AT MACDOWELL**  
Arnías worked on post-production aspects of his first feature film and sharing various segments with the artist community after a long period of self isolation during the pandemic.



## ARTISTS-IN-RESIDENCE

### INTERDISCIPLINARY ARTISTS

Chinazo Rena Anakwe, Brooklyn, NY  
Yanira Castro, Brooklyn, NY  
JJJJJerome Ellis, Virginia Beach, VA  
Moriah Evans, Brooklyn, NY  
Daniel Fishback, Brooklyn, NY  
Sunder Ganglani, Brooklyn, NY  
Jeffrey Halstead, Catskill, NY  
Taro Hattori, Richmond, CA  
Shaun Irons, Brooklyn, NY  
Miatta Kawinzi, Brooklyn, NY  
Jaamil Olawale Kosoko, Philadelphia, PA  
Cynthia Oliver, Urbana, IL  
Laura Parnes, Brooklyn, NY  
Lauren Petty, Brooklyn, NY  
Jefferson Pinder, Chicago, IL  
Andrea Oliver Roberts, Winnipeg, CANADA  
Alex Romania, Brooklyn, NY  
Mindy Seu, Brooklyn, NY  
Morgan Thorson, Minneapolis, MN  
Dorian Wood, Los Angeles, CA  
Sichong Xie, Pasadena, CA

#### FELLOW

**Moriah Evans**

#### DISCIPLINE

interdisciplinary art/movement

#### WORK AT MACDOWELL

Moriah worked on her upcoming dance *Remains Persist*, which examines how historical and ongoing forms of socio-political transformation remain as information within the body. The piece premiered in December 2022 at Performance Space New York.





# ARTISTS-IN-RESIDENCE

## THEATRE ART

Calley Anderson, Brooklyn, NY  
Sheila Arnold, Hampton, VA  
Morgan Bassichis, Brooklyn, NY  
Ifa Bayeza, Silver Spring, MD  
Bleu Beckford-Burrell, Rockville, MD  
Syreeta Briggs, Vine Grove, KY  
Cusi Cram, New York, NY  
Mashuq Mushtaq Deen, Bronx, NY  
Ty Defoe, Brooklyn, NY  
Katherine Freer, Brooklyn, NY  
Robin Frohardt, Saugerties, NY  
John Jahnke, New York, NY  
Rena Jarrett, Brooklyn, NY  
Min Kahng, Alameda, CA  
Sofya Levitsky-Weitz, Pasadena, CA  
Shayan Lotfi, Brooklyn, NY  
Cordelia Lynn, London, UNITED KINGDOM  
Dave Malloy, Beacon, NY  
Sarah Mantell, Middlebury, VT  
Jay Muskett, Gallup, NM  
Jiehae Park, Brooklyn, NY  
Nia Akilah Robinson, New York, NY  
Pamela Severns, Los Angeles, CA  
Jen Silverman, Chatham, NY  
Buzz Slutzky, Brooklyn, NY  
Amy Stebbins, Dortmund, GERMANY  
Mat Sweeney, Los Angeles, CA  
Daniel Tejera, New York, NY  
Branislav Tomich, St. Louis, MO  
Niko Tsakalacos, Somerset, NJ  
James Tyler, Brooklyn, NY  
Ken Urban, New York, NY  
Max Vernon, Brooklyn, NY

### FELLOWS

**Ty Defoe and Katherine Freer**

### DISCIPLINE

**theatre arts/performance**

### WORK AT MACDOWELL

**Ty Defoe and Katherine Freer collaborated on a new puppet performance, writing and staging the final sections of the story of young Nawbin as they leave home and set out on a rite of passage through a season of their life.**



## VISUAL ARTISTS

Sydney Acosta, Los Angeles, CA  
Deborah Anzinger, Venice, FL  
Sharon Barnes, Los Angeles, CA  
Karl Burkheimer, Portland, OR  
Alex Callender, Easthampton, MA  
Tonita Cervantes, Portland, OR  
Furen Dai, New York, NY  
Sara Eliassen, Oslo, NORWAY  
Joey Fauerso, San Antonio, TX  
Jessica Gandolf, Portland, ME  
Linda Geary, Oakland, CA  
Diana Guerrero-Maciá, Chicago, IL  
P. Guilmoth, Hopkinton, NH  
Elana Herzog, New York, NY  
Jessica Hutchins, Portland, OR  
Sunny Kim, Brooklyn, NY  
Mo Kong, Sunnyside, NY  
Kang Seung Lee, Pasadena, CA  
Claire Lieberman, Bloomington, IL  
Joan Linder, Buffalo, NY  
Colin Lyons, Binghamton, NY  
Gabriel Martinez, Houston, TX  
Claire McConaughy, Brooklyn, NY  
Summer McCorkle, Brooklyn, NY  
Asif Mian, Ridgewood, NY  
Oscar Morel, Bronx, NY  
Laura Newman, Brooklyn, NY  
Jeanine Oleson, Brooklyn, NY  
Elle Perez, New York, NY  
Bundith Phunsombatlert, Brooklyn, NY  
Jagdeep Raina, Houston, TX  
Terri Rolland, Santa Fe, NM  
Luis Romero, Chicago, IL  
Piper Shepard, Baltimore, MD  
Jean Shin, Brooklyn, NY  
Alyson Shotz, Brooklyn, NY



