Playwright Jackie Sibblies Drury Wins Pulitzer Prize

Jackie Sibblies Drury (11) whose play Fairview has been earning acclaim since opening Off-Broadway at Soho Repertory Theatre last summer, is the winner of the 2019 Pulitzer Prize for Drama. In making the award, the Pulitzer board called the play “a hard-hitting drama that examines race in a highly conceptual, layered structure, ultimately bringing audiences into the actors’ community to face deep-seated prejudices.”

Two other Fellows were finalists for Pulitzer Prizes: Writer Tommy Orange (14, 19) was nominated for the fiction award for his novel There, There, and composer Andrew Norman (5x 08-14) was nominated for the award in music composition for his orchestral work Sustain.

The New York Times Notable Book List 2018:

In its latest list of the 100 Notable Books of the Year, The New York Times included 18 titles by MacDowell Fellows. Titles in bold denote projects made at MacDowell:

- Tayari Jones (03, 07, 16) for An American Marriage
- Kevin Young (6x 93-13) for Brown: Poems
- Olivia Laing (11) for Crudo
- Andrew Martin (19) for Early Work
- Meg Wolitzer (81, 84, 87) for The Female Persuasion
- Sigrid Nunez (89, 90, 94) for The Friend
- Joan Silber (4x 95-14) for Improvement
- Otessa Moshfegh (16) for My Year of Rest and Relaxation
- Lawrence Osborne (94, 95) for Only to Sleep: A Philip Marlowe Novel
- Neel Mukherjee (16) for A State of Freedom
- Tommy Orange (14, 19) for There There
- Shane Bauer (16) for American Prison: A Reporter’s Undercover Journey into the Business of Punishment
- Paige Williams (15) for The Dinosaur Artist: Obsession, Betrayal, and the Quest for Earth’s Ultimate Trophy
- Beth Macy (15) for Dopesick: Dealers, Doctors, and the Drug Company That Addicted America
- Michael Massing (67) for Fatal Discord: Erasmus, Luther, and the Quest for the Western Mind
- Susan Ornstein (10, 15) for The Library Book
- Lauren Hilgers (17) for Patriot Number One: American Dreams in Chinatown
- Wesley Yang (13) for The Souls of Yellow Folk: Essays

Two Fellows Take Home GRAMMYs

We also congratulate two Fellows who took home GRAMMYs at the beginning of the year. Aaron Jay Kernis (1989, 1991, 1992) won the Best Contemporary Classical Composition GRAMMY for his Violin Concerto, while Steven Lance Ledbetter (1995) was the co-composition producer for Voices of Mississippi: Artists and Musicians Documented by William Ferris, which took the award for Best Historical Album.

Parker Retrospective Currently on View

Olivia Parker (03) is the subject of a retrospective at the Peabody Essex Museum in Salem, MA from July to November 2019. Venerating in Plain Sight, an exhibition at Lesley University in Cambridge, MA, closed in April and moved to The Florida Museum of Photographic Arts in Tampa. It all coincided with a new book release, Order of Imagination: The Photographs of Olivia Parker.

Vijay Seshadri Named Poetry Editor of The Paris Review

MacDowell Board Member and Fellow Vijay Seshadri (98, 04) was recently named poetry editor of The Paris Review. He won the 2014 Pulitzer Prize for Poetry for 3 Sections and a 2015 Literature Award from the American Academy of Arts and Letters.
McNally Receives Lifetime Tony

Terrence McNally (10) received a Special Tony Award for Lifetime Achievement from the American Theatre Wing and The Broadway League/Theatre in June. Congratulations are also due to Daniel Fish (15), who was nominated for Best Direction of a Musical for Rodgers & Hammerstein’s Oklahoma! (Oklahoma! won for best revival); Taylor Mac (14), who was nominated for Best Play for Gay A Sequel to Titus Andronicus; and David Neumann (14), who was nominated for Best Choreography for Hadestown.

