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◉ LETTER FROM THE DIRECTOR

Seeking Destination Unknown



Pulitzer Prize winner and Savannah poet Conrad Aiken once spied a ship in harbor named the *Cosmos Mariner*. He looked it up to see where it was headed and beside its name was the comment: “destination unknown.” This became a metaphor for the author’s own life, and a tale famously recounted in John Berendt’s acclaimed novel *Midnight in the Garden of Good and Evil*.

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.

I leave MacDowell with a hopeful sense that what we have learned together has been transformative, that a revitalized MacDowell is on an honorable and important path, and that with our artists 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 sincere wish is that we all find the courage and enthusiasm to dive head-first into the great waves of the bountiful and mysterious deep.

Philip Himberg

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

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 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.”

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 nimbly 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 Fellowship, 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 62<sup>nd</sup> 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 here. 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.”

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



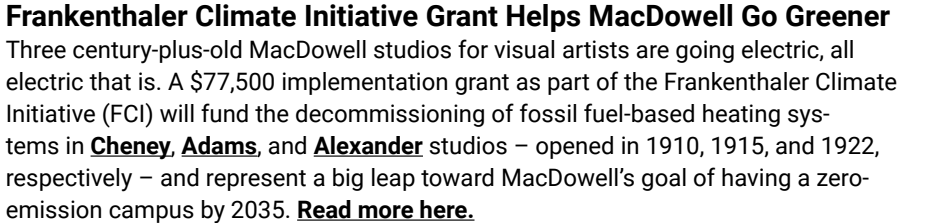


Congratulations to MacDowell Fellows **Andrea Elliott** (16, 18), **Azmat Khan** (18), and **Diane Seuss** (15) for winning the 2022 Pulitzer Prizes for in Nonfiction, International Reporting, and Poetry, respectively. Elliott won for her book ***Invisible Child: Poverty, Survival & Hope in an American 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 her contributions to "courageous and relentless reporting that exposed the vast civilian toll of U.S.-led airstrikes, 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.”

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 formed from *quipus*, twists of thread that have been used by Andean peoples to pass along their knowledge, and poems noted for themes of language, memory, decay, and exile. She is currently the subject of a traveling retrospective.



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:

**Melissa Febos** (4x 10-21)  
**Peter J. Filkins** (4x 98-13)  
**Thomas Chatterton Williams** (16)

**Moriah Evans (22)**  
**Jibz Cameron (14, 20)**

**Jen Silverman** (3x 12-22)

**Jennifer Croft** (16, 21)  
**Hernan Diaz** (19)  
**Ladee Hubbard** (19)  
**Lysley Tenorio** (5x 01-17)

**Motoko "Moko" Fukuyama (17)**  
**Autumn Knight (18)**  
**Courtney Stephens (19)**

**Kelli Connell** (13, 16)  
**Lisa Corinne Davis** (17)  
**Kristen Joy Emack** (21)  
**Mark Thomas Gibson** (17)  
**Margaret Honda** (18)  
**Jessica J Hutchins** (22)  
**Lorie Novak** (3x 87-00)  
**Lynne Woods Turner** (20)

**David Dominique (84)**  
**Leah Reid (17)**

**Eduardo C. Corral** (06, 11, 18)  
**Allison Funk** (84)

Born out of the COVID-19 pandemic, **Kristina Wong's** (10) *Kristina 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* Critic's Pick was called an "entertaining and discomfiting dispatch on what the pandemic revealed about 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.

*Kimberly Akimbo*, based on David Lindsay-Abaire's comedic play of the same name, won the Lucille Lortel Award for Outstanding Musical with music composed by **Jeanine Tesori** (20). The musi-

cal, which follows the story of a teen with an aging disease as she navigates her young life, has been called “a miracle,” by *The Washington Post*’s Peter Marks, “the funniest and most moving experience of my entire return to theatergoing.”

Playwright **Lee Sunday Evans** (15) won the Lortel Award for Outstanding Director for her staging of Heather Christian's *Oratorio For Living Things*. According to Ars Nova, the production "infuses the classical oratorio with blues, gospel, jazz and soul," featuring 18 singers and instrumentalists "celebrating our curiosity, our wonder, and what we're capable of becoming when in communion with each other."

Lortel nominations also went to *Sugarland* 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.



Other Literary, ID, and Visual Arts Awards



**Lauren Groff** (12, 16) 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 *Bring 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.