## ARTISTS-IN-RESIDENCE

Harold Smith Jr, Kansas City, KS  
Rafael Soldi, Seattle, WA  
Chris Sollars, San Francisco, CA  
Jeff Thompson, Bloomfield, NJ  
Mark Tribe, New York, NY  
Chen Wang, Roswell, NM  
Margaux Williamson, Toronto, CANADA  
Jessica Wynne, East Hampton, NY

### WRITERS

Alex Abramovich, Brooklyn, NY  
Pemi Aguda, Iowa City, IA  
Sara Johnson Allen, Ipswich, MA  
Catina Bacote, Forest Hills, NY  
Leah Bailly, North Vancouver, CANADA  
Vimi Bajaj, Oak Brook, IL  
Carey Baraka, Kisumu, KENYA  
Rick Barot, Tacoma, WA  
Samiya Bashir, New York, NY  
Sara Borjas, Fresno, CA  
Carole Cadwalladr, London, UNITED KINGDOM  
Catherine Carberry, Woodstock, NY  
Michael Chabon, Berkeley, CA  
Jennifer S. Cheng, San Francisco, CA  
Serena Chopra, Seattle, WA  
Carrie Cogan, Salt Spring Island, CANADA  
Paul Dalla Rosa, North Melbourne, AUSTRALIA  
Michael Tod Edgerton, San Francisco, CA  
Zusha Elinson, Richmond, CA  
Shira Erlichman, Brooklyn, NY  
Eve Ewing, Chicago, IL  
Dewaine Farria, Manila, PHILIPPINES  
Susana Ferreira, Toronto, CANADA  
Carolyn Ferrell, Yonkers, NY  
Sheri Fink, New York, NY  
Brad Fox, New York, NY  
Evan Friss, Harrisonburg, VA  
Asiya Gaildon, Minneapolis, MN  
Ángel García, Champaign, IL  
Yan Ge, Norwich, UNITED KINGDOM  
Emily Goldman, Ithaca, NY



FELLOW  
**Loubna Mrie**

DISCIPLINE  
**nonfiction**

WORK AT MACDOWELL  
Loubna finished final edits on her first book, which is under contract with Penguin Random House in the U.S. and Little Brown in the UK. The book is a memoir about growing up Alawite in Syria, raised in a secretive faith and instilled with an unquestioned loyalty to a dictator.

A. Kendra Greene, Dallas, TX  
Rebecca Handler, San Francisco, CA  
Ruby Hansen Murray, Cathlamet, WA  
Summer J. Hart, Cold Spring, NY  
Cara Hoffman, New York, NY  
Richard House, Matlock, UNITED KINGDOM  
Mary-Beth Hughes, Red Hook, NY  
Laird Hunt, Providence, RI  
Nneoma Ike-Njoku, Athens, GA  
Sandra Jackson-Opoku, Chicago, IL  
Ken Kalfus, Philadelphia, PA  
Beena Kamlani, New York, NY  
M.L. Krishnan, Ann Arbor, MI  
Amy Kurzweil, San Luis Obispo, CA  
Rebekkah LaBlue, Asheville, NC  
Richard Larson, Brooklyn, NY  
Anna Leahy, Orange, CA  
Grace Liew, Brooklyn, NY  
Audrea Lim, Brooklyn, NY  
Mimi Lok, San Francisco, CA  
Simón López-Trujillo, Santiago, CHILE  
Jaime Lowe, Brooklyn, NY  
Vanessa Lyon, North Bennington, VT  
Navied Mahdavian, Salt Lake City, UT  
Madison Mainwaring, Paris, FRANCE  
Rochelle Marrett, Farmington Hills, MI  
Laura Marris, Buffalo, NY  
Julia Mata, Long Beach, CA  
Priyanka Mattoo, Venice, CA  
Moira McCavana, Madrid, SPAIN  
Cameron McWhirter, Decatur, GA  
Rooja Mohassessy, Dobbins, CA  
Dantiel Moniz, Madison, WI  
Loubna Mrie, Oakland, CA  
Samhita Mukhopadhyay, Brewster, NY  
Fiona Murphy, Tamworth, AUSTRALIA  
Leila Nadir, Rochester, NY  
Titi Nguyen, Flushing, NY  
Maggie Nye, Bloomington, IN  
Elizabeth Owuor, Oakland, CA  
Kelly Pendergrast, Oakland, CA