Obie Awards

Madeleine George (04, 15, 18) won for Playwriting for Hurricane Diane (New York Theatre Workshop). Suzan-Lori Parks (89, 91, 95) won for Playwriting for White Noise (The Public Theater). Lee Sunday Evans (15) won a Special Citation for directing Dance Nation; and Daniel Fish (15) won a Special Citation for directing Oklahoma!

Lucille Lortel Awards

Antoinette Nwandu (17) won Outstanding Play for Pass Over; Lee Sunday Evans (15) won Outstanding Director for Dance Nation; Dan Moses Schreier (13) won Outstanding Sound Design for Carmen Jones; and Maria Irene Fornés (64) was honored as the Playwrights’ Sidewalk Inductee.

American Academy Elects Five Fellows

This past spring, the American Academy of Arts and Letters elected 11 new lifetime members, five of whom are MacDowell Fellows. The honor society of the country’s leading architects, artists, composers, and writers was founded in 1899 and Edward MacDowell was one of its original members. Congratulations to new Lifetime members Suzan-Lori Parks (89, 91, 95), Claudia Rankine (95, 02), and Grace Schulman (79, 79, 86, 00). Meredith Monk (7x 87-07) is a new music member, and writer Adam Zagajewski (81) of Germany was elected as a Foreign Honorary Member. Awards in Literature were given to Marilyn Chin (87, 91, 94), Eileen Myles (91, 96, 09, 14), Lauren Yee (09), and Tommy Orange (14, 19). Lydia Millet (19) received an award of merit for Lifetime achievement in the short story. Four Fellows received music awards: composer Elizabeth Ogonek (15), composer Christopher Cerrone (15, 17), Stacy Garrop (00, 04, 06, 07), and composer Travis Alford (16). Awards in Architecture were given to Mario Gooden (12), and MacDowell Board Member Mabel O. Wilson (10, 17). The Arnold W. Brunner Grant for Architectural Research went to Richard W. Hayes (5x 01-16).

Rome Prizes Go to Four Fellows

The American Academy in Rome has announced the winners of the 2019-20 Rome Prize. These highly competitive fellowships support advanced independent work and research in the arts and humanities. This year, 30 Rome Prizes were awarded from among 992 applications. All winners will receive a stipend, workspace, and room and board for a period of five months to two years at the Academy’s 11-acre campus in Rome. Among the winners are four MacDowell Fellows, including performance designer Marsha Ginsberg (95, 90), writer Nicole Sealey (17), visual artist James Casebere (94), and playwright John Jesurun (7x 97-17).

Bognar and Reichert Take Directing Prize, Get Producing Help from Obamas

This past spring at The Sundance Film Festival, American Factory co-directors Steven Bognar (01, 04) and Julia Reichert (94, 01, 04) (pictured below) were honored with the Directing Award for U.S. Documentary. The film follows the story of factory workers in Ohio when a Chinese billionaire opens a new factory in the husk of an abandoned General Motors plant. According to the Sundance description, “Early days of hope and optimism give way to setbacks and the potential next destination.”

“Democratizing Death”

“Democratizing Death” (above) was a solo exhibition at the 21st Century Museum of Contemporary Art in Kanazawa, Japan, developed by Karla Rothstein (18). Rothstein is the founder and director of DeathLAB, a research and design space focused on reconceiving how we might live with death in urban centers. During the eight-month run in Japan and while Rothstein was at MacDowell, a portion of the show’s content was hosted by Art OMI, in Ghent, in an installation titled OnSite: Karla Rothstein. Currently DeathLAB is in discussion with a private gallery in Seoul as a potential next destination.
Art Exhibits and More

Diana Guerrero-Macia (96, 04) No Other, solo exhibition at Traywick Contemporary from November to January. The Beautiful Girls, print release. Through Her Eye, group exhibition at Mana Contemporary from September to February. Untitled Art Fair, artist project with Traywick Contemporary in December. Waiting for a Sign, group exhibition at Lubetsnik Center for the Arts, Hyndman Gallery from October to January.

Julie Alpert (14, 16) LIGHT TRICKS, two-person exhibition at New Mexico State University, Las Cruces from January to March. INTERIOR/EXTERIOR, five-person exhibition at Museum of Craft and Design, San Francisco from July to November.

