Philip Himberg Steps Down, Having Fulfilled Transitional Goals for Organization
Three Fellows Honored with Pulitzers, a Fourth Nominated
Frankenthaler Climate Initiative Grant Helps MacDowell Go Greener
Susan Unterberg Honored with Marian MacDowell Arts Advocacy Award at Benefit
WMN? Artist Residencies Are Essential to a Burning World
Seeking Destination Unknown

For my part, I endeavor to continue to use this time to continue to lead the MacDowell vessel into the future, I envision helping assure that another wave of twenty artists will be able to join us, that another iteration of the MacDowell vessel will be able to sail into the future, and that another chapter in the 115-year history, and we are stronger and better prepared for the future because of the work that we have done.

I leave MacDowell with a hopeful sense that what we have learned together has been transformative, what a revitalized MacDowell is on an honorable and important path, and that with our arts foremost in mind, we will persevere toward even deeper understanding, enlightenment, and uplift.

For my part, I endeavor to continue to embrace the unknown, moving across the ocean to a new home, to learning a new language, as well as delving into my own creative impulses.

In the words of Persian poet, Saadi Shirazi, “In the sea, there are countless treasures, but if you desire safety, it is on the shore.” My sincerest wish is that we all find the courage and enthusiasm to dive head-first into the great waves of the bountiful and mysterious deep.

As I take my leave as Executive Director of MacDowell, the undetermined voyage of the Cosmos Mariner carries a potent message. I arrived at MacDowell in 2019 with some measure of an intentional journey in mind. Honored to be given the opportunity to steer the MacDowell vessel into the future, I envisioned helping assure that another chapter of MacDowell Fellowships would advance and flourish, and that our place in the cultural constellation would remain as critical and relevant to the global artistic community as ever. I recall crafting a PowerPoint for our staff and board, raising what I saw as vital questions moving forward, and positing priorities for our institutional programs and development. Nine months later, COVID arrived. Soon after came George Floyd’s murder and a profound re-examination of the American psyche.

I carry a vivid memory of one day in March 2020 when my responsibilities and priorities irrevocably shifted. I realized we had to recalibrate our institutional GPS to navigate through unprecedented waters so that we not only survived, but that we flourished and thrived while making sure artists from every community would have a place onboard. We were luckily well-positioned to dive deeply into our planned work on diversity, equity, inclusion and access. In partnership with Yancey Consulting, staff and board were committed to learning what we did not know, and to finding ways of implementing program shifts that assured greater access, equity, and parity. Every step of the way, this has been a learning curve and as such, an opportunity for all MacDowell stakeholders.

We set our ship onto rough waters, unfurled the sails, and charted a course, compass in hand. The work has been hard and surprising and illuminating and immensely satisfying. And the voyage is not yet complete. I can’t imagine any of us are the same people we were prior to the pandemic and the movements toward actual social justice that emerged in so many communities. Some of us have been traumatized by great loss, others awakened out of a slumber of complacency, still others altered by the immensity of living in unknowable times, and yet this chapter has also shaped our resilience and, in some ways, our aspirations.

Philip Himberg, MacDowell’s executive director since June of 2019, announced he would leave his position helming the nation’s first artist residency program effective December 31, 2022. Himberg had been charged by MacDowell’s board of directors to serve as a transitional leader as the residency initiated new programming and policies. The pandemic and renewed social justice movement accelerated many changes, and focused diversity, equity, inclusion and accessibility advancements throughout the organization. As a result, Himberg feels the time is right to begin handing over the reins to a successor.

“I will be leaving with a deep appreciation for the transformative idea and inspirational place that is MacDowell and with pride for what we have done as a team. I have tremendous optimism for the leadership role that MacDowell is poised to continue to play among artist residencies.”

Under his aegis, the MacDowell staff and board of directors began a deep multiyear dive into embracing the tenets of equity and inclusion throughout the organization; expanded the program to include Virtual MacDowell; identified new sources of contributed income; and examined institutional governance – all while developing an ability to act more nimblly as cultural shifts demanded. The work continues as the board has already begun a search for Himberg’s successor, which is being facilitated by Management Consultants for the Arts. A position profile for the search for a new executive director has been posted on MCA’s and MacDowell’s websites.

None of us could have imagined the changes in our world, nor the impact they would have on my personal timeline,” added Himberg. “But my plan for the remainder of 2022 remains rigorous as does my dedication to the singular world that is MacDowell.”

“We deeply respect and admire the job Philip has done,” said MacDowell Board President Andrew M. Senchak on behalf of the board. “This was one of the most challenging periods in MacDowell’s 115-year history, and we are stronger and better prepared for the future because of Philip’s tenure.”