## ARTISTS-IN-RESIDENCE

Ross Perlin, Ridgewood, NY  
Kiki Petrosino, Orange, VA  
Adam Price, Carrboro, NC  
Jamie Quatro, Chattanooga, TN  
Arvin Ramgoolam, Crested Butte, CO  
Susan Blackwell Ramsey, Kalamazoo, MI  
Danton Remoto, Quezon City, PHILIPPINES  
Jason Reynolds, Washington, DC  
Charles Rice-Gonzalez, New York, NY  
Tricia Romano, Manchester Township, NJ  
Vanessa Roveto, Sherman Oaks, CA  
Josephine Rowe, Melbourne, AUSTRALIA  
Erin Kate Ryan, Minneapolis, MN  
Clarisse Baleja Saïdi, Toronto, CANADA  
Cheryl Savageau, North Easton, MA  
Salvatore Scibona, Brooklyn, NY  
Elvina Scott, Ithaca, NY  
Niv Sekar, Brooklyn, NY  
Sun Yung Shin, Minneapolis, MN  
Arabelle Sicardi, Los Angeles, CA  
Safiya Sinclair, Phoenix, AZ  
Timea Sipos, Culver City, CA  
Mahreen Sohail, Washington, DC  
Monica Sok, Collingswood, NJ  
Mary South, New York, NY  
Terese Svoboda, New York, NY  
B. Alexandra Szerlip, San Francisco, CA  
Shira Telushkin, New York, NY  
Merritt Tierce, South Pasadena, CA  
Jennifer Tseng, Santa Cruz, CA  
Tanna Tucker, San Francisco, CA  
Guinevere Turner, Los Angeles, CA  
Beth Underdown, New Mills, UK  
Ayelet Waldman, Berkeley, CA  
David Weiden, Highlands Ranch, CO  
Bailey Williams, Brooklyn, NY  
Khaty Xiong, Columbus, OH  
Ben Yagoda, Swarthmore, PA  
Monica Youn, Brooklyn, NY



**FELLOWS**  
Wendy W Fok and Arabelle Sicardi

**DISCIPLINES**  
Architecture and nonfiction

**WORK AT MACDOWELL**  
Wendy and Arabelle collaborated on a project studying contemporary supply chain issues such as building materials and digital property surrounding how Western and Eastern countries define the future of work and urban living. Arabelle also completed revisions to her forthcoming book, *The House of Beauty*.





FELLOW  
Catina Bacote

DISCIPLINE  
nonfiction

WORK AT MACDOWELL

Catina completed a draft of her first book, *Eastern Circle*. It is a work of nonfiction that draws on private and public history to reveal the lasting impact of the illegal drug trade on families and communities.



MOLLY STINCHFIELD

MACDOWELL FELLOW

Zach Layton

This has been an immensely productive, inspiring time for my creative practice. There's something somewhat magical about MacDowell, where the stimulating conversation with other Fellows, the beauty of the natural environment, and the solitude of a focused studio practice all comes together to produce an artist haven and a crucible.

I found my ability to work on several different projects simultaneously very interesting and helpful as a way to keep myself motivated to make work. As one project hit a milestone or felt like it began dragging, I'd find myself moving to another project with a fresh perspective. This enabled me to work for extended periods of time, accomplish a lot, and keep my enthusiasm for each project sustainable. I feel this idea of sustainability in an artistic practice is incredibly important and one I'm beginning to think through in a number of ways as I plan future creative work and collaborations, and pursuing sustainable practices in my teaching and professional work

Being and working at MacDowell where **Aaron Copeland, Thornton Wider, James Baldwin, Spaulding Gray, Ruth Crawford-Seeger**, and so many other amazing artists worked, walking the same ground they walked; it's humbling but it's also invigorating. It gives me a sense of pride and a belief in myself through an understanding that I have become a part of this artistic continuum, and have a responsibility to nurture its growth.

For this I have to offer immense gratitude. Thank you for having me here.

*Zack Layton, composer*



# EVENTS



## The MacDowell National Benefit Salutes AWAW During Return to In-person Celebration in NYC!

More than 300 people joined us at the Ziegfeld Ballroom in New York City on October 17 for a festive celebration of MacDowell Fellows' work and the presentation of the [third annual Marian MacDowell Arts Advocacy Award](#) to Anonymous Was A Woman (AWAW) and its visionary founder, Susan Unterberg. We proudly salute AWAW's leadership in providing support, since 1996, to mid-career women-identifying artists, finding common ground in our efforts to remove barriers to artistic creativity for the widest population.

### [READ MORE ABOUT AWAW AND THE AWARD](#)

This spectacular evening showcased the outstanding work of MacDowell Fellows across artistic disciplines. Hosted by MacDowell Fellow and award-winning author **Jacqueline Woodson** (4x 90-09), the Benefit also featured performances and works by poet and drag artist **Wo Chan** (20), performing as The Illustrious Pearl, a silk installation by visual artist **Portia Munson** (92, 98, 19), music performed by musician Conrad Tao from 2021 Pulitzer Prize winner and 2022 Kennedy Center honoree **Tania León** (16), a performance from Carmen Ruby-Floyd and Judy Kuhn of a musical adaptation of *The Skin of Our Teeth* by **Ethan Lipton** (18), and 2021 MacDowell Medalist Rosanne Cash, who presented this year's award and closed the evening with a special performance of her song "Particle and Wave."

This year's Benefit auction featured curated getaways, creative experiences with MacDowell Fellows, and artworks large and small for any collection, from MacDowell Fellows **Cindy Bernard** (16), **Nene Humphrey** (78, 08, 11), **Rosemarie Fiore** (03, 14), **Nina Katchadourian** (95), and many others!

Interested in learning more, becoming an event sponsor, getting involved? [email events@macdowell.org](mailto:events@macdowell.org) for info.

Fellow Jacqueline Woodson (4x 90-09) hosted benefit at the Ziegfeld Ballroom in New York City on October 17, 2022.