Eric Rhein (96, 97, 02) Waterline, solo exhibition at Lesley Heller Gallery.


Wendy Letven (99) Drawing the Invisible, installation at New Media Gallery, Vancouver, Canada.

John Sutton, Ben Beres and Zac Culler (10, 13) Luminaries and the Spell of the West, exhibition at the Museum of Northwest Art, opened in January.

Lothar Osterburg (96, 97, 02) Waiting for a Sign, group exhibition at Carroll and Sons.

Johannes Knoopa (06, 97, 99) in Search of Atlas Pias Manutius, a publication on the true location of the first Aldine printing press in Venice.

Jane Dickson (08) Jane Dickson in Times Square.

Mark Conway (06) rivers of the driftless region, poetry collection.

Peter Filkins (04, 06, 13) H.G. Adler: A Life in Many Worlds, biography.

Shia Dantz (03, 10) the sun a blazing zero, poetry collection.


Katie Arnold (16) Running Home, memoir.


Mary Gilland (95) has poems in print in Strange Histories: A Bizarre Collaboration, and online as the Vallum Poem of the Week in March 25, 2019. Excerpts from her book length tapestry of LGBT activism, Los Alamos, and the Radium Girls appear in Like Light from Bright Hill Press and Nuclear Impact: Broken Atoms in Our Hands from Shabda Press. She was recently awarded a Studios at Mass MoCA returning residency.

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Michael Chabon on the Power of Art in Troubling Times

Transcript: Chairman of the board welcomes the Medal Day 2019 crowd to the celebration of the 50th Edward MacDowell Medal being bestowed upon Charles Gaines.

I would like to begin today, as I did last year, by acknowledging that we have gathered on the traditional lands of the Abenaki People, who lived in this area for at least 13,000 years before the arrival of all those murderers, rapists, and vermin from what were at the time, by all accounts, the quite literally shit-hole countries of Europe.

I would also like to acknowledge the loss, on August 5, of our 2016 Medalist, Toni Morrison. There's not much I can add to things people have said and written, before and since her death, about her importance and worth as a writer, the pain and terrible beauty of the worlds she imagined and of the world her words obliged us to see. Those of you who were here three years ago remember the radiance and wit and insight that emanated from this stage when she stood at this podium and lifted our spirits.

The last thing I want to acknowledgeto, and to ask your indulgence today to dwell on for a bit, is that this, my ninth, will be the last time I have the profound honor and good fortune to preside over Medal Day as Chairman of MacDowell's Board of Directors. It's time for somebody else to sit in the chair. As of Spring 2020, I will be stepping down.

When I took this position, nine years ago, Barack Obama was the President of the United States, Donald Trump was facing the imminent collapse of his financial empire, and Prince, David Bowie, Leonard Nimoy, Nora Ephron, Ursula K. LeGuin, Philip Roth, Gene Wilder, Muhammad Ali, Amy Winehouse, Elmore Leonard, Alan Rickman, and my father, who on the morning of November 9, 2016 looked at the people freaking out all around them and said, Well, duh.

Some people might respond, and they might be correct, that with the possible exception of the sudden disappearance of planet-wide ecological cataclysm, things have not actually gotten worse. America, these people might say, has always been a dire and violent place, founded in racism, built on the backs of enslaved people, expanded through genocide, suckled on xenophobia, and not so much rife with as addicted to paranoia. These are the folks who on the morning of November 9, 2016 looked at the people freaking out all around them and said, Well, duh.

Other people might be inclined to lay the blame for this precipitous decline, for its intensification, for the sudden strange and dismaying public passivity of callousness, chauvinism, cruelty, barbarity, and philistinism, squarely in the lap of the current occupant at 1600 Pennsylvania Avenue. I've entertained that argument, and God knows I'd rather think it's him than me. Then there are those who point to the Large Hadron Collider in Switzerland, where at some point in the last decade a hole was opened in the fabric of reality, according to this theory – perhaps just as an episode of The Apprentice was airing – and we and all our aspirations and humanist agendas fell into it, finding ourselves in this mirror universe where America has decided its proper business is to imprison babies for its intensification, for the sudden strange and dismaying public passivity, according to this theory – perhaps just as an episode of The Apprentice was airing – and we and all our aspirations and humanist agendas fell into it, finding ourselves in this mirror universe where America has decided its proper business is to imprison babies for making the world a better place. It has all seemed to fall apart so quickly. Looking around, it's hard not to wonder who or what is to blame. I think it might be me. No, hear me out.

