MacDowell Admissions Dept. Ramps Up After Surge in New Applicants 3
Sonia Sanchez, Poet, Will Receive 2022 MacDowell Medal 5
MacDowell to Receive $15,000 Grant From the NEA 7
Caroline Shaw Wins a Grammy Award! 14
Swimming in It: Art And (Im)Morality, an essay by Jen Silverman 21
There is no by-standing. If you’re here, you have to change And will that change take place all around you?  
—Heather Christian, An Oratorio for Living Things

In the end, her exquisitely wrought and poetic observations inspired me with a new perception of hope. Her story is set largely in Wales, a country she visited for the first time in her 20s, and has since revisited again and again as she grows older, in a quest of an elusive feeling. Over several decades, she learns much of the Welsh language and history, provides fascinating research on a culture with which I was not familiar, finds in love, and keeps returning to the Welsh idea of ‘hiraeth.’ Since in the end, the word itself cannot satisfactorily be translated into English, I won’t try to do that. In effect, the entire book is a treasure hunt for a defined enlightenment of the concept. The title, The Long Field, is in fact a real topographic and figurative destination — an acknowledgement that our life journeys meld pungent memory and nostalgia with an absolutely impenetrable longing to discover just what lies over the ever-shifting horizon. We exist in the in-between terrain. And that dynamic intertwaving of looking back and looking ahead is what we know as being alive. A kind of search for home, where the idea of ‘home’ remains a thorny puzzle. For me, both professionally and personally, the key to breathing in these present times has come to mean the fathomless and even warm embrace of ‘not knowing,’ the ability to find in fact comfort — perhaps joy — in the stark obscurity of our reality. And so — ‘change,’ Scary, of course. But not more so than static. At least change holds a pass key to potential, to something transformative. A promise even endless possibility.

In this newsletter, playwright and novelist Jen Silverman writes: ‘We — as readers, as audiences, as visitors to places of art — are not entitled to stasis. Or, if some of us have created lives in which we feel entitled to stasis, I don’t want to participate in creating work that furthers this entitlement.’ This reflection emboldens me to find meaning as the executive director of a cultural institution whose mission is the support and uplifting of artists. Creating new work, by definition, always traffics in the unknown, and art makers courageous-ly experiment, without any assurances. I aspire that MacDowell in whatever ways it can, remains a crucible of innovation and risk, so that in our work and decision-making, we mirror those very talented individuals who define us. This is what will keep the institution of MacDowell a relevant leader and inspiration to a society hungry for meaningful change. In a recent off-Broadway work entitled, An Oratorio for Living Things, composer/author Heather Christian pens this maxim:

There is no by-standing. If you’re here, you have to change And will that change take place all around you?

I wonder if this abrupt mobile communiqué was slated for just my eyes when the van peeled off, weaving its way through upthrust traffic toward what I imagined were other unsuspecting on-lookers who also needed provocation — or perhaps assurance.

I recently had the pleasure of reading an extraordinary book by MacDowell Fellow Pamela Petro (14). THE LONG FIELD is part travelogue, part memoir, part anthropological inquiry — most of an ardent and intoxicating story. For me the book is an excavation of human capacity and yearning, serving up a bounty of delightful and rarified experiences. Ms. Petro aspires to plumb the very meaning of our vulnerable quieting questions. Ms. Petro aspires to

The Admissions Department at MacDowell was six weeks into processing 2,967 applications for the Fall/Winter 2022-2023 residency period, a number for a single application cycle that exceeded all previous annual totals. While MacDowell’s application deadlines and residency periods had adapted to the public safety necessities and cycles of the pandemic in the past two years, the number of applicants in that time, while trending upwards, were consistent with previous years. In 2019, 2,650 individuals applied in three regular application cycles (MacDowell’s previous record year). In 2020, 2,109 individuals applied in two cycles due to the pandemic; and in 2021, 1,514 applied in one cycle due to the pandemic. In 2022, two significant changes to the application process instituted by the admissions department likely have affected the number of people who were able to apply for a residency: It reduced the number of application cycles from three to two per year and suspended the reference letter requirement for applicants. The number of Fellowships awarded annually remained unchanged, at approximately 300. To get a sense of the 2022 figures and how our admissions department was managing the unprecedented quantity of residency candidates, we caught up with Admissions Director Courtney Bethel in late March 2022.

MacDowell Admissions Dept. Ramps Up After Surge in New Applicants

MacDowell Admissions Director Courtney Bethel answers our questions after a record number of applications for the February 10, 2022, deadline. The Admissions Department at MacDowell

MacDowell: What does the increase in applications mean for the application panel process? Courtney Bethel: The increase in applications means an increase in the number of panelists required to review the applications. Typically, we employ around 40 panelists per admissions cycle. For this round, we need 95 panelists. We increased the number of panelists in all disciplines, but the largest impact was on literature, theatre, interdisciplinary arts, and film.

M: How many first-time applicants do we have? If there was an increase, why do you think it occurred? CB: 2,029 of the 2,948 applications are first-timers (69%), 220 are Fellows (7%), and 699 are re-applicants (24%), individuals who have applied after having been unsuccessful in the past. In both 2019 and 2020, these figures were: First-time applicants, 63%; MacDowell Fellows, 12%; and re-applicants, 25%; so first-time applications have increased while the percentage of Fellows has decreased.

M: Why do you think the numbers of applicants increased as much as they did? CB: I have a few ideas: I think the pandemic had a big impact on the numbers; people are stir-crazy and ready to get out of their apartments/homes and be in a supportive community, many artists lost support — financial and otherwise during the pandemic — so I think that also plays into this desire to go to residencies. Also, some residency programs are not yet open or not at full capacity, so artists are applying who hadn’t previously. We actually received direct feedback from a handful of artists who said that not requiring a reference letter made them feel able to apply for the first time!
NEWS

Sonia Sanchez, Poet, Lecturer, Activist for Peace and Racial Justice, Will Receive 2022 MacDowell Medal; to be Introduced by Novelist Walter Mosley July 10

Poet Sonia Sanchez, the author of more than 17 internationally renowned volumes of verse, will receive the 2022 MacDowell Medal at a ceremony on the MacDowell grounds on July 10, 2022. The return of the outdoor public celebration, including introductory remarks by novelist and MacDowell Fellow Walter Mosley (01) and picking on the grounds, will be the first since August of 2019.

“I had tears in my eyes as I learned about this award,” said Sanchez, who is widely considered one of the most important writers of the Black Arts Movement. “When I consider my dear friend, Sister Toni, and so many others who have been given this award, I feel so welcomed to be part of that group. It is a great honor to be this year’s awardee.

MacDowell has such a great history and history of caring and concern for artists; it is a joy this place exists to keep the world on a path toward re-civilization, peace, and humanity.”