# MEDAL DAY 2022

## 62nd Edition of a Peterborough Tradition

### Edward MacDowell Medal Presented to Poet Sonia Sanchez

On Sunday, July 10th, more than 1,000 enthusiastic community members, fans, and artists gathered for a beautiful day on the verdant grounds of MacDowell to celebrate the internationally renowned poet, writer, and 62nd Edward MacDowell Medalist Sonia Sanchez!

The weather was stunning for our [first public Medal Day since 2019](#). Under the big white tent, Board President Andrew Senchak welcomed our guests before Madam Chairman and MacDowell Fellow **Nell Painter** spoke on how Sanchez's work illuminates the redeeming qualities of American society. Executive Director Philip Himberg then introduced prolific novelist and MacDowell Fellow [Walter Mosley](#) (01), who reflected on the impact of Sonia's incredible decades-long career. The ceremony concluded with a heartfelt and rousing acceptance speech from Ms. Sanchez, followed by a poetry performance with musical accompaniment on electric bass from MacDowell Fellow [Jamaaladeen Tacuma](#) (12).

After a picnic lunch, the MacDowell grounds bustled with visitors on the usually quiet paths as artists-in-res-

idence graciously invited the public into their open studios, showing works in progress and describing the artistic processes being undertaken at MacDowell. This year we were joined by the Peterborough Town Library, whose staff set up a Pop-up Poetry Library in our lilac garden where visitors browsed poetry on display and were invited to create their own poems using local artist Erin Sweeney's zine as a guide, and by gathering words found on the MacDowell grounds.

Sanchez is the author of more than 20 books of poetry, children's literature, and plays, including *We a BaddDDD People*, *Homegirls and Handgrenades* (winner of the 1985 American Book Award), *Under a Soprano Sky*, *Does Your House Have Lions?*, *Like the Singing Coming off the Drums*, *Shake Loose My Skin*, and *Morning Haiku*.

🕒 (Clockwise from top) Medalist and poet Sonia Sanchez addresses the Medal Day crowd; Madam Chairman of the Board Nell Painter looks on as Medalist Sonia Sanchez reads the medal's inscription; the Medal Day ceremony participants gather outside The James Baldwin Library shortly before the festivities begin.



BRIE MORRISSEY



BRIE MORRISSEY



JOANNA ELDREDGE MORRISSEY



**The 2nd Annual Katherine Min Fellowship Event**

The **Katherine Min** Fellowship was established by MacDowell Fellow and author Katherine Min’s family and friends to celebrate her life and to honor her creative legacy. On June 1, we held [the second reading to celebrate Katherine’s work and legacy](#) with 2020 and 2021 Min Fellows **Jessica Shi** (20) and **Lisa Ko** (14, 21). They were joined by Katherine’s daughter Kayla Min Andrews and event moderator and Fellow **Alexander Chee** (05, 07) in-person at MacDowell’s NYC space in Chelsea and streamed live online. Learn more about the celebration.



**Indigenous Fellows Meet with Local Abenaki Artists**

As an outgrowth of our [Virtual MacDowell online program](#), which was created to be a space where Fellows with similarities in backgrounds and life experiences could engage in earnest collaboration and exchange ideas,

MacDowell invited a first-time cohort of Indigenous Fellows to return this past summer so they could uplift each other as a community in residence rather than have the experience of being “the solitary Native artist on site.” We invited all eight of our Virtual MacDowell participants to join us. Four were able to attend: poet **Cheryl Savageau** (4x 94-

22), novelist **David Heska Wanbli Weiden** (18, 22), playwright **Jay B. Muskett** (20, 22, speaking above), and photographer **Tonita Cervantes** (20, 22). During their Virtual session, Fellows met with local Abenaki artists, and with Savageau’s help, two Abenaki artists, Joe Bruchac and Lisa Brooks, joined for an afternoon to read and share experiences.

**The New Hampshire Benefit is Back!**

[The New Hampshire Benefit](#) is back! We welcomed our New England supporters back to our grounds for the 2022 New Hampshire Benefit on Saturday, May 7 for a special evening of cocktails, conversations, and performances after a two-year hiatus! The special evening raised more than \$50,000, bringing 110 supporters, guests, and Fellows together for a late afternoon hosted by MacDowell Fellow and board member **Dan Hurlin** (03, 12, 15). The program featured artist presentations from **Jaime Lowe** (19, 22) and **Jing Wang** (14), followed by a conversation and Q&A (at right).



FELLOW  
**Deborah Anzinger**  
DISCIPLINE  
visual art/mixed media

WORK AT MACDOWELL  
Deborah made a new body of paintings with cookshop charcoal, an essential but undervalued and loosely protected natural resource in her native Jamaica. She also edited video and audio tied to her work in Maroon Town, Jamaica as part of a 2020 Soros Arts Fellowship.