Himberg joined MacDowell after having spent 23 years at the Sundance Institute where he guided all aspects of its theatre program, including the Sundance Institute’s Theatre Labs and satellite residency programs in Massachusetts, Wyoming, and Florida, and internationally in Berlin and at several locations in East Africa and North Africa, including the Island of Lamu, Kenya and Zanzibar, Tanzania. Many of the works developed in these labs and their authors have received multiple awards including the Pulitzer Prize, Tony, Obie, and MacArthur Fellowships among others. He is also a playwright and is a former member of the Tony Award Nomination Committee, served as past president of the Board of TCG (Theatre Communications Group) and is a trustee of the Kiln Theatre, London. He has taught at NYU/Tisch and the Yale Drama School.

On the cover: Poet Sonia Sanchez displays the 62nd Edward MacDowell Medal moments after being presented with the honor by Madam Chairman of the Board Nell Painter at Medal Day this past July. Sanchez received the honor for her contributions in the discipline of poetry and said, “We are all brothers and sisters. I’m not being a romantic, I’m being very logical... Let us walk our brightness as brothers and sisters, and save this Earth for our children and their children as long as this planet is going to last.”

Board Member Elected to National Academy of Design

Congratulations to MacDowell Board Member Arthur Simms who is one of 17 newly elected members of the National Academy of Design. By being elected new members, the artists and architects from across the U.S. have been recognized for their contributions to contemporary American art and architecture. The annual nomination and election of National Academicians dates back to the National Academy’s founding as America’s first artist-led arts organization in 1825. Members are nominated and elected by the current members of the National Academy, a community of no more than 450 artists and architects across the country. According to the academy, Simms “has developed a singular approach to assemblage, producing a prolific body of sculpture, as well as dimensional paintings and works on paper.”

NEWS

Philip Himberg to Step Down, Having Fulfilled Charge to Spur Transition to Greater Access and Opportunity Among Artists

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“I will be leaving with a deep appreciation for the transformative idea and inspirational place that is MacDowell and with pride for what we as a team have accomplished in these unimagined years,” said Himberg. “I have tremendous optimism for the leadership role that MacDowell is poised to continue to play among artist residencies.”

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Three Fellows Take Pulitzers in Poetry and Nonfiction, A Fourth Nominated for Drama

Congratulations to MacDowell Fellows Andrea Elliott (16, 18), Azmat Khan (18), and Diane Seuss (15) for winning the 2022 Pulitzer Prizes for Nonfiction, International Reporting, and Poetry, respectively. Elliott won for her book Invisible Child: Poverty, Survival & Hope in an American City, on which she worked during both her MacDowell residencies. The Pulitzer committee called the book an affecting, deeply reported account of a girl who comes of age during New York City’s homeless crisis, explaining it was “a portrait of resilience amid institutional failure that successfully merges literary narrative with policy analysis.” Khan was commended by the committee in its citation of the staff of The New York Times for their contributions “to courageous and relentless reporting that exposed the vast civilian toll of U.S.-led air strikes, challenging official accounts of American military engagements in Iraq, Syria and Afghanistan.” Khan worked on a book about the same subject during her time at MacDowell. Finally, Seuss won the 2022 Pulitzer Prize in Poetry for frank: sonnets, which the prize committee called a “virtuosic collection that inventively expands the sonnet form to confront the messy contradictions of contemporary America, including the beauty and the difficulty of working-class life in the Rust Belt.” Interdisciplinary artist Kristina Wong (10) earned a nomination for the Pulitzer Prize in Drama for her autobiographical solo show Kristina Wong, Sweatshop Overlord (see more on facing page). The Pulitzer committee called the play “a humorous and moving performance piece detailing how the author became the founder of a homemade face mask operation in the early months of the COVID epidemic, reflecting on the significance of women of color performing an historically gendered and racialized form of labor at a time of rising anti-Asian bigotry.”

Venice Biennale

Arts Awards Golden Lion to Cecilia Vicuña

Poet Cecilia Vicuña (04), a Chilean poet, artist, and filmmaker based in New York and Santiago, won Venice Biennale’s Golden Lion for Lifetime Achievement. Vicuña has worked in many mediums and has dealt with many subjects. She has made paintings of famous Marxists, sculptures using found materials to create what she calls “spatial poems,” installations of thread that have been used by Andean peoples to pass along their knowledge, and poems noted for themes of language. Her writings reflect on the significance of women of color performing an historically gendered and racialized form of labor at a time of inequality and ineptitude in America, as well as a celebration of ingenuity, community and survival” by TimeOut New York. Wong has said her play unpacks the American Dream, America’s pursuit of global empire at the cost of its citizens, and the significance of women of color performing a historically gendered and racialized invisible labor at a time of heightened anti-Asian racism in the U.S.