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And they put forth that vision, with their art. They published novels and showed in galleries and opened plays. Their operas were performed, and their poems collected. Their buildings opened to the public. The novels broke hearts, and the poems won prizes, and the paintings found their ways onto the walls of museums and of collectors, where they were free to exercise their improving influence on people whose means and position enabled them, in turn, to lift the levers and turn the dials of power, the power to change the world for the better.

And yet here we are, nine years into my tenure, and not only is the world not a better place – it has, in so many ways, gotten so much worse. Things really were looking up, back in 2010, and then I came along, and stepped into Robin McNeil’s brogues, and even though MacDowell’s staff and its board and the Fellows kept on doing all those things they had been doing for the previous hundred and three years, it all went to hell in a handbasket, or a lunch basket. I mean, really, what other conclusion is there? I’m sorry. Don’t hate me. I tried.

Or – I wonder if it’s possible that I was wrong, that I’ve always been wrong, that art has no power at all over the world and its brutalities, over the minds that conceive them and the systems that institutionalize them. Those folks I cited earlier, the ones who offer their grim reassurances that the world has always sucked as much as it does now, in particular for women, the poor, the disenchanted, the enslaved and downtrodden, and exploited, these folks might point out that art and misery have coexisted for the whole span of human existence on Earth, and suggest that perhaps the time to abandon hope for the redemptive power of art is long overdue.

Maybe the world in its violent turning is too strong for art. Maybe art is a kind of winning streak, a hot hand at the table, articulating a vision of truth and possibility that while real simply cannot endure. Over time the odds grind you down, and in the end the house always wins.

Or maybe the purpose of art, the blessing of art, has nothing to do with improvement, with amelioration, with making this heartbreaking world, this savage and dopey nation, a better place. Maybe art just makes the whole depressing thing more bearable. I don’t mean that we should think of art solely as offering a kind of escape or refuge from the grim reality of reality, though personally I can’t think of higher praise. To experience the truth of art, the truth in art, reminds us and reassures us, in this kingdom of lies, of deep fakes and disinformation, that there is such a thing as truth. Truth lives. It can be found. And there is no encounter more powerful than the encounter between the slashing, momentary blade of truth and a lie-entangled mind.

And what is that truth, the truth of art, that freeing blade, that slaking drink in the desert of the world? It’s this: I am not I, you are not you. We are we. Art bridges the lonely islands of our subjectivities. It’s the string that hums from my tin can, over here looking out of my little window, to you over there, looking out of yours.”

— Michael Chabon
I feel a little better than I did when I started. The hell with fascism. The hell with bigotry and paranoia. The hell with fools falling for the lies of charlatans; that’s what fools do. And we’re just going to keep on doing what we do, here at MacDowell: housing and feeding the people who never stop fighting to remind us that we are in this together, each only one poem, one painting, one song away from another mind, another heart, another life. It’s tragic that we need so much reminding, and magic that we have, in art, the power to keep on making it happen.

Thank you.”

Charles Gaines Accepts the 60th Edward MacDowell Medal

Transcript: Conceptual visual artist Charles Gaines addressing the crowd on Medal Day, Sunday, August 11, 2019, the day he was awarded the 60th Edward MacDowell Medal for his contributions to American culture.

Although I am extraordinarily humbled, I must admit that it is a struggle for me to comprehend the reality of this recognition. It is challenging for me because the MacDowell Medal has been awarded to some of the most important and influential arts practitioners in the world, and although it is difficult for me to imagine myself as a member of this most exclusive club, I can nevertheless appreciate that it represents a serious judgement that comes from deeply held values of my peers. Therefore, I have come to terms with the fact that this is not an April Fool’s joke being performed in August.