# GET SOCIAL


CHRISTIAN HOLLAND




## Connect with MacDowell

 **Instagram**  
Follow for a window into MacDowell in Peterborough and around the world.

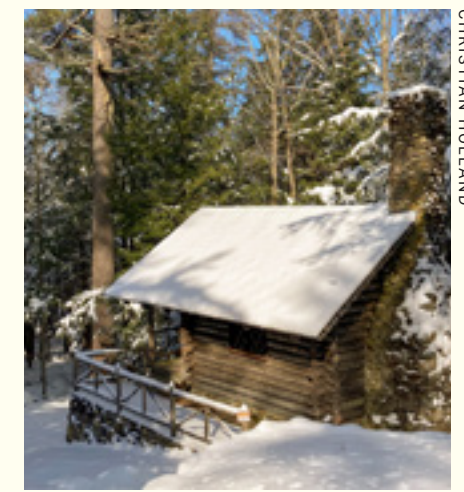
 **Twitter**  
Follow for the most up-to-date news about MacDowell Fellows and events.

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

 **YouTube / Vimeo**  
Our videos offer a unique look at the biggest developments from MacDowell.

@MacDowell1907  
#MacDowellResidency  
#MadeAtMacDowell

CASSANDRA KLOS FOR THE NEW YORK TIMES



CHRISTIAN HOLLAND

👉 Clockwise from far left: Alexander Studio winter and summer; ash baskets at Peterboro Basket Co.; Edward MacDowell's log cabin in winter; and an early season snowfall at the amphitheater.



LISA KO



# DONORS

✔ Below: A. Kendra Greene takes a break from composing text-and-image essays for an illuminated bestiary. Inspired by the MacDowell picnic baskets' paper ephemera, she also wrote and bound an artist book.





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**\$50,000 or more**

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## MACDOWELL FELLOW

## Miatta Kawinzi

This residency has provided much-needed breathing room for my practice—an opportunity to slow down, exhale, process, explore, experiment, reflect, and find new connections between ideas. The quiet and calm setting, wisdom of the trees and woods, and care and kindness of the community have all contributed to a very generative period of creating.

The landscape has felt like a refuge and sparked new work in which I incorporated the natural setting into gestural photography

and video. The reach of the tree branches sparked the reach of my own hands and led me to create string sculptures of extension, and this helped me to think more deeply about the connections between internal and external landscapes. I will continue to explore the ideas that were sparked in the landscape and hold close the calmness I found there to draw on as I return to the bustle of the city. I am so incredibly grateful for this experience of support, sustenance, and inspiration!

The ways in which we Fellows were so generously provided with all that we needed during our stays

was so comforting and allowed me to truly focus on my work. Finally, the cross-disciplinary dialogue with other Fellows was incredibly enriching. I especially appreciated the opportunity to hear feedback when I shared work - especially from historians regarding my research project, composers regarding my sound work, and Fellow filmmakers - and to engage the work of other Fellows through their presentations and informal conversations. It all illuminated the varied and fascinating mix of perspectives I encountered during my residency. Thank you!!

*Miatta Kawinzi, multimedia artist*



**David Rakowski**

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Melissa Schoen  
Benjamin Segal and Jacqueline Mahal

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MacDowell is a sanctuary where artists are granted space both physical and spiritual, psychological, artistic. Time becomes fluid, it folds, it regenerates itself.”

— JEN SILVERMAN, PLAYWRIGHT



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## MACDOWELL FELLOW

### Alex Romania

I MacDowell provided me a reprieve—a very important reprieve—during a harsh moment of the COVID pandemic. It enabled me to restore, centering myself and my practice. It gave me the luxury of tending to only what I needed, something that could not have had more impact on my practice.

While at MacDowell, I wandered—I wandered the grounds, I wandered the corners of my imagination, and beyond. I wandered into hard dives into work largely ignored or on pause. I wandered into sound files and video files. I edited some of a project I had been working on for five years, and I mixed audio files of improvisational music recorded the summer prior, files which were near and dear, which I simply could not have put my attention to without this privacy and support. I spent time wandering between a

typewriter, a computer, and a drum set I brought from my apartment in New York. I fleshed out text that I had written at the height of lockdown—having lost a friend and collaborator to COVID, I took this in through a meditative practice, taking only the time it took to write one page of text, no more or less, with no need to rush. At MacDowell, I dealt with this loss, I reread these poems, I wrote one or a few a day, until I could not do more, and I turned to editing and revising these texts, accumulating the largest compilation of poetic work I have written to date.

During the second half of my residency, I spent much of my time in the library, arriving at a final draft of my recent work. All to say—weirdly—this luxury of time I had was not something I had had except at the height of lockdown. In this special time island, I was able to tune into myself and find what I needed to get back to center. Almost a week after I got

back from MacDowell, I took this text and jumped into staging a live performance response, exploring the methods of taking the text into music and the body, and improvising with it. I am still deep in that process, working toward a fully realized performance. I am also back to the reality of a working artist's life—juggling the million things one juggles—though there is one significant difference. Since leaving MacDowell, I don't feel that stress I felt before. I am still managing the same overwhelming work load, but I am not fazed by it, I let the stress pass by. Having this period of reprieve allowed me to reset, and understand that prior to arriving at MacDowell, I was truly burnt out. I am now able to approach the conditions I want for myself with clarity and confidence, work toward them, and strip the unnecessary or unwanted away. MacDowell helped me get back to myself, and the artist that I am.