Frankenthaler Climate Initiative Grant Helps MacDowell Go Greener

Three century-plus-old MacDowell studios for visual artists are going electric, all systems in. A $77,500 implementation grant as part of the Frankenthaler Climate Initiative (FCI) will fund the decommissioning of fossil fuel-based heating systems in the MacDowell medalists studios – opened in 1910, 1915, and 1922, respectively — and represent a big leap toward MacDowell’s goal of having a zero-emission campus by 2035. Read more here.

2022 Guggenheim Awarded to 25 Fellows

Twenty-five Fellows received 2022 Guggenheim Fellowships from the John Simon Guggenheim Memorial Foundation. They are among a diverse group of 180 artists, writers, scholars, and scientists who were chosen via a rigorous peer-review process from almost 2,500 applicants. We list winning MacDowell Fellows according to discipline below:

NONFICTION
Melissa Feboes (4x 10-21)
Peter J.Filkins (4x 09-10)
Thomas Chatterton Williams (16)
INTERDISCIPLINARY ART
Mohra Evans (23)
Jibz Cameron (14, 20)
PLAYWRITING
Del Silverman (3x 12-22)
FICTION
Jennifer Croft (16, 21)
Hernan Diaz (19)
Ladyl Hubbard (19)
Lysele Stephens (5x 01-17)
FILM/VIDEO
Motoko “Moko” Fukushima (17)
Autumn Knight (18)
Courtney Stephens (19)
VISUAL ARTS
Kelli Connell (13, 16)
Lisa Corinthe Davis (17)
Kristen Joy Emack (21)
Mark Thomas Gibson (17)
Margaret Honda (18)
Jessica J Hutchins (22)
Lorie Novak (3x 07-09)
Lynne Woods Turner (20)
COMPOSITION
David Dominique (84)
Leah Reid (17)
POETRY
Eduardo C. Corral (06, 11, 18)
Allison Funk (84)

2022 Lucille Lortel Awards to Three Fellows

Born out of the COVID-19 pandemic, Kristina Wong’s (10) Kimberly Wong, Sweatshop Overlord, her latest performance art piece, won the Lucille Lortel Award for Outstanding Solo Show. The work is a comedic take on how Wong went from out-of-work artist to overlord of a homemade face mask empire in just 10 days! The New York Times Critics’ Pick was called an “entertaining and discomfiting dispatch on what the pandemic revealed about inequality and misfortune in America, as well as a celebration of ingenuity, community and survival” by TimeOut New York. Wong has said her play unpacks the American Dream, America’s pursuit of global empire at the cost of its citizens, and the significance of women of color performing a historically gendered and racialized invisible labor at a time of heightened anti-Asian racism in the U.S. .

Joshua Harmon’s (15) Kimberley Akimbo, written by Aleshea Harris (16, 19) and Prayer for the French Republic written by Joshua Harmon (11, 16), both for Outstanding Play. For On: English by Marsha Ginsberg (95, 00) for Outstanding Scenic Design; and Assassins by 2013 Edward MacDowell Medalist Stephen Sondheim for Outstanding Revival.
Kerry Dolan (4x 94-18) has been awarded the 2022 Joyce Carol Oates Prize. The prize honors a mid-career author of fiction “who has earned a distinguished reputation and the widespread praise of readers and reviewers” and grants a $50,000 award to support current and future work.

Writer and filmmaker Sheila Curran Bernard (92, 95) received a prestigious 2021-22 National Endowment for the Humanities Public Scholar award for her work on Bringing Judgment Day, a nonfiction book under contract with Cambridge University Press.

Interdisciplinary artist Chin Chih Yang (17) was honored by the New York Foundation for the Arts at its annual Hall of Fame benefit in the spring. The Hall of Fame pays tribute to artists who have made a significant contribution to the arts field.

Three New Works, Five Revivals Land Tony Nominations

Work from MacDowell Fellows earned a raft of Tony nominations this past season. They include Paradise Square with a book by Christina Anderson (13), Craig Lucas, and Larry Kirwan for Best Book of a Musical, in addition to nine other nominations; Flying Over Sunset with music by Tom Kitt (17) and lyrics by Michael Korie (12x 86-17) for Best Original Score Written for the Theatre as well as three additional nominations; and Mr. Saturday Night also landed a nomination for Best Original Score with Lyrics by Amanda Green (10) and music by Jason Robert Brown in addition to four other nominations. Broadway revival nominations include Caroline, Or Change, with music by Jeanine Tesori (20) for Best Revival of a Musical as well as two additional Tonys; Trouble in Mind by Alice Childress (65) received four nominations, including Best Revival of a Play; Paula Vogel’s (9x 83-11) How I Learned To Drive earned three Tony nominations, including Best Revival of a Play; Ntozake Shange’s (80) for colored girls who have considered suicide/when the rainbow is enuf received seven nominations, including Best Revival of a Play; and Thornton Wilder’s (9x 24-53) The Skin Of Our Teeth was nominated for six Tonys.