**Kerry Dolan** (3x 02-10) released her Juniper Prize-winning collection, *Safe Places*, in April. As part of the launch, Dolan hosted events in Philadelphia, New York, San Francisco, and other cities.

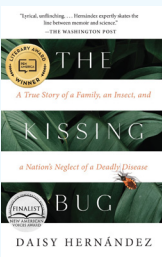
**Joe Fyfe** (98) won a Dorothea and Leo Rabkin Foundation Prize of \$50,000, one of eight visual art journalists to receive the award this year.

**Peter Filkins** (4x 98-13) also scored a Senior Fulbright Fellowship for Spring 2023 at the International Research Center for Cultural Studies in Vienna to write a biography of Austrian poet Ingeborg Bachmann (1926-1973).

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** (18), 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** (5x 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 Grotz** (16, 18) and Piotr Sommer'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 **Katie Merz** (6x 95-11) 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 Ursinas College where she delivered the keynote address at the graduation ceremony.



Recent Book Releases: Poetry, Fiction, Nonfiction

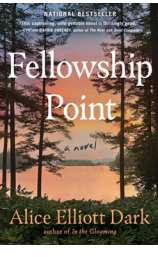
**Erin Kate Ryan** (22) signed and discussed her debut novel *Quantum Girl Theory* at Toadstool Bookshop in Peterborough, NH. Taking as its subject matter the unsolved disappearance of Paula Jean Welden from Bennington College in 1946. Each chapter of *Quantum Girl Theory* imagines a life Paula Jean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



**Maya Marshall's** (19) book, *All the Blood Involved in Love*, launched in June 2022. During its first week, Marshall held events in Chicago and Atlanta.

**Jennifer Barber** (17) released a new poetry collection *The Sliding Boat Our Bodies Made*. She also co-edited, with Jessica Greenbaum and Fred Marchant, an anthology entitled *Tree Lines: 21st Century American Poems* (Grayson Books, 2022).

**Annie Hartnett** (19) released *Unlikely Animals*, her second novel, which is set in New Hampshire. It is narrated from the POV of a Peterborough cemetery, an idea the author took up after a few days of thinking about Thorton Wilder, and reports it was the change that made the book work for her.



*Fellowship Point* by **Alice E. Dark** (14, 21) was released in July and much of it was written at MacDowell in 2015.

**Mikko Harvey's** (17) collection *Let the World Have You* was published by House of Anansi Press in April. Six of the poems in the book were written at MacDowell in 2017.

“By Chocolate” by **Mihaela Moscaliuc** (19) was published in the Spring 2022 issue of *Ploughshares*. Guest-edited by



Meghan O’Rourke nominated for National Book Award

Poet **Meghan O’Rourke’s** (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 2023 Andrew Carnegie Medals for Excellence in Fiction and Nonfiction. Among the Fellows and works are: **Hernan Diaz** (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*.

**Ilya Kaminsky** (09, 16), the issue featured original poetry, prose, and works in translation in addition to Moscaliuc by Sheila Black, **Mary Jo Bang** (96), **Andres Cerpa** (15), **Victoria Chang** (19), **Jane Hirshfield** (4x 94-18), **Patricia Smith** (12), and others.

*The Fishermen and the Dragon*, the new book by **Kirk W. Johnson** (13), was released in August.

**Shelley Wong** (17) released her debut poetry collection *As She Appears* in May from YesYes Books. As part of the



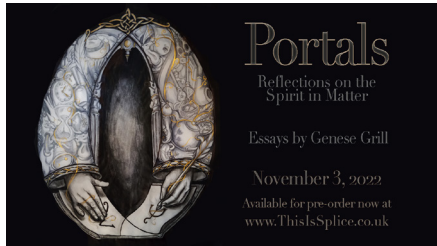
launch, Wong did virtual events with **Kathy Fagan** (3x 88-94), **John Murillo** (17), **Cathy Linh Che** (20), Lo Kwa Mei-En, the Mercy Street reading series, and Khadijah Queen.

*Arrangements*, a book of two sequences written between Peter Hughes and **Eléna Rivera** (05, 20), was written between November 2019 and October 2020. The poems respond to each other, but also to the solo piano suite *Les Saisons* by



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** (3x 16-21) released her debut novel, *Perish*, 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 **Genese Grill**



(16), *Portals: Reflections on the Spirit in Matter*, includes two essays written at MacDowell, and asks us to reappraise our habits of apprehending material and spiritual experiences.