*Alex Romania, movement artist*

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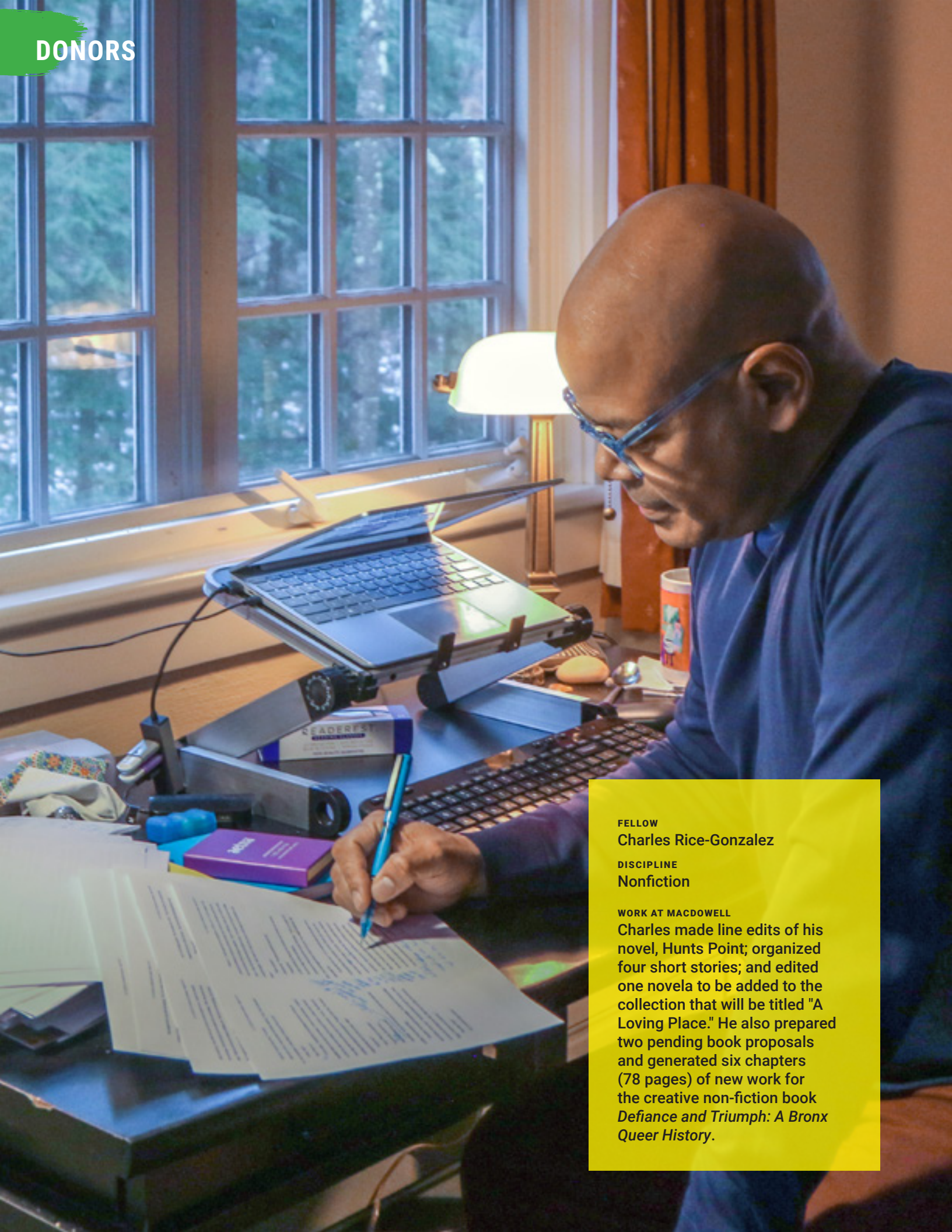
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Becca Albee's three channel video installation, *The World Was All Before Them*, 2022 TULCA Festival of Visual Arts, curated by Clare Gormley, Galway, Ireland – Installation documentation by Ros Kavanagh





**FELLOW**  
**Charles Rice-Gonzalez**

**DISCIPLINE**  
**Nonfiction**

**WORK AT MACDOWELL**  
 Charles made line edits of his novel, *Hunts Point*; organized four short stories; and edited one novela to be added to the collection that will be titled "A Loving Place." He also prepared two pending book proposals and generated six chapters (78 pages) of new work for the creative non-fiction book *Defiance and Triumph: A Bronx Queer History*.



Sample pages from **Charles Ritchie's** watercolor journals

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“Memoir is a practice of listening to unconscious memories and trying to figure out what they are trying to tell you, bringing the subterranean into light. It takes a reaching into depths of the cells and tissues. MacDowell made that possible for me.”

LEILA CHRISTINE NADIR, *NONFICTION WRITER*





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# FACILITIES



CASSANDRA YERKES, DAVID MACY, CHRISTIAN HOLLAND

Firth Studio's north-facing wall with new energy efficient windows and an accessible screened-in porch on the east side.

## Firth Studio Upgrade Cuts Emissions, Increases Workspace and Comfort

*Renovation goals included increased usable wall space, improved lighting, and adding a bedroom and full bathroom, while eliminating a fossil-fuel furnace in favor of an all-electric heat pump.*

### By Cassandra Yerkes

Built originally as a hay barn atop MacDowell's Hillcrest Farm in 1924, Firth Studio has recently undergone a third renovation, resulting in an energy efficient and spacious, cozy and bright studio, offering ideal space for visual and interdisciplinary artists to live and work (and then relax with a cup of tea while enjoying a clear view of Mount Monadnock from a bedroom balcony).