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.

“Sonia Sanchez’s illustrious career spans seven decades. Her commanding oeuvre continues to elevate language’s ability to give voice to entire communities (their daily pleasures and pains) inside our shared and troubled history,” said Claudia Rankine, (95, 02), a MacDowell Fellow and chairman of this year’s MacDowell Medal selection panel.

“A founding member of the Black Arts Movement, this poet, activist, scholar, and American treasure is, without doubt, a major figure in the landscape of American letters.”

Rankine, the author of Citizen: An American Lyric, Don’t Let Me Be Lonely, three plays, and the essay collection Just Us: An American Conversation, was joined on the Medal Selection panel by MacDowell Fellow and Board Member Vijay Seshadri (98, 04), and poets and essayists Erica Hunt, Nuar Alsadir, Jericho Brown, and David St. John.

“The magnificent Sonia Sanchez – lifelong poet, crafter of the complex and the clear, the hard and the beautiful – acknowledges who we are on this earth through American eras hopeful, frightening, and imponderable,” said MacDowell Board Chair, Fellow, and best-selling author Neil ei (1x 16-21).

“She is an eloquent international figure, helping us understand the world. Over our many decades, I have looked up to Sonia Sanchez as bard and also as a forger of the new intellectual field of Black studies that has remade our consciousness.”

A sponsor of the Women’s International League for Peace and Freedom, Sanchez is the winner of numerous awards, including the Robert Frost Medal for distinguished lifetime service to American poetry and the Langston Hughes Poetry Award. Other awards and honors include a National Endowment for the Arts grant, the 1985 Lucretia Mott Award, the 2004 Harper Lee Award, the 2009 Robert
Three Fellows Come Away with National Book Critics Circle Awards

Three Fellows are finalists for the 2022 Lambda Literary Awards across eight categories!

The shortlisted authors, poets, and playwrights are Lauren Groff (12, 16), Kirstin Valdez Quade (11, 15, 21), Ailis Olin (04), Jen Silverman (12, 13, 22), Hasanthika Sirisena (10), Daisy Hernandez (01), Melissa Febos (10, 11), Sarah Schulman (06, 11, 20), Sarah Schulman (06, 11, 20), and Janicza Bravo were nominated for Outstanding Writing and Outstanding Director. "Receiving a grant from the National Endowment for the Arts is a real honor," said Kirstin Valdez Quade, one of the three finalists. "We are thrilled to be included among such talented writers and to have our work recognized on this national stage."
MacDowell residencies last two weeks to two months, with an average duration of 30 days. Each residency includes use of a private studio with discipline-specific amenities, three meals a day, and living accommodations. The opportunity for artists-in-residence to engage with creators in other disciplines and backgrounds is vital to the program, and MacDowell is ensuring that it can continue to take place in a safe and healthy manner even as the COVID-19 pandemic continues to interrupt our daily lives. The relationships formed between artists often spark inspiration and long-term creative partnerships.

MacDowell’s next application deadline for residencies is September 10, 2022.

Nine Fellows Earn NEA Literary Grants

Creative Writing Fellowships of $25,000 are awarded in alternating years in prose (fiction and creative nonfiction) and poetry. Translation Fellowships ranging from $10,000 to $20,000 are awarded to literary translators. Among the creative writing winners are seven Fellows, and two who work in translation. They include Dewaine Farris (21), Melissa Febos (4x 10-21), Elliott Holt (14, 17), Violet Kupersmith (14), Asako Serizawa (21), Jen Silverman (12, 13, 22), and Laura van den Berg (16) in creative writing; and Paula Bohince (04, 06) and Deborah Helen Garfinke (97) in translation.

Whitney Biennial Returns with Eight Fellows on Roster

After being delayed a year because of the pandemic, the Whitney’s 2022 edition of the exhibit, titled “Quiet as it’s Kept” and co-organized by the museum’s David Breslin and Adrienne Edwards, will run until September 5. Eight MacDowell Fellows are among the 63 artists and collectives selected for one of the most anticipated exhibitions of contemporary art in the U.S. They include Jonathan Berger (03, 06, 18), Nayland Blake (18), Matt Connors (14), Jane Dickson (08), Ellen Gallagher (96), Julie Tolentino (21) with Ivy Kwan Arce, Terence Nance (17), and Denyse Thomasson (01)!

Suzan Frecon, Charles Gaines, Annea Lockwood, Mabel Wilson Elected to American Academy Ranks for Lifetime Appointments

Three Fellows were elected to The American Academy of Arts and Letters’ class of 2022. The honor society of the country’s 300 leading architects, artists, composers, and writers elects new members for lifetime spots as vacancies occur. Among the 21 new members who will be inducted into the Academy during its annual ceremony on May 18 are painter Suzan Frecon (98), 2019 Edward MacDowell Medalist and painter Charles Gaines (4x 70-78), composer Annea Lockwood (79), and MacDowell Board Member and architecture Fellow Mabel O. Wilson (10, 17).

The academy also administers more than 70 awards and prizes, exhibits artwork for donation to museums across the United States. In the latest round of music awards are the following Fellows: An Arts and Letters Award in Music to Erin Gee (13), the Walter Hinrichsen Award in Music to Orlando Jacinto Garcia (14), and the Andrew Imbrie Award in Music to Mike Holober (8x 03-20). In addition, we are happy to report that a Charles Ives Scholarship was awarded to former communications intern Kari Watson. Among the prizes in literature, the Award of Merit for Poetry will be given to Stephen Dobyns (72, 76), and the Arts and Letters Awards in Literature will go to fiction writer Jo Ann Beard (93, 14), playwright Aleshea Harris (16, 19), and poet Sarah Manguso (05, 06, 57). The Katherine Anne Porter Award will go to Lynne Tillman (11x 92-15) and the Rosenthal Family Foundation Award will be presented to Kirstin Valdez Quade (11, 15, 21) for her novel The Five Wounds.

Pollack-Krasner Foundation Grants to Eight Fellows

The following visual artists were awarded Pollack-Krasner Foundation grants in Fiscal Year July 2020 through June 2021: Lisa Corinne Davis (17), Blane De St. Croix (82, 08, 13), Amy Feldman (11), Selena Kimball (11, 17, 18), Sharon Lockhart (09), Gamilie Rodriguez (12), Terri Rolland (04), and Marjorie Welsh (78, 87).

Other Publications and Literary News

Meredith Monk, une voix mystique is a new book of interviews in French conducted by Jean-Louis Tallon between 2014 and 2020 with Meredith Monk (6x 87-07).