**Laura Kolbe** (21), a physician and writer, has published four essays and an interview this past summer. The Post That Stays: An Idiosyncratic Journey through the Landscape of American Art in Virginia Quarterly Review; Learning and Not Learning Abortion in *n+*; Where does it hurt? In *The New York Review of Books*; One Mind Humming is an interview with NYRB's managing editor; and The Physician as Patient in the summer '22 *Yale Review*.



2021-22 National Endowment for the Humanities Public Scholar award for her work on *Bring Judgment Day*, a nonfiction book under contract with Cambridge University Press.



COURTESY OF MACARTHUR FOUNDATION

## 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."



ORAL HISTORY PROJECT, ACADEMY OF MOTION PICTURE ARTS AND SCIENCES

## 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 Brady 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 Rug*, *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-LEF Foundation Fellowship. Jenkins will be working on a feature documentary, *Adam's Apple*, an intimate exploration of what characterizes "maleness" for today's gender-redefining youth, filmed from the perspectives of director Amy Jenkins and her teenage transgender son, Adam. Vérité 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** (04, 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.

**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*.

After a long, arduous journey that lasted 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 spotlight on the invisible story of homelessness in America through the eyes of young homeless and home insecure ballet dancers.

## Recent Visual Art Openings and Exhibits



**Bahar Behbahani** (17) exhibited in "Water binds me to your name," a solo show at Trotter & Sholer this past summer. The show takes its title from the poem, "Who Am I, Without Exile?" by Palestinian poet Mahmoud Darwish.



Earlier this fall, the Royal @ RSOAA presented "No Man's Land: Visions of the Glaciers of Spitsbergen," a solo exhibition featuring the photography (above) and painting of **Frank Webster** (93, 98). In June of 2022 the New York-based artist participated in the summer expedition of the Arctic Circle Residency. During the voyage he documented beautiful but disappearing glaciers of Svalbard, photographing and painting them plein air.

An interview with **Tina Ingraham** (99), "Finding the Spirit of a Painting" was in the July/August issue of *Creative Maine*.

The James Yarosh gallery held a solo retrospective of painter **Miriam Beerman's** (59) expressionist works through this past August. Beerman, who died this year at the age of 98, has had her work featured in more than 30 solo exhibitions.



**Elana Herzog** (18, 22) presented “If a Tree” at Cathouse Proper in Brooklyn in late spring. Continuing her Delphic approach to art making, Herzog is creating a new site-specific installation, having worked out elements during her latest MacDowell residency.

Visual artist **Cyriaco Lopes** (19) exhibited for the first time in a solo show in Chelsea, NY with his photographic project called “**S&M (Saints & Martyrs)**.”

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

Minimalist sculptor **Harry Leigh** (9x 68-86) exhibited nine wall- and room-sized sculptures made between 1974 and 2020 in the show “Shaping the Energy of Contained Spaces” at Galerie Kajetan this past fall in Berlin. It was his first solo exhibition in Europe.



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 scaffolds (above) cast in glass made in residence at the Yucca Valley Material Lab. The installation is a continuation of the Scaffold Series, which takes the scaffold beyond function to engage with space and form.

**Susan Schwalb**’s (3x 74-89) solo show “Susan Schwalb: Convergence/Variations” included 25 panel paintings from the last 20 years and was exhibited at Heather Gaudio Fine Arts in New Canaan, CT.

Three Fellows Honored by American Academy Art

Visual artists and MacDowell Fellows **Candida Alvarez** (86) and **Judy Fox** (5x 99-06) are among 15 artists who received this year’s Arts and Letters Awards in Art. The individual \$10,000 awards are given to honor exceptional accomplishment and to encourage creative work. Sculptor **Pam Lins** (88) was one of seven artists this year to be honored by the American Academy’s Purchase Prize. The program annually places the work of talented, living American artists in museums across the United States. The art prizes and purchases, totaling \$240,000, honor both established and emerging artists.

McKenzie Fine Art exhibited recent abstract paintings and drawings by **Gary Petersen** (17) this past summer, his third solo show with the gallery.

Visual artist **Cecelia Feld** (95) participated in the shows “Excessive Exuberance” in Evanston, IL and in Art214 at the Bath House Cultural Center, Dallas, TX. A special honor was being selected for inclusion in the book ARTFolio 2022, with *Suminagashi Suite 3*, collage on suminagashi marbled paper.