The building was converted to studio use in 1956 with the installation of large north-facing windows to flood the interior with the indirect natural light coveted by visual artists. At the time, it was known simply as Barn Studio. A second makeover in 1992 added a furnace (allowing for year-round residency),

a screened porch, and an accessible entrance ramp. The Jean and Louis Dreyfus Foundation funded that renovation and also set aside an endowed maintenance fund to underwrite the structure's annual utility and maintenance needs. In 1993, Barn Studio was dedicated in the memory of board member and benefactor Valli Dreyfus Firth who died in February of 1992.

Because the income generated by the endowed maintenance fund exceeded the costs of operating the studio, the fund grew to such an extent that it could fully fund this winter's \$400,000 renovation with enough left over to fund future maintenance and utilities. Since the donor's restriction on the fund meant those dollars could only be spent on Firth, the Plant Planning Committee seized the opportunity to reimagine the studio for the 21st century.

Pre-renovation, one quarter of the building was an unfinished and uninsulated mechanical-room housing



Wall thickness was doubled after gutting the interior, resulting in a brighter interior, uninterrupted wall space, and a comfortable loft bedroom and full bath, making the workspace MacDowell's 14th live-in studio.



a fuel-oil tank and furnace. In the new design, that raw space was repurposed to provide document storage on the ground floor with the loft above becoming a bedroom and full bath, making Firth MacDowell's [14th live-in studio](#). Construction wrapped up in March 2022 and with better lighting, and a larger and more flexible floorplan, Firth now offers ideal working conditions for artists.

The overhaul began with demolition of the ceiling, walls, and floors, creating a clean slate for updates and additions designed by Sheldon Pennoyer Architects and completed by Tom Tolman Builders of Nelson, NH. The studio's entrance was moved from the west to the east side of the building, and a new screened porch was designed to include a roof over the entry ramp. After a concrete slab was poured within the footprint of the building, the sagging ridge-beam was jacked and secured with structural steel collar ties. An accessible water closet was added on the ground floor to support all attendees to future open studios and similar events. A commercial kitchen sink with integrated drain boards provides dedicated space for paint brush cleaning and other wet work.

In keeping with MacDowell's strategic [goal of becoming a zero-emissions campus](#), Resident Director David Macy explained that since "the technology for energy conserving building envelopes has evolved drastically in the past 20 years, Firth's ancient forced-air furnace was ripe to be replaced." To reduce future energy consumption, the depth of roof and wall cavities were doubled and those volumes filled with a combination of open- and closed-cell foam insulation. New double-pane windows were installed to complete the envelope.

Firth now offers details identified by past visual artists as being most valued: 50 linear feet of 11-foot high walls uninterrupted by doors or windows, abundant natural and indirect LED light, and high-CRI "wall washers" for gallery-quality lighting throughout the space. Because the studio will occasionally be assigned to interdisciplinary artists and choreographers, the painted birch plywood floor was installed atop a rubber membrane to cushion footfalls and prevent injury. Truly, Firth Studio is now a sound, efficient, and energized space for creators.



# TREASURER'S REPORT



JONATHAN GOURLAY

MacDowell's financial results at the end of 2022 came in roughly in line with budget projections. This may be taken as a sign of comfort – we have been consistently accurate in forecasting expenses (if less so on the revenue side) and our investment portfolio has, in the past two decades, kept up with draw requirements. This conclusion, however, would overlook some negative underlying trends attracting board attention – particularly in giving. Board and management are actively focused on fundraising strategy to sustain MacDowell's leadership position in the field of artist communities, based on successfully supporting "talented individuals who produce enduring creative works of the imagination."

The substantial majority of the operational and financial volatility of the past few years can be laid at the door of the pandemic. On the operational side, I think MacDowell has succeeded well in its mission, reopening far sooner than most peer organizations, initiating new and innovative programming, and also maintaining and improving the physical plant. In hard metrics, we are nearly back to pre-pandemic studio occupancy levels and applications for residency have approximately doubled from 2019 to 2022 and

2023. On the financial side, results have been less predictable as evidenced by the market's volatility and a lack of growth in donor support. Through a period of unprecedentedly low Federal interest rates (2010 to 2022), MacDowell maintained close to 80% of its portfolio in equities and garnered the benefits of a rising stock market. Governmental relief in response to the pandemic, supply chain disruptions, and other factors ushered in a series of inflation reports not seen in 40 years, negatively impacting stocks as interest rates climbed through 2022 and 2023. Throw in a few old-fashioned bank runs and we have had our share of "living in interesting times."

For the past five years, MacDowell's operating costs have risen while, apart from a few major gifts, annual fundraising has been fairly level. Total expenses in 2022 were \$5.8 million (up from \$5.1 million in 2021, due largely to inflation and a very substantial increase in our residency numbers: 2022 brought 278 artists for 7,356 artist-days vs. 2021's 159 artists enjoying a total of 3,732 artist-days). MacDowell's investment portfolio, including a mix of restricted and unrestricted funds, has performed very admirably since 2012, peaking at \$45.1 million on December 31, 2021. As of July 31, 2023, those

investments total \$38.5 million, due to a sell-off in the market together with increasing draws required to balance the budget. This has put a lot of stress on the "draw" – with numbers in the high 7%s and 8% – which are difficult to sustain over a long period.