Melissa Febos (4x 10-21) released Bodywork, a mix of memoir and master class as Febos tackles the emotional, psychological, and physical work of writing intimately while offering an utterly fresh examination of the storyteller’s life. A book of essays by Emily Maloney (18), (18) entitled Cost of Living* about the failure of the American healthcare system.

Indebted to Wind is a new collection of poems from L.R. Berger (88, 91) published last August.

Kissing a stranger is a new book of black and white photographs illustrating Joni Sternbach’s (18) early years as a photographer on the gritty streets of New York in the 1970s. In August 2021, fiction writer N. West Moss (12) memoir FLESH & BLOOD received a starred review from Kirkus Reviews. Writing Phyllis Chesler (71, 72) has been part of a team that has evacuated many hundreds of endangered, educated women and their families from Afghanistan. That work still continues and includes food and medicine drops for those who are trapped behind Taliban lines as well as supporting physicians and midwives. She’s written 24 articles about this work for 4W, Investigative Project on Terrorism, and AmericanThinker.

Hilal Isler (19) created a platform to elevate the works of women and non-binary writers/artists of color called Hennepin Review. Writer Ysta Maya Murray (01) had her piece “When the Prophet Gazed Upon the Face of the Lord” published in Ploughshares’ Fall 2021 issue. Poet Dylan Willoughby (09) boasts eight publications in the following: Stedehamer Li (Guernsey), The Laurel Review, The Sparrow’s Trombone, Bloom Magazine, Fahmidan Journal, Goat’s Milk Magazine, ZIN Daily (Croatia), and Melbourne Culture Corner. His photography will be published in Rejection Letters. Currently, the poet is working on a memoir and two new EPs.

Winter/Spring 2022

Winter/Spring 2022 Winter/Spring 2022 Winter/Spring 2022

Mabel O. Wilson

Anna Lockwood

Melissa Febos

Suzan Frecon

Charles Gaines

Annea Lockwood

Mabel Wilson
Interdisciplinary artist Cori Spencer (19) opened her first solo exhibition, Splendor, at the University of Rochester’s Hartnett Gallery which ran March-April 2022. Splendor is a multimedia project exploring and re-envisioning the relationship between Black bodies and the American Landscape. Spencer is working on extending the life of Splendor via a book of full-color photographs, video stills, and poetic text. The artist says this about the exhibition and forthcoming book: “Splendor is a work of love that invites each of us beyond singular narratives of pain and into a space where healing, self-recovery, and reunion with the vitality of life is possible.”

Rose of Sharon; digital photo; 36 in. X 24 in.; 2021; Corrine Spencer
Clouds
Sky Hopinka
USA
12 MacDowell
co-produced by
Essie Chambers
directed by
(16) and
Fellows’ movies in the fest are available to audiences around the world.
and is again virtual, making its program nearly 15,000 submissions this year.
New cinematic works by six MacDowell Fellows in the fest are the USA Film Festival (Dallas, TX) and Lisbon Film Rendezvous (Portugal).

Priestley Film Wins LA Animation Silver
Jung & Restless, a new film by Joanna Priestley (9x 90-05), won the Silver Award at the Los Angeles Animation Festival, Best Animation nomination at the Barcelona Indie Filmmakers Festival and at the Maracay International Film and Video Festival (Venezuela), and was a finalist at the USA Film Festival (Dallas, TX) and Lisbon Film Rendezvous (Portugal).

Sundance Premieres for Six Fellows
New cinematic works by six MacDowell Fellows debuted in the 2022 Sundance Film Festival. A leading global festival for independent cinema, it received nearly 15,000 submissions this year and is again virtual, making its program available to audiences around the world.

Visual artist Diana Shpungin Keeping Busy
In February 2022 visual artist Diana Shpungin (12) premiered Day for Night, a collaborative and experimental dance piece. Ballet dancer Tatiana (Tasi) Nuñez co-choreographed with Shpungin. The score, composed by Mick Rossi of the Phantom Glass Ensemble, is also titled Day for Night and is an experimental piece incorporating Shpungin’s own “amateur and out-of-tune” playing on her childhood piano which was shipped in from Riga, Latvia. Costumes for the piece were created by renowned designer David (Debs) Quinn, who used Shpungin’s sculptural work as inspiration.

In addition, Shpungin released her third book with Grant Carmichael titled Always Begin At The End. The book launch and signing took place in February of 2022.

Documentary filmmaker Tom Wieltinger (83, 05, 14) completed the film version of his award-winning book The Restless Hungarian in October. The film will premiere at international film festivals in spring 2022, before going into distribution.

Documentary filmmaker Jane Gillooly’s (95-96, 11) latest film, Where the Pavement Ends, was rebroadcasted on PBS / America ReFramed in February 2022.

Filmmaker Jenny Perlin (18, 19) announced her feature documentary Banker was selected as the opening film for the Museum of Modern Art’s 2022 Doc Fortnight festival in New York in February 2022. The film was followed by an in-person, on-stage conversation about the piece.

Experimental filmmaker Stacey Steers (6x 04-18) exhibited films, installations and collages in her show “Night Reels” at the galleries and theatre of the Cinémathèque québécoise August through October 2021. Steers also presented Night Hunter House, a sculptural installation, at the Denver Art Museum as a part of their exhibition Disruption.

In October, photographer Rosalind Fox Solomon (02, 03) opened The Forgotten, a solo exhibition at the Foley Gallery in New York. The show featured over 30 BM images from her portfolio Art Work from 1976-2019 and coincided with the release of her book, also titled The Forgotten. Fox Solomon spoke to writer Lynne Tillman about the book and her remarkable photographic career in November at Rizzoli Bookstore in New York.

In August 2021, the Blanton Museum of Art at the University of Texas at Austin acquired multiple photographs from visual artist Nina Katchadourian’s (95) acclaimed project Sorted Books (1993 - ongoing).

Heroes Gallery in New York hosted painter Tricia Keightley’s (10) show “Tricia Keightley & Caitlin MacBride: Deborah Remington” last fall.

Painter Vicki Sher (13) presented in a two-person show “Groundswell” at the University of Dallas Beatrice M. Haggerty Gallery October-December 2021. Alongside Ky Anderson, the show featured Sher’s first forays into sculpture.

More Visual Art and Filmmaker News

Filmaker Jim Finn (12) received the LFF Foundation Preproduction Moving Image Grant for his upcoming project The Apocryphal is the Mother of All Christian Theology.

Whoever looks for a demonstration of the great power and beauty of the support of God in the world, will find it in the life of되었다.”

More Visual Art and Filmmaker News

Filmaker Jim Finn (12) received the LFF Foundation Preproduction Moving Image Grant for his upcoming project The Apocryphal is the Mother of All Christian Theology.

Visual artist Elena Herzog (18) participated in a two-person show “Groundswell” at the University of Dallas Beatrice M. Haggerty Gallery October-December 2021. Alongside Ky Anderson, the show featured Sher’s first forays into sculpture.