Three Win PEN America 2022 Literary Awards

Daisy Hernandez’s (01) The Kissing Bug, an investigation into racial politics and for-profit healthcare in America, collected this year’s PEN/Jean Stein Book Award. Diane Seuss’s (15) fifth collection, frank: sonnets, received the PEN/Voelcker Award for Poetry Collection; and Jennifer Gorz (16, 18) and Piotr Som-mer’s co-translation of Jerzy Ficowski’s Everything I Don’t Know, a collection that documents the tragedy of the Holocaust, took home the Award for Poetry in Translation.

Special Honors to Two Visual Arts Fellows

Congratulations to Steve Locke (15) and Kate Merz (81, 07-10) for receiving honorary doctorates this past spring. Locke received his honorary doctorate from Massachusetts College of Art and Design, where he earned an M.F.A. and worked as a member of the faculty. Merz received her honorary doctorate from Ursinus College where she delivered the keynote address at the graduation ceremony. The Skin Of Our Teeth was released in June 2022. During its first week, Marshall held events in Chicago and Atlanta.

Recent Book Releases: Poetry, Fiction, Nonfiction

Erim Kate Ryan (22) signed and discussed her debut novel Quantum Girl Theory at Toadstool Bookshop in Peterborough, NH. Taking as its subject matter the unsolved disappearance of Paula Jean Welden from Bennington College in 1946. Each chapter of Quantum Girl Theory imagines a life Paula Jean Welden may have lived after she left that particular room.

Meghan O’Rourke nominated for National Book Award

Poet Meghan O’Rourke (09, 11) New York Times bestseller The Invisible Kingdom: Reimagining Chronic Illness is a nominee for the National Book Award in Nonfiction. O’Rourke was awaiting the decision of the selection panel at press time. She is also the author of The Long Goodbye, as well as the poetry collections Sun In Days, Once, and Halflife.

Five Fellows long-listed for Carnegie Medals

Five Fellows are in the running from among 43 titles for the 2022 Andrew Carnegie Medals for Excellence in Fiction and Nonfiction. Among the Fellows and works are: Hernandez (19) for Trust; Ada Calhoun (13) for Also a Poet: Frank O’Hara, My Father, and Me; Rachel E. Gross (19) for Vagina Obscura: An Anatomical Journey; Meghan O’Rourke (09, 11) for The Invisible Kingdom: Reimagining Chronic Illness; and Javier Zamora (16) for Solito.

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Tchaikovsky. The second sequence, written between February 2021 and January 2022, responds to works by 12 women artists. Rivera wrote two of the poems at MacDowell.

LaToya Watkins (2x 16-21) released her debut novel, Porch, in August. It follows a Black Texan family, exploring the effects of inherited trauma and intergenerational violence as the family comes together to say goodbye to their matriarch on her deathbed. A new book of essays from Genesse Grill Selwood, ORAL HISTORY PROJECT, ACADEMY OF MOTION PICTURE ARTS AND SCIENCES

Named a MacDowell Fellow Last Year, Sky Hopinka Named MacArthur Fellow This Year

Join us in congratulating filmmaker Sky Hopinka (21), who has been awarded a 2022 MacArthur ‘genius’ grant! Hopinka is a member of the Ho-Chunk Nation of Wisconsin and a descendent of the Pechanga Band of Luiseño Indians. In addition to being a filmmaker, he is a photographer developing new forms of cinema that center the perspectives of Indigenous people. He is currently an assistant professor in the Film and Electronic Arts Program at Bard College. According to MacArthur Fellows Director Marlies Carruth, “The 2022 MacArthur Fellows are architects of new modes of activism, artistic practice, and citizen science. They are excavators uncovering what has been overlooked, undervalued, or poorly understood. They are archivists reminding us of what should survive.”

Other Filmmakers’ News

The Motion Picture Academy of Arts and Sciences Visual History Program conducted a recording of Maureen Selwood’s (92) oral history documenting her life as a filmmaker. The interview was conducted by film historian, Leo Braudy at the academy and will be available shortly for viewing in the Academy History Collection. The Academy Archive has preserved Selwood’s films, Odalisque, The Rag, Flying Circus: An Imagined Memory, and Hail Mary. More titles are in process.

Amy Jenkins (98, 99) was selected as the 2022-23 recipient of the Film Study Center-LIF Foundation Fellowship. Jenkins will be working on a feature documenta- ry, Adam’s Apple, an intimate exploration of what characterizes “maleness” for today’s gender-defining youth, filmed from the perspectives of director Amy Jenkins and her transgender son, Adam. Vértex and artistic imagery chronicle the evolution of Adam’s identity beginning at toddlerhood, unveiling the ever-shifting family-dynamic as Adam charts his path toward manhood.

Tom Weidlinger’s (83, 05, 14) The Restless Hungarian screened at the San Francisco Jewish Film Festival in July. The screening was followed by an in-person conversation with David Wilensky, digital editor of the J Weekly.