Adams and Ollman presented “No Relief,” an exhibition of new ceramic sculptures and works on paper by **Jessica Jackson Hutchins** (22), works built around a series of drawing created at MacDowell.

“*Always Begin at The End*,” a solo exhibition at Smack Mellon showcased the latest work from **Diana Shpungin** (12). The exhibit (below) and official book launch and signing took place in February.



“Let’s Get Lost: Paintings and Sketch-books” is a new exhibit from visual artist **Natasha Sweeten** (97) and it exhibited this past spring at Bravin Lee Programs, Project Room, NYC. Above: *Let’s Get Lost*, 2022, oil on wood panel, 26x22 inches.

**Marc Ohrem-Leclef** (18) presented “**Zameen Aasman Ka Farq—As far apart as the Earth is from the Sky**,” a solo exhibition at Breda Photo’s 2022 edition this fall in Breda, The Netherlands. This exhibition was curated by Tanvi Mishra (New Delhi) and features more than 50 works (photographs, texts, video) of this ongoing body of work.

**Hong Hong** (20) participated in *Let Them Roam Freely*, a two-person exhibition with Darryl DeAngelo Terrell that opened to the public at NXTHVN earlier in the year.

MEDAL DAY



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 President Andrew

Senchak welcomed our guests before Board Chair 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**, 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 **Jamaaladeen 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 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.

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),
- I.M. Pei** (1998),
- 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*.

Learn More,

See a Slideshow, and Watch Videos About Medal Day





“ 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

 [Watch Walter Mosley's Introduction](#)



“ 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

 [Watch Nell Painter's Introductory remarks](#)



“ 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 Sonia Sanchez's acceptance speech](#)







## 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 arts 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. Totalling \$335,000 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 innovative and diverse 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 25 states. Fellows who won this year's award include:

**Harry Allen** (05)  
**Carmina Escobar** (18)  
**Emily Koh** (18, above)  
**Victor Marquez-Barrios** (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" (onStage Pittsburgh), and "a revelation" (Pittsburgh Quarterly) in five reviews.

This past spring, the Phoenix Symphony, under the baton of Tito Munoz, gave the world premiere of *The Age of Wire 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 Bashō) 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 tumblr 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 quintet, co-commissioned by Omega Ensemble, Third Angle New Music, and Chatter ABQ.

## More Composer and Interdisciplinary Artist News

**Rodrigo Martinez'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 Martinez won a composition competition prize hosted by the Dartmouth College Wind Ensemble

Composer **Bruce Faulconer** (82) has 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 Mom'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).



*I am Waiting* is a new work by **Jerome Kitzke** (5x 07-20) commissioned by NakedEye Ensemble and was premiered in Media, PA with a second performance in Lancaster. In September, the show had its New York premiere.

**Danica Novgorodoff** (4x 10-19) won the Kate Greenaway Medal, the UK's most prestigious children's book award for illustration, for *Long Way Down!* (It's the first time in 50 years a graphic novel has won the award)

**Leslie Cuyjet** (20, 21) showed a 15-minute segment of her ongoing project "For All Your Life" in the E-Moves Festival at Harlem Stage.

*Impossible Burger* is a new cassette tape **Christopher Willes** (16) made alongside Karen Ng and Philippe Melanson that was created during the pandemic. Rat-drifting Music reached out and asked them to release some of the recordings. Ever so honored, they put them all together in a cassette tape and named it *Impossible Burger*. Willes used synthesizers, gated tape loops, flute, tenor recorder, and text-to-speech to create his parts

of the piece. He also showed two pieces at the 2022 Festival TransAmériques: *MANUAL*, a new performance project that Willes is collaborating on with Adam Kinner and Hannah Sybille Müller with the support of FTA, and *High Bed Lower Castle*, a new dance piece by Ellen Furey and Malik Nashad Sharpe. *MANUAL* won the Commitment Award.

**Abigail Levine** (18) premiered *Redactions* (above) at The Chocolate Factory Theater in June (above). A limited-edition portfolio of the works on paper, including ones created at MacDowell, was released alongside the performances, published by The Chocolate Factory and Fridman Gallery.

**Gregory Sale's** (14) ongoing work on justice reform and second chances for the incarcerated was presented as part of the Eva Haller Salon Series "Transforming Lives in Immediate & Necessary Ways" in July. Sale has been working on a collaborative, yearlong socially engaged art project on Alcatraz Island that aimed to translate criminal justice reform efforts into an artistic language capable of reframing the narrative of reentry after incarceration.