Painter Hong Hong (19-20) participated in two group shows last fall. The first, “Clouds,” took place at the McClain Gallery September-October. The second, “In Residence,” ran August-October at the Houston Center for Contemporary Craft.

Painter Tom Judd (01) was featured by the Clark Gallery at the Art on Paper fair in New York in September 2021.

Jack Damer (80, 82, 86) showed his paintings in a solo exhibition “Jack Damer: Prints, Drawings, Objects, 1965 to 2022” at James Turrell’s Gagosian in Madison, WI October-November 2021.

Painter Valerie Hegarty (15) exhibited paintings and sculpture in her show “GONE VIRAL” at the Malin Gallery in New York. Works included The Covid Diaries, Covid Refrigerator with Flowers, and Covid Mini Fridge. The show ran through December 2021.


Photographer Marc Ohrem-Lecleir (18) participated in the Center for Photogra-
Composers Present New Works After Long COVID Delays

Composer Jan Krzywicki (9x 97-17) celebrated his 30th anniversary as the conductor of the Network ensemble and his many contributions to music at Harvard College’s new music hall in February. The concert featured Krzywicki’s Catching Light and the premiere performance of Arabesques de pré et de loin II for flute, viola, and harp. Rainbow Chaser, a newly commissioned work from former Krzywicki student Michael Shingo-Crawford, and Waves, a 30-minute major work commissioned for the occasion from the Grawemeyer Award-winning composer and fellow Sebastian Currier (17x 91-19).

Laura Schwendinger’s (’1x 94-21) Cabaret of Shadows, a collaborative work with lighting artist Leri Schwendinger and librettist Ginger Strand, is an immersive chamber opera combining music with elements of light, sound and shadow to re-discover the milieu of turn-of-the-century cabaret. It received its premiere in March at the MATCH Center and Third Eye Theater (Chicago) in 2022. The opera is an exciting, gender bending, eye popping, sexy production, and is an exploration of women making art by women artists of our time, all baked in lustrous light. The viewers will be invited be the actual audience at the cabaret, to participate in the spectacle of this turn-of-the-century theater.

Composer Caroline Shaw Wins GRAMMY

Congratulations are in order for Pulitzer Prize–winning composer Caroline Shaw (17, at right) who won this year’s Grammy for Best Contemporary Classical Composition, for Narrow Sea. The title piece to Shaw’s 2021 album was recorded by Sô Percussion, Dawn Upshaw, and Gilbert Kalish, for whom it was written. Narrow Sea is in five parts, each a new setting of a text from The Sacred Harp, the 19th-century collection of shape-note hymns. Other Fellow Grammy nominees include Anthony Brown (94) & Group Therapy for Best Gospel Performance/Song, Arturo O’Farrill (15), who had his world premieres at both Yale and Northwestern Universities in April.

Research images for Cabaret of Shadows

Composer Christopher Cerrone’s (15, 17) song “I Will Learn How to Love a Person and Then I Will Teach You and Then We Will Know” was named one of The 25 Best Classical Music Tracks of 2021 by The New York Times. In other news, Cerrone’s new opera, In a Grove, which he composed with librettist Stephanie Fleischmann (93), premiered at Pittsburgh Opera in February. In April, the Phoenix Symphony premiered his new orchestral suite The Age of Wire and String. Finally, after a long postponement, his work for choir and orchestra, The Last Message Received, had its world premieres at both Yale and Northwestern Universities in April.

Research images for Cabaret of Shadows

Composer James Brandon Lewis (22) released the album Code of Being with his James Brandon Lewis Quartet last October.

Composer Jerome Kitzke (5x 07-20) released a new album The Redness of Blood in November.

Composer Alicia Svigals (14) has been busy. She performed in a one-woman show at Atomic Tom’s in Binghamton, NY in August; performed with Donald Sosin on new original scores for two silent films: Man Without a World (1991) and City Without Jews (1924) in November at AFI Silver Theatre and Cultural Center in the D.C area; and guided participants through selections of klezmer music during “Beyond the Manuscript,” an online event in December. The music was drawn from transcription notebooks written by violinist Avarhom Yehoshua Makovenetsky housed in Kiev’s Vernadsky National Library of Ukraine.

United States Artists Fellowships to Four

U.S.A. Fellowships are annual $50,000 unrestricted awards recognizing the most compelling artists working and living in the United States, in all disciplines, at every stage of their careers. Each year, individual artists and collaborators are anonymously nominated to apply by a geographically diverse and rotating group of artists, scholars, critics, producers, curators, and other arts professionals. Four MacDowell Fellows are among the 2022 winners, including writer Dawn Lundy Martin (21), poet Emmy Perez (98), and performance artists JJJJerome Ellis (19, 22) and Lars Jan (10).

Other Awards and Grants

2021 Steinberg Playwright Awards

Ten outstanding early-to-mid-career playwrights will be celebrated with 2021 Steinberg Playwright Awards in the amount of $10,000 each. In the past the Steinberg Trust honored two mid-career playwrights with a total of $100,000. But in 2020, given the impact of the pandemic on playwrights throughout the industry, the Trust temporarily restructured the awards to reach a greater number of writers. Of the 10, two are MacDowell Fellows: Jhane Park (3X 14-18) and Hanra Lee (21).

Seven Earn Creative Capital Awards

The 2022 Creative Capital Awards represent 50 projects by 59 artists from all over the country. The projects span a range of genres, including literature, performance, the visual arts, moving image, technology, and socially-engaged art. Seven winners are MacDowell Fellows: Crystal Z Campbell (17), JJJJerome Ellis (19, 22), Lucy Kim (08), Sunell Sanzgiri (22), Steven Kazuo Takasugi (89, 20, 21), Pinay Yoldas (18, 12), and Mónica de la Torre (04).
Other Exhibition and Interdisciplinary News

Mixed-media artist Lucy Puls (12) was featured in a solo exhibit at Nicole Beaufchene in Tribeca this past winter.

Photographer Vanessa Woods (06) and husband Josh Smith exhibited work at Center for Photographic Art in Carmel, CA in the two-person show "Each One of Us Was Fastened to the Other."

The Center for Innovation, Research, and Creativity in the Arts of the University of Maryland, Baltimore County Presents: Nicolas Dumit Estêvez Rafal Espejo Ovalles (06, 07) with Harley Spiller on December 2. He also worked alongside artist Linda Mary Montano to launch a series of Q&As as part of their co-conceived project The Interior Beauty Salon.

Visual artist Amy Cheng (89, 92) completed a recent commission from Charlotte Area Transit Authority’s Arts in Transit Program called “Worlds Within Worlds” consisting of large laminated glass panels for four of the Elizabeth Area’s streetcar shelters.