To give a sense of how highly I regard this award, one of the past recipients was the great jazz saxophonist, Sonny Rollins. I purchased my first jazz album in 1957 when I was 13. It was titled, The Sound of Sonny. At that point I became a die-hard Sonny Rollins fan, an obsession that continues today. Before I was old enough to drink, my best friend Walter and I would find ways to sneak into the Village Vanguard in New York to hear him play. Walter could get in because he always looked older. He was like 62. But I couldn’t always, at 16 years I looked like I was 12. On those occasions when I couldn’t get in, I would just sit outside the club and catch bits and snatches of phrases that leaked out every time the entry door opened. This was my first deep encounter with art. As I said, the list of awardees is so incredibly distinguished, but Sonny Rollins was very special.

My commitment to music starts with him, he was the reason I began studying percussion. Even more, listening to Sonny’s complex musical phrasings taught me how to listen to different types of music, including classical, and in fact introduced me at a young age to the idea of avant-garde experimentation, ultimately teaching me how to listen to composers from John Cage to another MacDowell recipient, Steve Reich. So, the idea that I am receiving the same medal that Sonny Rollins received is simply jaw dropping. It is simply beyond explanation.

Before discovering music, I had been studying art, beginning as a young child and ultimately receiving an M.F.A. Shortly thereafter I began exhibiting professionally. So, for me there was art and there was music. For many years these two parts of my life seemed unrelated. So much so that after I began exhibiting I stopped playing music, only experiencing it as a fan. It wasn’t until perhaps seven years ago that I began playing again, performing with the sculptor, the late Terry Adkins in his art performance collective titled, The Lone Wolf Revival. Terry was also a musician who never saw a division between his music and art practice. Because of this, performing with Terry made it possible for me to understand the connection between my visual practice and my music. To explain this let me return to Sonny. I was drawn to Sonny Rollins by his complex phrasings, the way he would take motifs line through a myriad of permutations, turning it in and out, up and down, flipping it inside, then outside. His phrasing was for me a cascade of sometimes intricate, sometimes simple patterns that seemed to be produced by chance, what we call improvisation in jazz. The sound patterns were in fact a product of a system of permutations and possibilities that were entirely rule based but infinite in possibilities. This led me to understand my interest in systems as a visual artist. Listening to Sonny and also John Coltrane’s complicated patterns taught me how to listen to Steve Reich, particularly his piece “Come Out to Show Them,” that I heard by chance on a public radio station in 1968. Reich turned out to be an important influence.

I did not make these connections between visual art and music in those early years, but it is clear to me now that these experiences in music helped me develop my early art practice by expanding the idea of what was possible in art beyond the Eurocentric models.

Ultimately, I began to understand this as my temperament, an interest in intellectual practices as much as the poetic: I found it more interesting to employ rational systems to make art rather than making art from my subjectivity. The system that I deployed in my work facilitated the production of patterns that would constantly surprise me, just as I was surprised when listening to Sonny Rollins. The visual pattern produced by the conceptual application of a system realized an unpredictable and surprising aesthetic and conceptual experience. I similarly work in systems

To read or view Thelma Golden’s introductory remarks, go to: MacDowellColony.org/events/2019-medal-day

“[Charles Gaines] has given us a way to understand our time and place in history and ideas.... He allows us in through the visual, but understand our time and place in history and