# EVENTS

## The MacDowell National Benefit Salutes AWAU 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 (AWAU) 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 AWAU's leadership in providing support, since 1996, to mid-career women-identifying artists. **READ MORE ABOUT AWAU 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!



MARC GOLDBERG (3)



STEVEN TUCKER



### 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 session, 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.



At left: Scenes from the National Benefit in NYC in October. See more online at [our Benefit page](#). Above: Visitors and Indigenous Fellows at a discussion circle in August.

### Save These Dates!

**MAY 6, 2023**  
The New Hampshire Benefit

**JULY 23, 2023**  
Medal Day

**OCTOBER 16, 2023**  
The National Benefit in NYC



# REMEMBERING



**Martin Boykan** | Composer Martin Boykan, who founded the Brandeis Chamber Ensemble and enjoyed a long career as pianist and composer, died March 6, 2021 at home. He was 89. Boykan, who was in residence in 1982 and 1989, studied composition with Walter Piston, Aaron Copland, and Paul Hindemith, and piano with Eduard Steuermann. He received a B.A. from Harvard University in 1951 and an M.M. from Yale University in 1953. From there he went to Vienna on a Fulbright Fellowship until 1955. On his return, he founded the Brandeis Chamber Ensemble whose other members included Robert Koff (Juilliard Quartet), Nancy Cirillo (Wellesley), Eugene Lehner (Kolisch Quartet), and Madeline Foley (Marlborough Festival). The ensemble performed widely with a repertoire divided equally between contemporary music and the tradition. At the same time Boykan appeared regularly as a pianist with soloists such as Joseph Silverstein and Jan de Gaetani. In 1964–65, he was the pianist with the Boston Symphony Orchestra. Boykan taught at Brandeis University from 1957 until his retirement in 2009, after which he served as the Irving G. Fine Professor of Music, emeritus. He has been Composer

in Residence at the Composers' Conference, Maurice Abravanel Distinguished Visiting Composer at the University of Utah, Visiting Professor at Columbia University, New York University, and Bar Ilan University and has lectured widely in institutions such as Harvard, Yale, Princeton, and The American Academy in Berlin. Over the years he has taught many hundreds of students including such the composers Steve Mackey, Peter Lieberman, Marjorie Merryman, and Ross Bauer.

**Christopher Bursk** | Poet Christopher Irwin Bursk, who has won numerous awards for his humanitarian and literary efforts, died on June 21, 2021. He was 78. Bursk, who was in residence in 1995, received a B.A. from Tufts University, a M.A. and Ph.D. from Boston University, and a M.F.A. from Warren Wilson University. In 2021 he was especially proud to receive an A.A. from Bucks County Community College where he has taught since 1971. A recipient of NEA, Guggenheim and Pew Fellowships, Chris is the author of 16 books of poetry, including *The First Inhabitants of Arcadia*. His last book, *With Aeneas in a Time of Plague*, was published by Ragged Sky Press just weeks after his death. His work has appeared in magazines such as *Paris Review*, *American Poetry Review*, *Poetry*, *Manhattan Review*, and *The Sun*. His poem "Ovid at Fifteen" won the Another Chicago Magazine Award, judged by Robert Dana. His book *The Infatuations and Infidelities of Pronouns* (2011) won the Bright Hill Chapbook competition. Chris also worked for three decades as a volunteer in the corrections system teaching the writing of poetry to those on probation and parole, won the Bucks County (PA) Citizen of the Year Award, and organized numerous events to raise money for local Bucks County agencies such as A Woman's Place, The Peace Center, Bucks County Homeless Shelter, and NOVA.