Night Hunter House from Stacey Steers (6x 04-18) was featured as a part of the “Disruption” exhibition at the Denver Art Museum. The exhibition runs through the year’s end and includes about 50 works from the Vicki and Kent Logan collection of contemporary art.

Bunker is a feature documentary film directed by Jenny Perlin (19) about the lives of men living in decommissioned nuclear silos and military bunkers across the Midwest. This film, along with her film Each thing its place was part of the Museum of Modern Art’s 2022 Doc Fortnight festival in New York.

The world premiere of Rea Tajiri’s (94, 22) new feature documentary Wisdom Gone Wild (above) took place at the Blackstar Film Festival at the Zellerbach Theater, Penn Arts Live. Wisdom is a reflection on elder consciousness, the power of listening and the healing empathy of being heard.

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After a long, arduous journey that last- ed over a decade, the feature-length documentary Lift (below) from David Petersen (6x 02-17) had its world premiere at the Tribeca Festival. Ten years in the making, Lift shines a spot- light on the invisible story of home- lessness in America through the eyes of young homeless and home insecure ballet dancers.

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Lisa Corinne Davis (17) participated in Frieze New York with Jenkins Johnson Gallery in May 2022 at The Shed.

Minimalist sculptor Harry Leigh (9x88-86) exhibited nine wall- and room-sized sculptures between 1974 and 2020 in the show “Shaping the Energy of Contained Spaces” at Galerie Kajetan in May 2022 at The Shed. Leigh’s work is featured in the show “Excessive Exuberance” and in the shows “Excessive Exuberance” and “Shaping the Energy of Contained Spaces.”

Interdisciplinary artist Avantika Bawa (13) presented the installation “3/2” at Lazy Eye Gallery, Yucca Valley, CA this past summer. “3/2” refers to a stack of three and another stack of two small-scale sculptures. The sculptures made between 1974 and 2020 in the show “Shaping the Energy of Contained Spaces” at Galerie Kajetan in May 2022 at The Shed.

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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, warm 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 Chair and MacDowell Fellow Jamaladeen Tacuma, after a picnic lunch, the MacDowell grounds bustled with visitors on the usually quiet paths as artists-in-residence 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 MacDowell gardens 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.

An author and international lecturer on Black culture and literature, women’s liberation, peace, and racial justice, Sonia Sanchez joins an august group of other MacDowell Medal winners such as:

Robert Frost (1962)
Georgia O’Keeffe (1972)
Leonard Bernstein (1987)
Louise Bourgeois (1990)
Sonny Rollins (2010)
Stephen Sondheim (2013)
Toni Morrison (2016)
Art Spiegelman (2018)
Charles Gaines (2019), and Rosanne Cash (2021).

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.

Schenck welcomed our guests before Board Chair and MacDowell Fellow Neil 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, who reflected on the impact of Sonia’s incredible decades-long career. The ceremony concluded with a heartfelt and rousing acceptance speech from Sonia, followed by a poetry performance with musical accompaniment on electric bass from MacDowell Fellow Jamaladeen Tacuma.
Anyone coming into contact with Sonia quickly learns that she has a commitment to truth and love and the rights we have fought so hard for. She stands up for herself, her people, and all people who live and breathe and love and lose. If death frightens her, she doesn’t show it.

—WALTER MOSLEY

Speaking to Black audiences early on and publishing in Black and non-mainstream publishing houses, Sonia Sanchez taught us to speak truth to power and to love ourselves.

“She walks on freedom’s legs and bids us follow in her path.”

—NELL PAINTER

What I do know is that we are all humans on this Earth. That we are trying to make sure you remember that Humanity.”

—SONIA SANCHEZ

Watch Nell Painter’s Introductory remarks

Watch Sonia Sanchez’s acceptance speech

Watch Walter Mosley’s Introduction
Pamela Madsen Oratorio for the Earth Premieres
California State University, Fullerton School of Music Faculty Composer Pamela Madsen (19) premiered her National Endowment for the Arts (NEA) and New Music USA-awarded composition Oratorio for the Earth at CSUF last spring. The oratorio is a multi-movement composition for orchestra, choir, electronics, and video created in collaboration with CSUF School of Music ensembles and a roster of respected New Music musicians and artists. Inspired by Madsen’s encounters in the wilderness during her fellowship residencies in locales ranging from Siberia to the American West, “Oratorio” weaves together a narrative of concern for human rights, social justice, and the imminent threats posed by climate change. Madsen received awards from several notable non-profit climate organizations including NEA, New Music USA, and MacDowell to complete the composition.

Five Fellows Named as 2022 Creator Development Fund Grant Recipients by New Music USA

New Music USA is proud to announce the selection of 112 awardees for the 2022 Creator Development Fund. This program aims to enable individual music creators to lead the development of new and existing ideas and collaborations, and get to the next stage of their creative practice. Totaling $235,000 in funding, this year’s grants support a wide range of activities with new music as a central element, and are intended to help artists during the continuing challenging circumstances created by COVID-19.