— Introductory Speaker Thelma Golden
in my video-drawing installations entitled “Manifestos” where I translate a political text into music by employing rules that convert the letters of the text into notes. The music that is produced is performed and recorded, and played in the installation as the sound track of a video where we see the scrolling of the original political text. The rules produce musical phrases that when heard in the context of the scrolling text seem intentionally related to the text’s concepts and ideas, but are in fact arbitrary. Similar to the grid work, the manifestos series produce emotions and experiences and even content that are not the result of any intention on my part to create. This award for me seems to be a recognition for this life’s work, this investigation, which I might describe as an attempt to advance the idea that art is both inextricably an objective and a subjective practice where feelings and concepts unify; this is in opposition to the conventional wisdom that art is an exclusively subjective practice. But I continue to ask, other than providing the means to make work, in what way is this investigation important to others? It is hard for me to answer this from the standpoint of others, it is for them to decide. But it is a question that I try to answer for myself. I began my professional practice at the height of two important movements, conceptual art and the Black Power Movement. It is not often believed that the latter was a movement, and only recently has the former, conceptual art, been recognized as having the force of singularized movement. But I found myself in an undefined space in between these two because of my interest in abstract concepts on the one hand and politics on the other. Back in the day, I had been asked often by some of my friends who were invested in Black power ideology why I made white art. Although disturbed by the accusation, I, in fact felt it was a legitimate question, although I did not think I was making white art (art for white people, not Black people), I did not know how to answer this question and usually responded by just staring into space. Why were the things I was interested in important to others, and in particular, important to Black people? After years of reflection I ultimately realized that I had what I call a temperament, a certain way of looking at the world, a type of subjectivity that did not claim itself as the defining core of art as a practice in the way that modernism does. Therefore, my own subjectivity or temperament and what it produced were vulnerable to critique. I made work that people thought was abstract and based on universalizing models, but I knew I was a political person, and had come to the conclusion that art was a cultural practice, not a universal practice that transcended cultural differences. This helped me realize that my critique of subjectivity and universalizing models came from my experiences living as a child in the Jim Crow South where I had a fascination, according to my mother, with ontological questions. (She didn’t actually say ‘ontology.’) Even as a child I could not understand segregation as a rational construct, it seemed like a set of social rules that arbitrarily assigned privilege to white people. The way I see it now, in my work the grid system plotted the shape of objects by using numbers, but the represented object and grid system do not unify in this transaction, hence making their relationship arbitrary. One critical reading is to see this as an analogy of the faculties of perception and understanding in human beings and show that this relationship, too, is arbitrary. This means for me that knowledge is not universal but culturally driven. This gives the diverse structure of culture an important role in the production of knowledge. The importance of this is that it reveals the political dimension of abstract ideas and how important moral judgments are in the process of the acquisition of knowledge. This then answers my questions about the possible importance of my work to others, that abstract concepts have a political dimension that is derived from one’s lived experience, which is to say, in my case, that my experience as a Black person who lived in the Jim Crow South who could not explain the arbitrariness as well as the ruthlessness of racism can produce abstract ideas from this experience. I hope that it can be recognized that my work is fully invested in the world, and that it is part of the necessary moral investment that is the responsibility of art to make.

—I hope that it can be recognized that my work is fully invested in the world, and that it is part of the necessary moral investment that is the responsibility of art to make.

—Charles Gaines

Medalist Charles Gaines shows off the Medal along with Roxana Landaverde, his wife, and Malik Gaines, his son.

Architect Rosalyn Shieh explains her latest project to visitors to Cheney Studio during the open studios portion of Medal Day. Arts lovers come from all over for the one day a year they can visit our 32 studios and see where art is made.

After the Edward MacDowell Medal is awarded, a picnic lunch takes place before artists open their studios to talk about their work with the public. Here, visitors to Adama Studio admire work in progress by painter Lauren Spanks.
Recent Installations


MUSIC, THEATRE, & FILM

Album Releases, Concerts, Screenings, Openings and Performances


Mark Bowdien (14) Sapiens, a saxophone concerto for the London Sinfonietta premiered in December. Musical theatre piece The Man’s Tale will be performed by the Berkeley Ensemble around the UK in 2019.

Project 19, New York Philharmonic’s celebration of the centennial of the 19th Amendment honors commissions by 19 women composers, including Tania León (16), Caroline Malone (06, 07), Caroline Shaw (17), Joanne Smalley (11) and Melissa Wagner (4x 86-01).

Ocean Calling! Waves and Currents, a composition for two pianos by Meira Warshauer (08), featured on WCHQ and WDAI in celebration of Earth Day. Her work, Symphony: Living Breathing Earth was featured on South Carolina Public Radio on April 22 in celebration of Earth Day.