While MacDowell's sources of income include individuals, foundations, corporations, government, and bequests, only the first three are driven by short- and medium-term development efforts. Combining these three categories, giving totaled \$1.6 million in 2020, \$1.7 in 2021 and \$1.1 in 2022, with a projection of \$1.5 in 2023. Federal support and bequests prevented even deeper draws, but those government sources are all pandemic era programs that have been (or will soon be) closed down for good.

The bottom line is that the Board and staff management are taking concrete steps to address these shortfalls in giving:

- 1 | Executive Director Chiwoniso Kaitano joined MacDowell in March of 2023, bringing with her new energy, ideas, and a strategic focus on fundraising;
- 2 | A reorganization of the Development department initiated in 2023 will be fully realized in 2024, aligning form and function to support strategic growth;

3 | Finance Director and CPA Levi Barrett joined the organization in July of 2023, bringing rigorous budgeting and analytic skills together with fresh perspectives on fundraising;

4 | We are instituting closer strategic collaboration across Development, Finance, and Communications board committees and corresponding staff;

5 | We are exploring potential for developing new revenue streams; and

6 | We are more actively working to broaden board membership, with a view to develop more finance expertise and giving capacity

Although global health concerns and general volatility added complexity to MacDowell's pursuit of sustainability, strategic steps already taken and those being formulated in 2023 have all been designed to meet those challenges. I have every confidence that the board and staff currently in place, bolstered and guided by our mission, are up to the challenge of cultivating new resources to keep MacDowell flourishing and at the growing edge of our nation's creative arts.

Peter J. Wirth,  
Treasurer

Number of artists-in-residence	278	<b>CY22 EXPENSES</b>		% of total expenses
Total number of artists days	7,356	Program	3,454,223	59%
		Administration	1,444,699	25%
Investments at Fair Value	36,881,462	Development	913,863	16%
Total Assets	48,219,199	Total expenses	5,812,785	100%
Total Liabilities	2,436,304			
Total Net Assets	45,782,895	<b>CY22 SUPPORT and REVENUE</b>		
Total Support & Revenue	2,454,384	Contributions	2,239,260	39%
Total Expenses	5,812,785	Application Fees, Royalties and Other	215,124	4%
Difference Before Investment Return	(3,358,401)	Total support and revenue	2,454,384	42%
Net Investment Return	5,595,152	Excess (Deficiency)	(3,358,401)	(58%)
Change in Total Net Assets	8,953,553	Net Investment Return	(5,595,152)	
		Change in Total Net Assets	(8,953,553)	



# TEAM

Blue Scilla, a spring-blooming bulb, emerges among oyster shells in MacDowell's fruit orchard. Gathered from an area restaurant, the oyster shells slowly introduce calcium carbonate from the shells to the soil, helping stimulate root growth, neutralize soil pH, and generally making more valuable nutrients available to plant life.

## Board of Directors (as of June 2023)

**Nell Painter**, *Madam Chairman of the Board*  
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*Executive Director*  
David Macy  
*Resident Director*

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*Database & Network Administrator*  
Jenni Wu  
*Director of Internal Communications & Human Engagement*  
Dan Millbauer  
*Program Coordinator*  
Sarah Jordan  
*Administrative & Admissions Assistant*  
Virginia Podesta  
*Manager of Board & Executive Relations*  
Ryan Khan  
*Office Manager & Virtual MacDowell Production Assistant*  
Colette Lucas  
*Librarian*  
Donna Crane  
*Library Circulation Assistant*  
Sadie Greene  
*Library Circulation Assistant*  
Fiona Johnson  
*Library Services Assistant*

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*Admissions Coordinator*  
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*Scheduling & Fellows Engagement Manager*  
Brittini Collins  
*Virtual MacDowell Production Manager*

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Christian Holland  
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Cassandra Yerkes  
*Communications & Marketing Associate*

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*Development Associate*

### KITCHEN

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*Chef*  
Jeannine Wegmueller  
*Sous Chef*  
Wendy Fielding  
*Cook*  
Babette Haley  
*Cook*  
Steve Zakon-Anderson  
*Cook*  
Isabelle Howard  
*Kitchen Assistant*  
Bev Monkton  
*Kitchen Assistant*  
Ben Vaillancourt  
*Kitchen Assistant*  
Becket Gourlay  
*Kitchen Assistant*  
Autumn Hood  
*Kitchen Assistant*

Aubrey Jones  
*Kitchen Assistant*  
Zachary Cassidy  
*Kitchen Assistant*

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*House Manager*  
Jackie Lundsted  
*Assistant to House Manager & Health Communications Assistant*  
Ellen Gordon  
*House Assistant*  
Sienna Ferry  
*House Assistant*

### MAINTENANCE & GROUNDS

John Sieswerda  
*Maintenance Foreman*  
James Sargent  
*Assistant to the Maintenance Foreman*  
Jeromy Brett  
*Maintenance Assistant*  
Yedida Landis  
*Lead Gardener*

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*Finance Director*  
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Tammy Lester  
*Accounts Payable Administrator*

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Kristine Dickinson  
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Betty Gray  
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