This year’s program supports twice as many creators as last year, which is part of New Music USA’s commitment to supporting at least 100 creators and 100 organizations as part of their 10th anniversary year. The awardees represent the diverse and innovative field that New Music USA is dedicated to supporting across the US; 54 percent of awardees identify as women, non-binary or transgender artists, 71 percent of the awardees are BIPoC, and awardees are based in 26 states. Fellows who won this year’s award include:

- Harry Allen (35)
- Carmina Escobar (18)
- Emily Koh (18, above)
- Victor Marquez-Barrion (19)
- Frances White (03, 05)

Five Christopher Cerrone Works Premiered
Composer Christopher Cerrone (15, 17) has been busy. The Pittsburgh Opera staged the world premiere of his new opera, in a Grove, with a libretto by Stephanie Fleischmann (93). Directed by Mary Birnbaum and conducted by Antony Walker, the opera has been called “brilliant” (Classical Voice America), “outstanding” (Pittsburgh Post Gazette), “alluring” (WSJ), “world-class” (Orch/Stage Pittsburgh), and “a revelation” (Pittsburgh Quarterly) in five reviews.

This past spring, the Phoenix Symphony, under the baton of Tito Muñoz, gave the world premiere of The Age of Wine and String, a new 18-minute orchestral work written between 2019 and 2022; the orchestra and choir of North Carolina State gave the premiere of What Divine Instrument, a short work (based on a short text by Basho) commissioned to be performed virtually over the pandemic and now premiered live with a brand new film by the filmmaker Danie Harris; Adam Tendler premiered Area of Refuge, a short piano piece he commissioned as part of his inheritances project created in memory of Cerrone’s father; Donald Nally led the Northwestern University Symphony Orchestra and Choirs in the premiere of The Last Message at Pick-Staiger Auditorium. This piece, delayed since 2020, features text taken from the tumbling of the same name, fashioned by Stephanie Fleischmann. Finally, David Kaplan gave the live premiere of Passagework, a piece he commissioned in 2020 for prepared piano in Los Angeles’ Zipper Hall, and Kaleidoscope Chamber Orchestra premiered a brand new clarinet quartet, co-commissioned by Omega Ensemble, Third Angle New Music, and Chatter ABO.

More Composer and Interdisciplinary Artist News

Rodrigo Martínez’s (19) Drum Kit Concerto premiered at the end of the spring at the Hopkins Center for the Arts at Dartmouth. The piece was commissioned after Martínez won a composition competition prize hosted by the Dartmouth College Wind Ensemble

Composer Bruce Faulconer (82) has re-released his Concerto for Piano and Orchestra (First Movement) and will be releasing the Second Movement in July 2022. He also collaborated with lyricist/writer Chris Parsons to compose 20 children’s songs for Parsons’ A Little Spark, winner of the M�’s Choice Award in 2020. The children’s music book is the first in a planned series of three.

On the road for the first time in a long time, Alicia Svigals (14) has been accompanying the silent films City Without Jews and The Ancient Law (below) with her original Klezmer-infused music during showings in New York, Virginia, Connecticut, Washington, and Oregon (below).
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. At a time when MacDowell and others are working diligently to remove barriers to artistic creativity for the widest population, we proudly salute AWAW’s leadership in providing support, since 1996, to mid-career women-identifying artists.

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 (16), and many others.

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), and photographer Tonita Cervantes (20, 22). During their Virtual sessions, Fellows expressed their desire to meet 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.
Music, emeritus. He has been Composer and Jan de Gaetani. In 1964–65, Boykan appeared regularly as a pianist equally between contemporary music (Marlborough Festival). The ensemble whose other members he founded the Brandeis Chamber Ensemble at Harvard University in 1951 and an M.M. 1982 and 1989, studied composition long career as pianist and composer, Chamber Ensemble and enjoyed a Boykan, who founded the Brandeis 18 MacDowell  MacDowell 19 Shelter, and NOVA. agencies such as A Woman’s Place, The Award, and organized numerous events decades as a volunteer in the corrections (2011) won the Bright Hill Chapbook Infatuations and Infidelities of Pronouns the Another Chicago Magazine Award, the Sun Review, Poetry, Manhattan Review His work has appeared in magazines including the landscapes she photographed (she painted rocks and other natural features with bright colors, drawing the ire of the (locale). She later did the same thing back in Mexico and won accolades. Now Grobet's work is part of the collections of the San Francisco Museum of Modern Art, the Musee du Quai Branly in Paris and the Fundación Cultural Televisa and Centro de la Imagen in Mexico City, among other institutions.