Painter Katie Mezz (0x 95-11) delivered the keynote address at Ursinus College’s (PA) commencement on May 14 and received an honorary Doctor of Humane Letters degree.

Multimedia artist Melanie Manos (13, 14) launched a new course through the University of Michigan/Future Learn titled Visualizing Women’s Work: Using Art Media for Social Justice.

Photographer Beaux Beuchene in Tribeca this past winter.

Movement artist Jon Kinzel (20) co-presented three shows at Roulette in Brooklyn in November 2021. Standing in a Doorway and Calling It a Dance featured pieces by Kinzel and Vicky Shick.

Interdisciplinary artist Gregory Sale (14) invited audiences to help “take over the museum to unset, dis-locate, and de-center notions of safety, imprisonment, and control” during “We Occupy/We Dis-cover” at the ASU Art Museum in November. Community justice scholars, artists and ASU graduates presented in a day of conversation, intervention and performance. This show was in response to and a part of the exhibition Undong Time: Art and Histories of Incarceration at ASU.

In early 2022 interdisciplinary sound artist Christopher Willes (16) released recordings with Karen Ng and Philippe Melanson. Throughout the pandemic, these three artists passed ideas, beats, and tunes back and forth resulting in a cassette tape which they named Impossible Burger.

The Catherine Clark Gallery opened its Fall 2021 season with interdisciplinary artist Shimon Attie’s (0x 03-21) solo exhibition Here, Not Here. Featuring videos and photography from 1993 to present, this was Attie’s first comprehensive survey exhibition on the West Coast.

MacDowell engaged more than 200 virtual and in-person guests during our hybrid 2021 benefit hosted by Cathy Park Hong (7x 03-18) and featured the presentation of the Marian MacDowell Arts Advocacy Award to Urban Word. Artistic Director of Urban Word NYC and Poet-in-Residence at Lincoln Center, Mahogany L. Browne, accepted the award on their behalf and was followed by a performance from the 2022 NYC Poet Youth Laureate Elizabeth Shvarts.

The virtual benefit program, focusing on the magic of creative collaboration at MacDowell, featured performance excerpts, speeches, and interviews with Fellows Raphael Xavier, Shaina Taub, Sharon Greytak, Anne Beal and Christopher Zuar, Patricia Smith, John Murillo, Cheryl Savageau, Peter Zuspan, and more! It was an opportunity to experience and celebrate some of the magic that happens at MacDowell when artists – writers, visual artists, composers, architects, interdisciplinary artists, filmmakers, and theatre artists – engage in artistic exchange to create new works. Donors tuned in virtually, hosted parties at their homes, participated in our online auction, and received at-home picnic baskets of artisanal snacks from Mayfair Farms featuring books released in 2021 and works of art by Fellows.

The New Hampshire Benefit is Back!

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

Performance artist Erik Ruin (18) released two new videos. First was the latest in his ongoing series Practical Abolition, a collaboration with activists at Amistad Law Project, and the second was a music video for guitarist Daniel Wyche’s new record, Earthwork for Social Justice.
Chelsea and online via Zoom. in-person at MacDowell’s NYC space in 1970. Eventually Anton moved to Western Massachusetts in 1971 after some time in San Francisco and worked at UMass Amherst while completing her undergraduate degree in a low-residency program at Goddard College. She worked as a freelance writer and editor, and wrote a weekly column for the Daily Hampshire Gazette in the late 1970s and early 1980s. In the 1990s she reinvented herself as a movie extra and appeared in several films made in western Massachusetts and Vermont. A late move to Los Angeles meant she went on a television extra and a pursuit of painting and drawing, before a return to the East Coast.

Read more about Sharon

Miriam Beerman | Miriam Beerman, an American expressionist artist from Providence, RI, died on February 7, 2022. She was 98. Beerman, who was in residence in 1999, studied painting under John Frazier at the Rhode Island School of Design, and after graduating from RISD, Beerman studied under Yasuo Kuniyoshi at the Art Students League of New York, and Adja Yunkers at the New School for Social Research. Beerman was the recipient of two fullbright Scholarships, allowing her to study at Stanley William Hayter in Paris. She then moved back to the United States, and went on to have her work featured in more than 30 solo exhibitions. Beerman received several awards and honors for her work, including Fellowships in Ossabaw Island, Georgia, the Burston Graphic Center in

Save These Dates!

SUNDAY, JULY 10

Medal Day Peterborough, NH

Don’t miss the return to our free, public celebration of 62nd Edward MacDowell Medalist Sondra Sanchez! The world-renowned poet will be introduced by writer and MacDowell Fellow Walter Mosley back under the big tent on July 10, 2022, with a picnic to follow!

MONDAY, OCTOBER 17

The National Benefit NYC

Mark your calendars for MacDowell’s largest fundraiser of the year, the National Benefit, to be held in-person on October 17, 2022 at the Ziegfeld Ballroom in NYC.

REMEMBERING

Sharon Anton | Writer Sharon May-who co-authored films written and directed by Werner Fassbinder, died on October 8, 2021, in Portland, Maine of heart failure. She was 77. She was in residence in 1979. After graduating from Hendrik Hudson High School in Montrose, NY she enrolled at Harpur College (now Binghamton University) in 1961. Eventually Anton moved to Western Massachusetts in 1971 after some time in San Francisco and worked at UMass Amherst while completing her undergraduate degree in a low-residency program at Goddard College. She worked as a freelance writer and editor, and wrote a weekly column for the Daily Hampshire Gazette in the late 1970s and early 1980s. In the 1990s she reinvented herself as a movie extra and appeared in several films made in western Massachusetts and Vermont. A late move to Los Angeles meant she went on a television extra and a pursuit of painting and drawing, before a return to the East Coast.

Read more about Sharon

Miriam Beerman | Miriam Beerman, an American expressionist artist from Providence, RI, died on February 7, 2022. She was 98. Beerman, who was in residence in 1999, studied painting under John Frazier at the Rhode Island School of Design, and after graduating from RISD, Beerman studied under Yasuo Kuniyoshi at the Art Students League of New York, and Adja Yunkers at the New School for Social Research. Beerman was the recipient of two fullbright Scholarships, allowing her to study at Stanley William Hayter in Paris. She then moved back to the United States, and went on to have her work featured in more than 30 solo exhibitions. Beerman received several awards and honors for her work, including Fellowships in Ossabaw Island, Georgia, the Burston Graphic Center in

In 1968 from Berkeley. He taught literature and creative writing at Columbia and Rutgers, and subsequently trained as a psychotherapist, specializing in medical education. He taught medical humanities at several medical schools, including at the University of Rochester School of Medicine, and his poetry appeared in many periodicals and anthologies, including Massachusetts Review and Shenandoah. A pioneer in gay studies, he was a founding member of the Gay Academic Union and of the Gay and Lesbian Caucus of the Modern Language Association. Particularly significant are his seminal essays on Whitman, on ‘Masculine Love’ in the Renaissance, and his forceful challenges to extreme constructivist views of homosexuality. At his death, he was working on a book under contract with Oxford University Press, tentatively entitled Not to be Named: Keeping Homosexuality Unspoken.