**Rebecca Godfrey** | Writer Rebecca Godfrey, whose debut novel *The Torn Skirt* was a finalist for the Ethel Wilson Prize in 2002 and whose second book, *Under the Bridge*, was a nonfiction account of the beating death of Reena Virk, died October 3, 2022 of cancer. She was 54. Godfrey, who was in residence in 2017 revising the first 10 chapters of her novel *The Dilettante*, exploring the brief affair between Peggy Guggenheim and Samuel Beckett, earned an M.F.A. in creative writing from Sarah Lawrence before working as a journalist and editor in Toronto and New York. Godfrey spent almost a decade researching *Under the Bridge* and was in her hometown of Victoria, B.C. when she saw the teenagers who had been charged with the murder of 14-year-old Reena Virk in a detention center and was said to have been surprised by their youth and vulnerability. She decided to get to know the youths, gaining the trust of the suspects as well as the other people involved, making them the subject of her next book. When it was published in 2005, *Under the Bridge* was compared by some to Truman Capote's *In Cold Blood*. According to *The New York Times*, both *The Torn Skirt* and *Under the Bridge* "mapped the complex landscape of teenage transgression with exquisite detail and precise language." was optioned by Reese Witherspoon's production company, but that project appears to have fizzled. Hulu, however, has begun production on a limited series based on *Under the Bridge*. Until recently, Godfrey was teaching creative writing at Columbia University, and had nearly completed



*The Dilettante*, renamed *Peggy*, at the time of her death. She left copious notes about how to finish the manuscript. The book is scheduled to be published by Random House next summer.



**Lourdes Grobet** | Photographer Lourdes Grobet (1940-2022), whose photographs of Mexican lucha libre wrestlers taken both in the ring and at home doing every-day tasks, demystified the sport for generations, died July 15 in Mexico City. She was 81. Over the course of more than 30 years since 1975 she photographed the masked professional wrestlers known as luchadores, eventually publishing – beginning in 1981 – more than 11,000 photos. Her images served to illuminate the sport in her own country, and her 2005 book, *Lucha Libre: Masked Superstars of Mexican Wrestling*, introduce the sport to a wider audience in the U.S. and internationally. Though Grobet studied painting at the Universidad Iberoamericana and counted Gilberto Aceves Navarro and Mathias Goeritz among early influences, she was introduced to photography by Kati Horna before a 1968 trip to Paris changed everything. She discovered kinetic art during gallery visits, and after experimenting with kinetic lighting and projections, she returned to Mexico and burned all her paintings and drawings. From then on, she focused

on photography with side projects in performance and film, including shooting a documentary examining notions of political borders and migration with a focus on the Bering Strait. The film, *Equilibrium and Resistance*, was the subject of her 2007 residency at MacDowell. In an example of her singular vision, when Grobet attended photography programs at Cardiff and Derby colleges in Britain in the late 1970s, she was failed by professors for altering the landscapes she photographed (she painted rocks and other natural features with bright colors, drawing the ire of the locals). 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 Musée du Quai Branly in Paris and the Fundación Cultural Televisa and Centro de la Imagen in Mexico City, among other institutions.

**Anthony Paterson** | 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 University of Guadalajara. Inspired by three-dimensional expression and Pre-Columbian art, he pursued the field of sculpture at the School of the Museum of Fine Arts in Boston. On being awarded a Traveling Scholarship, Paterson went to Paris to perfect his drawing skills. He then traveled to Italy, Germany, and Spain,



creating a number of sculptures and drawings that would later be nationally and internationally exhibited. On his return from Europe, Paterson studied welding at 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 one-man shows, his work has been shown in numerous group exhibits, the most recent being "The American Way," an invitational 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 Juilliard School, the Rose Art Museum at Brandeis University, the University of Pittsburgh, the State University of New York at Buffalo (SUNYAB), and in numerous 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 foundries in the U.S. During his later years at the university, he added the Casting and Welding Institute and directed the move to restore and preserve three monumental friezes by Buffalo native Charles Cary Rumsey.

**Marilyn Quint-Rose** | Sculptor, educator and mentor, Marilyn 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 in Massachusetts where she taught for 16 years. During this time, she earned an M.F.A. in sculpture at the Milton Avery Graduate School of the Arts at Bard College. Quint-Rose also spent 16 years as an instructor at the





University of New England in Biddeford, ME. During her tenure there, she founded the local chapter of “Maine Women in the Arts” in Kennebunkport and worked at the Maine Commission on the Arts and Humanities. For many years, she led workshops and residencies in design, collage, and papermaking for children and adults throughout New England, as well as guest lecturing at the university level. She received many awards and honors for her art and showed at numerous exhibitions and competitions, including the Fourth International Biennial of Paper Art at the Leopold-Hoesch Museum in Duren, Germany. She had numerous solo shows throughout the U.S. and abroad. Her last major exhibit was at University of New England Artists, which included her sculpture *Celadon Village*.