Anthony Paterson I Sculptor Anthony Paterson, whose work has been widely displayed both nationally and internationally, died September 11, 2022. He was 87. At the age of 16, Paterson hitchhiked to Mexico, attracted by the Mexican muralists, where he explored mural painting, painting, and sculpture at the Universidad de Guadalajara. Inspired by three-dimensional expression and the desire to restore and preserve three monumental friezes by Buffalo native Charles Cary Rumsey.

Marylin Quint-Rose I Sculptor, educator and mentor, Marylin Quint-Rose died on July 20, 2022 in Rockland, ME. She was 95. Quint-Rose, who was in residence in 1988, attended classes at the Museum of Fine Arts, Boston and earned a B.A. in education from Wheelock College in 1948. She went on to become a forerunner as a design instructor and artist at the School of the Worcester Art Museum and the Massachusetts Institute of Technology, and explored the medium of stone and how it relates to his sculptural vision at MacDowell in 1971. As well as being exhibited in other public and private collections, Paterson's work has been showcased in numerous group exhibits, the most recent being "The American Way," an initiative at the Mobile Museum of Art. He has won many national awards and honors, including those from the annual North American Sculpture Exhibition in Denver, and the National Academy of Design. Among the commissions he has completed are portraits of Samuel Adler, Seymour H. Knox II, Charles Darwin, and Gregory Jarvis, the astronaut. His work is represented at the Eastman School of Music, the Juliard School, the Rose Art Museum at Brandeis University, the University of Pittsburgh, the State University of New York at Buffalo, the University of California, Berkeley, and other public and private collections. Paterson taught at SUNYAB for more than 30 years where he created and supervised one of the largest university sculpture foundations in the U.S. During his later years at the university, he added the Casting and Welding Institute and directed the 2005–2006 exhibition, "American Sculpture from the 1880s to the Present." His work is represented at the Eastman School of Music, the Juliard School, the Rose Art Museum at Brandeis University, the University of Pittsburgh, the State University of New York at Buffalo, the University of California, Berkeley, and other public and private collections. 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Artist Residencies Are Essential to a Burning World

By Cameron McWhirter

LARRY WOIWODE

Novelist, essayist, and poet Larry Woiwode, died on April 28, 2022 in Bismarck, N.D. He was 80. He was the author of five novels, two collections of short stories, a biography of Gold Seal founder and entrepreneur Harold Schaefer entitled Aristocrat of the West, a book of poetry titled Even Tide, reviews, and essays that have appeared in dozens of publications. Woiwode, who was in residence in 1965, has been North Dakota’s Poet Laureate since 1995. His work has appeared in The New Yorker, Esquire, The Atlantic Monthly, Harper’s, Gentlemen’s Quarterly, The Partisan Review, The New York Times, The Washington Post Book World, and The Paris Review. At the University of Illinois Urbana-Champaign, where he met his future wife, Carole Peterson, Woiwode studied acting, Shakespeare, rhetoric and composition. He moved to New York at the age of 24, reportedly living in the East Village on beer and candy bars, and the sandwiches New Yorker fiction editor William Maxwell brought to their story meetings in Central Park. In 1949, his first novel, What I’m Going to Do, I Think, won the William Faulkner Foundation Award for the most notable first novel of the year and was a finalist for the National Book Award. With a career on the way, newly married Woiwode moved to Brooklyn Heights. His neighbors were Truman Capote and Norman Mailer, and Robert De Niro was a drinking buddy. Robert De Niro Sr., an artist, painted Woiwode’s portrait. His next book, Beyond the Bedroom Wall, was a 600-page saga about four generations of a North Dakota farming clan, and its epic sweep, language, and themes drew comparisons to Dickens, Melville, and Tolstoy and took five years to write. But the writing of the book that established Woiwode’s place in American letters nearly broke him, according to his wife, and the glare of living in the New York literary world became too much. 1978, the Woiwode’s bought a 160-acre farm 12 miles from the nearest tiny town in North Dakota and embarked on a much different and difficult ranching life in the West. Woiwode taught creative writing and literature at various colleges and universities, and most recently, was a writer in residence at the University of Jamestown and the University of Mary, both in North Dakota. In 1982, Jonathan Yardley of The Washington Post called Beyond the Bedroom Wall one of the 20 best books of the 20th century, listing it alongside Ralph Ellison’s Invisible Man and F. Scott Fitzgerald’s The Great Gatsby.

ZUSA ELSNOP and I came to MacDowell in March 2022 to work on our manuscript about the history of the AR-15 rifle, the gun used in some of the worst mass shootings in U.S. history. Less than two months after we left, a white supremacist walked into a Buffalo grocery store and killed ten Black people with an AR-15. Ten days after that, a young man armed with an AR-15 shot his way into an elementary school in Uvalde, TX, and killed 21 people before being shot to death by police. Nineteen of the dead were children. Seven more dead at the July 4th shooting in suburban Chicago. The horrors didn’t upend the findings of our book. Sadly, they confirmed them.