Read more about Miriam

Joseph Lawrence Cady | Author, poet, and psychotherapist Joseph Lawrence Cady who published widely—with a special emphasis in 19th-century American and English literature, AIDS literature, and the history and literature of homosexuality—died on November 14, 2021 in New York following a stroke. He was 83. He was in residence in 1983. He graduated from Amherst College in 1960, and earned his Ph.D. in 19th-century American literature in Jerusalem; Cassis France; the Virginia Center for the Creative Arts; a New Jersey State Council of the Arts Grant; a Joan Mitchell Foundation Grant Award; and a Pollock-Krasner Foundation Grant. Beerman’s work resides in several collections, including those at the Everson Museum of Art, the Brooklyn Museum of Art, the Metropolitan Museum of Art, the Newark Museum, the New Jersey State Museum at Trenton, the Whitney Museum of American Art, and the National Museum of Women in the Arts. In 2015 a film was made about Miriam. Miriam Beerman: Expressing the Chaos was shown on PBS and is available on demand at Amazon Prime Video.

Read more about Joseph

Josephine Caroline Goodman | Writer Carol Goodman, whose ‘The Kingdom of Gordon’ was selected for The Best American Short Stories of 1951 while she was in her final year at Bennington College, died March 3, 2022. She was 92. Goodman, who published that first short story under the byline J. Carol Goodman, was in residence in 1987.

Though Goodman came to MacDowell as a fiction writer; she also studied visual art at Bennington and made large-scale drawing and paintings, work that earned her solo shows at galleries in New Jersey and New York. Her stories were often inspired by incidents from her childhood and were published primarily in university literary magazines. Later in life she self-published several novellas.

Read more about Josephine

Sondra E. Mayer | Sondra E. Mayer, an artist and printmaker who broadened her activities to include teaching etching techniques to other artists and appraising art collections for insurance purposes and donations, died on February 13, 2021. She was 87. Mayer, who was in residence in 1978, also wrote articles on art for Long Island publications such as Anton Community Newspapers, The Great Neck Record, Sunstorm, Long Island Heritage, and also for World and a, national magazine printed by The Washington Times. Mayer was listed in several editions of Who’s Who in American Art, Who’s Who in the East, and Who’s Who in American Women, and her work is illustrated in Ingrid Printmaking Techniques, by Ruth Loe Mayer. She was also a sales executive for Petersburg Press, and a principal in several art ventures. In her later life, she was a private art dealer with a global clientele, marketing high-level museum-quality contemporary and modern American and European art in all media.

Read more about Sondra

Kamihla Aisha Moon | Poet Kamihla Aisha Moon, whose collection Starshine (2017) was a CLMP finalist, and whose book She Has a Name (2013) was a finalist for both the Audre Lorde and Lambda Literary Awards, died September 24, 2021 in Atlanta. She was 48. She was in residence in 2019. After attending Metro Nashville Public Schools, Kamihla Aisha earned her B.A. in English at Paine College in Augusta, GA and received an M.F.A. from Sarah Lawrence College. She worked in New York public schools with both the Community-Word Project and the DreamYard Project as an instructor in poetry and writing, taught poetry workshops on Rikers Island, and was an adjunct professor at Medgar Evers College CUNY, before eventually landing a tenure-track position at Agnes Scott College in Decatur, Georgia as an assistant professor of creative writing. A graduate fellow of Cave Canem’s writers’ retreat, she has received Fellowships from MacDowell, Hedgebrook, Prague Summer Writing Institute, Vermont Studio Center, and the Rose O’Neill Literary House. Her work has been published widely, including in the Harvard Review, Poem-A-Day, World Literature Today, The New York Times, Oxford American, Boston Review, PBS NewsHour, BuzzFeed, Adroit Journal, and in Best American Poetry 2019.

Read more about Kamihla

Dominic Orlando | Dominic Orlando, a TV writer and playwright, died due to complications from cancer on November 17, 2021 in Los Angeles. He was 57. Orlando, who was in residence in 2003, 2004, 2007 and 2009, pursued the life of an artist from an early age. He began his career in New York theatre, where he co-founded the No Pants Theater Company in 1992.

Read more about Josephine

Sondra E. Mayer | Sondra E. Mayer, an artist and printmaker who broadened her activities to include teaching etching techniques to other artists and appraising art collections for insurance purposes and donations, died on February 13, 2021. She was 87. Mayer, who was in residence in 1978, also wrote articles on art for Long Island publications such as Anton Community Newspapers, The Great Neck Record, Sunstorm, Long Island Heritage, and also for World and a national magazine printed by The Washington Times. Mayer was listed in several editions of Who’s Who in American Art, Who’s Who in the East, and Who’s Who in American Women, and her work is illustrated in Ingrid Printmaking Techniques, by Ruth Loe Mayer. She was also a sales executive for Petersburg Press, and a principal in several art ventures. In her later life, she was a private art dealer with a global clientele, marketing high-level museum-quality contemporary and modern American and European art in all media.

Read more about Sondra

Kamihla Aisha Moon | Poet Kamihla Aisha Moon, whose collection Starshine (2017) was a CLMP finalist, and whose book She Has a Name (2013) was a finalist for both the Audre Lorde and Lambda Literary Awards, died September 24, 2021 in Atlanta. She was 48. She was in residence in 2019. After attending Metro Nashville Public Schools, Kamihla Aisha earned her B.A. in English at Paine College in Augusta, GA and received an M.F.A. from Sarah Lawrence College. She worked in New York public schools with both the Community-Word Project and the DreamYard Project as an instructor in poetry and writing, taught poetry workshops on Rikers Island, and was an adjunct professor at Medgar Evers College CUNY, before eventually landing a tenure-track position at Agnes Scott College in Decatur, Georgia as an assistant professor of creative writing. A graduate fellow of Cave Canem’s writers’ retreat, she has received Fellowships from MacDowell, Hedgebrook, Prague Summer Writing Institute, Vermont Studio Center, and the Rose O’Neill Literary House. Her work has been published widely, including in the Harvard Review, Poem-A-Day, World Literature Today, The New York Times, Oxford American, Boston Review, PBS NewsHour, BuzzFeed, Adroit Journal, and in Best American Poetry 2019.