**Helen S. Tucker** | MacDowell Trustee Emerita Helen S. Tucker, a member of the MacDowell Board of Directors since 1989, died August 3, 2022 in New York. She was 96. Tucker was the president of The Gramercy Park Foundation, through which most of her philanthropy is distributed (recipients include: Jazz at Lincoln Center, Alliance for the Arts, the Institute of Classical Architecture & Classical America, Manhattan Theatre Club, among many others). She was a former board member and co-chair of the benefit dinner at the New York Public Library, and a former vice chair at the Municipal Art Society. She has served on the boards of the Victorian Society Scholarship Fund, Friends of the Upper East Side Historic Districts, and Louise Wise Services. After joining MacDowell’s Board, she served as co-chair of the National Benefit in NYC for 18 years and was active on several committees. In 2020, Helen was unanimously voted as MacDowell Trustee Emerita for her long-standing support and dedication to MacDowell.

**Nadine Valenti** | Painter Nadine Valenti Beauchamp died on May 1, 2022 in New York City. She was 95. The daughter of Sicilian immigrants, Beauchamp attended Washington Irving High School in Manhattan, earned a

scholarship to attend the Art Students League, and left home at the age of 17 eventually finding steady work as an illustrator for advertising firms. At the time, in the late 1940s and early 1950s, she studied painting with Hans Hofmann and became part of the artist community in Provincetown, MA, eventually meeting and then marrying the figurative expressionist Robert Beauchamp. Valenti’s colorful and vivid paintings and drawings have been shown at the Westbeth Gallery in New York City, at the Cherrystone Gallery in Wellfleet, MA, and in many exhibitions at the Provincetown Art Association and Museum. She became the subject of *Nadine Valenti, Portrait of a Painter*, an online documentary by Robert Zaslow that is in the permanent collection of the Metropolitan Museum in New York, and was in residence in 1978. From 1990 to 2012, she made Cape Cod her home, before returning to New York.



**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 Schafer 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*, *Harpers*, *Gentleman’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 1969, 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*.



WHY MACDOWELL NOW?

# Artist Residencies Are Essential to a Burning World

By Cameron McWhirter

**Zusha Elinson** 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.

Human history always has been a tumult: wars, diseases, inequity, prejudice and mass murder. One anxious generation follows the next, groping for clarity and trying to correct the unintended consequences of a previous generation’s actions.

The current epoch feels particularly fraught. Enormous 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 trudged 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 group gave us 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 the troubled world. Some of it was very far removed from what we were trying to accomplish, but it helped shape what we ultimately produced. We found ourselves striving to become more than just workaday journalists. The residency gave us space to seek clarity for our project along-

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.

side other artists trying to do the same with their own work. This process was devoid of competition. And the precious clarity we sought arrived through a kind of osmosis. Working within that supportive community was exactly what we needed. We wrote most of our book before arriving, but *American Gun* was truly born at MacDowell.

The residency did give me a sense of being untethered at times. The grounds

have a haunted, timeless quality. Late at night and early in the morning, I filled a notebook with drawings of pine trees, crows, deer and ghosts. But we were never isolated from the world and its mayhem. We were in New Hampshire, not on the Moon. The Russian invasion of Ukraine. COVID-19. Political turmoil. Beyond MacDowell's woods, we heard periodic gunshots originating from a recreational shooting range several miles away — including semiautomatic fire likely from an AR-15. It's a myth that people go on residencies to run away. 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, an 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*

**Cameron McWhirter** is a nonfiction writer and author of *Red Summer: The Summer of 1919 and the Awakening of Black America* (Henry Holt, 2011). Since 2010, McWhirter has covered politics and general news across the American South for The Wall Street Journal. He has written for numerous other publications including The Atlanta Journal-Constitution, The Detroit News, and the Harvard Review. He has been a Nieman fellow at Harvard University and a Thomas J. Watson fellow in Eritrea and the Sudan.

## New Staff



RAFAELA MCFARLANE

**Cassandra Yerkes**  
communications & marketing associate



**Sienna Ferry**  
housekeeper



**Sadie Greene**  
library circulation assistant



DAN MILLBAUER (3)

**Fiona Johnson**  
library circulation assistant

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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 "nurturing and inspiring many of this century's finest artists."

Applications are available on our website at **www.macdowell.org**.

**Madam Chairman:** Nell Painter  
**President:** Andrew M. Senchak  
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TIMOTHY SCHENCK (2)

## 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.

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The names of MacDowell Fellows and works conceived and/or created during residencies are noted in **bold** throughout this newsletter.



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