People have always been a tumult: wars, diseases, inequity, prejudice and mass murder. One anxious generation followed the next, groping for clarity and trying to correct the unintended consequences of a previous generation’s actions. The current epoch feels particularly fraught. Forgotten problems cascade down in torrents. In such a time, an artist residency — always a rarefied notion — can legitimately be questioned. When the world is burning, what is the point of heading off into the woods to create art or write?

Why MacDowell now? The answer is simple: Such places are essential when the world is burning — and the world is always burning.

We had no idea what to expect when we showed up in Peterborough. We were very much in journalism mode: We had a lot of work to do on our narrative history. We simply were looking forward to the isolation, time away from the pressures of the daily grind.

And we did get that time. We read every word we had written aloud to each other, hunched over laptops or pacing with coffee in hand in our studios and work-
rooms at the main hall. We trusted along darkened forest paths, crunching snow under our boots as we pondered the next morning’s work. How would we introduce that character? How would we transition between sections? Was there a shape of the book, beyond chronological order?

We learned quickly that the residency wasn’t just “time away,” and its importance to our book went far beyond quiet and excellent meals. We encountered an ad hoc community of people creating in various mediums: dance, textiles, painting, music, fiction, nonfiction, plays, sound installations, sculpture. This new energy and focus that we never anticipated and frankly didn’t expect. We started to see how other Fellows created and how their process could inform what we were trying to do. Discussions at breakfast or dinner, presentations at the library or walking the paths gave us insight into how others produced and what they sought to offer. Residents should use their precious time to figure out how to run toward the burning world with what they have to say. A residency isn’t an escape— it’s a critical recharging station, a place to look at their world anew.

The MacDowell community went beyond those gathered in the woods that March. I'm thinking of the wall of poetry in the James Baldwin Library. Rows of MacDowell poets—old, new, famous, forgotten, living, dead. After long days of working on our book, I would check out a backpack full of poetry and march through the snow to my studio. I read before sleep. One of the poets I picked up was Marya Zaturenska (40, 41, 48), winner of the 1938 Pulitzer prize for her book Cold Morning Sky. Born in Kyiv in 1902, she emigrated to the U.S. as a young girl and worked as a factory worker until she was able to get into college and make her way to the improbable life of a poet. In the 1930s, the world—like today—was full of suffering, uncertainty, and worry. I wrote this line of hers in my notebook: "Loud the voices in the street/ shouting unhealing remedies." Since returning from MacDowell, I’ve continued my nightly poetry compulsion. It’s an effort in part to hold on to the clarity that the residency provided. Recently I’ve been reading Louis MacNeice, a Anglo-Irish poet who was friends with W.H. Auden and Stephen Spender. I suppose I find him appealing because he worked for a time as a journalist. He also wrote his best poems in the 1930s. "Autumn Journal," considered by many his greatest work, was published in 1939, the same year World War II erupted. In the poem, MacNeice wrote about how his quiet London home was disrupted by crews cutting down trees nearby to put in an anti-aircraft gun position. Artists and writers can never escape the world, and they never should try. The question they face is: how to respond to the gun emplacement? His answer was to create and strive to help others to make their art or write their books. All artist and writer residencies that serve these goals are essential, no matter what is happening in the world. Any that don’t are dross.

In another poem from the time, "London Rain," MacNeice struggled to figure out what his role should be as the world slid into chaos. He wrote:

The world is what was given, The world is what we make And we only can discover Life in the life we make

New Staff

Cassandra Verkes communications & marketing associate
Sienna Ferry housekeeper
Sadie Greene library circulation assistant
Fiona Johnson library circulation assistant

MacDowell awards Fellowships to artists of exceptional talent, providing time, space, and an inspiring environment in which to do creative work. MacDowell 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 "hurtling and inspiring many of this century’s finest artists.” Applications are available on our website at www.macdowell.org.

Madam Chairman: Neil Painter
President: Andrew M. Senchak
Executive Director: Philip Hinberg
Resident Director: David Macy
2019 MacDowell Medalist Charles Gaines’s Moving Chains on View Through June

2019 Edward MacDowell Medalist Charles Gaines has installed a 110-foot-long installation on New York’s Governor’s Island, with help, of course. Moving Chains involves nine moving massive 1,600-pound chains in its roof. Viewers can walk through the structure, listening to the industrial sounds generated by the movement and observe the interplay of light and shadow. Created in collaboration with TOLO Architecture and produced by Creative Time and Governors Island Arts in partnership with Times Square Arts, the monumental kinetic sculpture calls to mind themes of slavery, forced labor, displacement, and the trade that New York Harbor has witnessed over centuries. It is the second phase of Gaines’s project “The American Manifest” and will be stationed on the island through June 2023.