Read more about Kamihla

Dominic Orlando | Dominic Orlando, a TV writer and playwright, died due to complications from cancer on November 17, 2021 in Los Angeles. He was 57. Orlando, who was in residence in 2003, 2004, 2007 and 2009, pursued the life of an artist from an early age. He began his career in New York theatre, where he co-founded the No Pants Theater Company in 1992.
Terry Teachout | Terry Teachout, a playwright, director, biographer, librettist, and cultural and drama critic for The Wall Street Journal, The Daily News, and other publications, died on January 13, 2022 in Smithtown, NY. He was 65. Teachout, who was in residence in 2012, wrote about all manner of art from ballet to bluegrass. According to The New York Times, Teachout was comfortable writing about Haydn and Mencken, Ellington and Eakins, and “was someone who loved beauty in all its forms and believed it was his job to find it and explain it.”

Satchmo at the Waldorf, his first play, premiered in 2011, and has since been produced off Broadway and throughout the U.S. Billy and Me, his second play, was premiered by Palm Beach Drama Works in December of 2017. His books include All in the Dances: A Brief Life of George Balanchine, Duke: A Life of Duke Ellington (six chapters of which were written at MacDowell), Pops: A Life of Louis Armstrong, The Skipper: A Life of H.L. Mencken, and A Terry Teachout Reader. He has also written the libretti for Paul Lavrince’s The Letter (premiered in 2009 and revised at MacDowell in 2012), Danse Russe, and The King’s Man.

Gregory L. Tucker | Composer, pianist, and guitarist Gregory L. Tucker died September 1, 2020. He was 67. Tucker, who was in residence in 1986 and 1990, attended Xavierian Brothers High School and went on to earn two bachelor’s degrees from University of Massachusetts Amherst. At the time of his first residency, he was finishing his master’s of music composition at Boston University, where he studied composition with Charles Fussell. He began his career at the MIT Media Laboratory in 1986, working for Barry Vercoe, in the lab’s Experimen- mental Music Studio. He went on to become the Director of Facilities for the Media Lab and remained in that position until his retirement in 2014. His piece “Idle Conversation,” a duet for flutes, was published by McLinn’s & Marx in 1992 and appears on Leone Buyse’s CD enti- tled The Sky’s The Limit. His most recent works were some piano pieces written for John McDonald entitled “Etudes 1-5” and “Chant,” written in 2019 and 2020.

John Wesley | Artist John Wesley, whose work was often described as Pop but drew also from Minimalism and Surrealism, died February 10, 2022 at his home in New York. He was 93. Wesley became an illustrator for Northrop Aircraft and began painting at the age of 22. He was in residence in 1970, 1973, 1974, and 1976. His first exhibition consisted mostly of large format acrylic paintings of imaginary seals and stamps; he would retain the flatness and limited color range of these works, but would move into the depiction of bodies and cartoon characters, the latter of which led him to be grouped with Pop Art. Wesley exhibited widely, enjoying solo exhibitions at the Fondazione Prada, Venice; the Museum Haus Lange, Krefeld, Germany; Kunsthalle Nürnberg, Germany; P.S.1 Contemporary Art Center, New York; Portikus, Frankfurt; and the Stedeljk Mu- seum, Amsterdam. His work was shown at Documenta 5 in Kassel, Germany, in 1972 and is held in the collections of the Stedelijk and of New York’s Museum of Modern Art and Whitney Museum of American Art, among other institutions.

It’s early spring in Paris, and the days are cold and rainy. When the sun comes through, the whole city sprays along the banks of the Seine, sun-dazed and hopeful. I’m here to do some research for my second novel, but on the mid- afternoons in which I decide not to work, I wander the city. At the Pompidou, I stand in front of Niki de Saint-Phalle’s La Mariee for a long time; it is a looming sculpture of a grotesque, sad woman in a wedding dress. I feel both alarmed by and sympathetic toward her. From the plaza between 1962 and 1964 Niki de Saint-Phalle created a series of works denouncing the different statues assigned to women: wife, mother, child-, eater, whore and witch. The explanation is succinct, but the sculpture spills over with contradictions; to me it feels like something more fragile than a denouncement. In its melding of too-human and too-monstrous, it feels like an uncanny mirror. I find myself thinking about it again and again as the days pass. One day, in the Palace of Tokyo bookstore, I stumble across a copy of Weight of the Earth, the transcribed cassette-tape journals of East Village artist David Wojnarowicz. I buy it, and from the moment I start reading, I am mesmerized.

In these tapes, Wojnarowicz is talking to himself, but he has a clear awareness of potential future audience. He isn’t interested in saying the right things in the right ways; he isn’t interested in pretending he’s less angry or confused or chaotic than he is; he isn’t trying to polish the rough edges for anyone’s comfort, least of all his own. His ideas of intimacy and power are shaped by the sexual encounters he had with older men, when he was a pre-teen and then a teen in the 1960s. Sometimes he portrays these as transactional, sometimes as consensual, always changed with a variety of potentials. Reading these sections, I can hear in my head an entire dissertation on trauma and sexual exploitation that would be applied to his experience through today’s lens. Whether or not the modern lens is correct isn’t my point; only that, in these tape journals, he doesn’t seem to see himself through it. And the fact that this occasionally makes me uncomfortable does not make it bad art.

I am troubled by how often our protagonists are supposed to live impeccable, sin-free lives, extolting the right virtues in the right order — when we, the audience, do not and never have, no matter what we perform for those around us.

I am troubled by the word “problematic,” mostly because of how fundamentally underscriptive it is. Tell me that something is xenophobic, condescending, clichéd, unpeasically stupid, or some other constellation of descriptors. Then I will decide whether I agree, based on the intersection of that thing with my particular set of values and aesthetics. But by saying it is problematic you are saying that it constitutes or embodies something to which my first instinct is to reply: I hope so.

Art is the realm of the problem. Art chews on problems, turns them over, examines them, breaks them open, breaks us open against them.
The Pollock-Krasner Foundation, Inc.
The Hellen Ingram Plummer Foundation
The Ford Family Foundation
Rona Jaffe Foundation
Emerson Collective
Dubose and Dorothy Heyward Memorial Fund
Couch Family Foundation
Andrea Frank Foundation
1434 Foundation
support of the following organizations:
of Congress and 178,000 pastors,
funded exhibit “Tongues of Flame,” and
the paintings in Wojnarowicz’s NEA-
excerpted some sexy collage bits out of
women, God everywhere.
obsessed with the idea of virtue. Ours
monsters of hypocrisy. The arts, though
similarly revealed to be mouthy, handsy
entire parade of celebrities has been
there’s always moralizing) but in
on this front – not in what they say
politicians and leaders have for the
I understand how we got here. Our
not, then what?
In 1990, Rev. Donald Wildmon and
of art is to provide moral guidance.
for the audience that the behavior we’re
suggestion is that other characters indicate
at a key moment, will get up and just deliver
pitch for how to fix it is that a key character,
morally ambiguous. The most popular
know
That is to say: the part where we
self we wish to live with; his entire body
me for decades, not because I find
them pleasant and enjoyable but
because they push the limits of my
ability to witness the collapsibility of
geographies, the ways in which
violences elsewhere or elsewhere
inevitably become violations here and
now. Akwaeke Emezi’s Freshwater
makes me ask myself intimate
questions about how trauma and
power intersect inside one body, and
specifically how I, as a genderqueer
person, can be either fueled or
destroyed by the multiplicities I hold.
Hemingway’s oeuvre continues to
mesmerize and frustrate me, because
he has so little use for women and such
damaged ideas of what is necessary for
him. And yet more than anyone else, he
has made me think about what it means
to invent and perform and become the
self we wish to live with; his entire body
of work is a desperate self-conjuring.

We – as readers, as audiences, as
visitors to places of art – are not entitled
to stasis. Or: If some of us have created
lives in which we feel entitled to stasis, I
don’t want to participate in creating work
that furthers this entitlement.

David Wojnarowicz, circa January 1989: “For the most part, [art] has
become very shallow, very boring,
and looks exactly like what it intends
to disrupt… I wish society would just
wake up, because it’s as if it’s a nation
of zombies, everybody’s asleep…
And my only feeling is that the dreams
are becoming very, very boring and
predictable.”

This is where institutions come in,
because art does not exist in a vacuum.
It is published, it is performed, it is
judged worthy or unworthy of receiving
cultivation and funding. I worry about
a climate in which, fearing censure,
institutions only support works of art that
portray the values that their communities
deserve. I worry about what disarms and unsettles over self-
congratulatory moral binaries, we treat art
as something that can truthfully reflect –
and therefore change – our lives.

Omicron cases surge while I’m in
Paris and the Russian invasion of Ukraine
escalates. I hear that indie is flying off the
shelves of European pharmacies because of
the fear of nuclear winter. It’s hard not to feel
paralyzed. More and more, I’m depressed.
I have to take myself out into the air
and look myself around. You are here and
there is life. Catastrophe, but also life. I tell
myself again and again. Don’t simplify.
Toward the end of the cassette diaries,
after Wojnarowicz has been diagnosed
with AIDS, he talks about depression,
rage, waves of desire, paralyzing fear.
And then, a recording from a road-trip
somewhere in North Carolina. The air is
filled with the smell of trees; he can see
green and blue mountains superimposed
against each other, rolling and endless.
He says he had been wondering if,
headed for a car-crash, he would hit the
brakes or step on the gas. But then he
nearly had an accident, and it turned out
that his instinct was still to hit the brakes.
“Ths is life,” he says. “Let’s swim in it.”

Jen Silverman is a New York-based
writer and playwright. Jen is the author
of plays Collective Rage: A Play in 5
Betties, The Roommate and Witch, the
debut novel We Play Ourselves, and
the story collection The Island
Dwellers (Random House); and the
poetry chapbook Bath selected by Traci
Brimhall for Drumwood Press. Additional
work has appeared in Vogue, The Paris
Review, Poughshaires, LitHub, The Yale
Review, and elsewhere. Jen is a three-
time MacDowell Fellow, and the 2022
recipient of fellowships from the National
Endowment for the Arts (Prose) and The
Guggenheim (Drama).
New Staff/New Board Members

NEW STAFF

Betty Leigh Hutcheson
Institutional giving manager

Betty Leigh Hutcheson joined MacDowell in 2022 to manage institutional fundraising efforts after working as senior grant writer at the Rubin Museum of Art. Previously employed at the College Art Association for 14 years, Betty Leigh’s tenure concluded as director of publications, where she provided oversight of three journals, two websites, and all publication grants. She holds degrees in anthropology and fine art, and for several years she maintained a photography practice. Betty Leigh lives with her husband in Brooklyn, where she enjoys walking the urban landscape (especially in Greenwood Cemetery), practicing yoga, indulging in art and culture of all types, and befriending other people’s dogs. Contact Betty Leigh via e-mail.

NEW BOARD MEMBERS

Jeannie Suk Gersen
Law professor, author

Jeannie Suk Gersen, born in Seoul, South Korea, is a MacDowell Fellow and the John H. Watson, Jr. professor of law at Harvard Law School, where she has taught courses ranging from constitutional law to the law of art, fashion, and the performing arts. In 2010, she became the first Asian American woman to receive tenure at Harvard Law School in addition to earning the school’s Sacks-Freund Award for Teaching Excellence. She earned a B.A. from Yale University, a D.Phil. in modern languages from Oxford University, and in 2002 she graduated from Harvard Law School where she studied as a Paul and Daisy Soros Fellow. She has written three books and many articles in scholarly journals and general media. Her book, At Home in the Law, was awarded the Herbert Jacob Prize from the Law & Society Association. She is also a Contributing Writer for The New Yorker.

Luke Kelly
CEO, producer

Luke Kelly is the former CEO of the Roald Dahl Story Company where he drove a tenfold increase in company revenue before leading the strategy and execution of the sale of the company to Netflix. Luke has acted as a producer and executive producer across 19 television, film, and stage productions in partnership with Warner Brothers, Sony, and Netflix, among others. He is currently on the board of Yoto, MTT, is a trustee of Partners in Health, and a trustee of a grant-giving trust, The Fantastic Peach Charitable Trust.

Julius Tapper
Consulting strategist

Julius Tapper is an innovation strategist working to redesign systems to value equity, inclusion, culture and community. Tapper is the head of inclusive innovation for Ethos (Deloitte’s purpose-driven innovation offering) and leads equity-centered design at Doblin (Deloitte’s human-centered design practice). Prior to consulting, Tapper worked at TD Bank, founding their impact investing and social finance program and issuing TD’s first Green Bond. He earned a M.B.A. from MIT, a M.P.A. from Harvard, and a bachelor of commerce from the University of Toronto.

Katie Firth
Foundation VP, actor

Katie Firth was born in New York City and raised and educated in London, returning to the U.S. to attend Williams College from which she graduated magna cum laude with a degree in political science and theatre. She is vice president and treasurer of the Jean & Louis Dreyfus Foundation and has also served on advisory boards and committees for several nonprofit institutions in New York City including MacDowell, Partnership with Children, and Planned Parenthood of NY, and volunteers with LEAP, East Harlem School at Exodus House, and the 52nd St Project. She has worked as an actor in New York and regional theaters around the country and is a member of The Actors Center. She also works in the fields of voice-over and audiobooks.