MUSIC, THEATRE, & FILM

Mediana, a film by Calum Michel Walter (18), premiered at the Berlinale in February.

A*, a video installation about the Event Horizon Telescope project and astronomy in Hawaii by Andy Graydon (17), premiered at the Honolulu Biennial.

EGG, a dark comedy feature film about parenthood written by Risa Mickenberg (12), was released in January.

Evie Haukés (5x 95-05) new CD is called Plastic Island Centostan. Dan Topfer (16) was named a Royal Society Fellow for 2019.

Georgia Escobar (16) Then They Forgot About the First premiered Off-Broadway in April.

Suzan-Lori Parks (99, 91, 95) White Noise, at The Public in April.

Jackie Sibblies Drury (11) Marys Seacole, staged at LCT’s Cleav Eliot Theater. Pintmaker Tia Blasningame (00, 04, 10) was a keynote speaker at the Black Bibliographic: Print Culture/Art symposium at the University of Delaware in April.

Rachel Perry (4x 09-17) Silver Wall installation at opening exhibition in the new Ishibashi Gallery at Middlesex School in Concord, MA.

Deborah L. Friedman (84) had her work published and inside the cover of International Artist Magazine, April/May issue. Her drawing “The Wall” received an honorable mention at the Cato Institute’s inaugural art exhibition “Freedom: Art as the Messenger” in Washington D.C.

Rachel Perry (4x 09-17) Silver Wall installation at opening exhibition in the new Ishibashi Gallery at Middlesex School in Concord, MA.


MORE AWARDS & FELLOWSHIPS

United States Arts Fellowships to 6

The following Fellows have been granted United States Artist Fellowships: Cecilia Vicuña (04), Frances Yu-Chu Cowgill (09), Jann Shyu (09), Julia Reichert (94, 01, 14), Steven Bogner (91, 94), Keller Easterling (92, 95), and Lesley Nneka Arimah (16, 18).

National Endowment for the Arts Grants to 9

Malachi Black (10), Ahimsa Timoteo Bodrum (17), Ama Codjoe (18), Kendra DeColo (15), Sarah Gambito (06, 07), Darrel Alejandro Aholles (18), Ilya Kaminisky (09, 16), and Keith S. Wilson (16) were awarded Literature Fellowships for Creative Writing; and Katrina Dodson (18) was awarded a Literature Fellowship for Translation.

PEN Awards

Loida Maritza Pérez (94, 97) won the PEN/Jeann Stein Grant for Literary Oral History for Beyond the Pale (work-in-progress).

Radcliffe Institute Fellowships

Chaya Czermowin (92) was named the Rieman and Baketel Fellow for Music for her project Fast Darkness.

Angie Estes (94, 13) was named a Radcliffe Institute Fellow for her project Culinary Bodies of the Body: A Book of Poems.

Alpert Awards in the Arts

Cecilia Vicuña (04) for Visual Arts.

There There

2018 National Book Critics Circle John Leonard Prize to There There by Tommy Orange (14, 19).

Tulsa Artistic Fellowship awarded to Julie Alpert (14, 16).

Schwitzer Award for Excellence in Print-making to Lothar Osterburg (96, 97, 02).

Mary McCarthy Prize for Fiction to Joan Frank (90, 99) for Where You’re All Going: Four Novellas.

Ewing Award winner Armita Hatami (98, 99) named New Hampshire Film Festival Filmmaker of the Year.

Architect Patrick Tighe (10) was inducted into the Interior Design Hall of Fame.

Post and author Nico Sealey (17) was one of five international winners of a Hodder Fellowship.

The Transatlantic Foundation of Art and Anthropology in Houston designed by Rosalyn Shieh (17), MIT Marion Mahony Fellow. New Top-10 museum of 2018 by Dezeen and won Architect’s Newspaper 2018 Best of Design Award for Cultural Space and 2018 Best of Design Award for Building of the Year.

Poet Jo McDougall (4x 94-03) Porter Fund for book The Good Achievement Award.

Creative Capital Award to Dee Hibbert-Jones (11) and Nomi Talisman (15) for the documentary Run with It. International Center of Photography’s Lifetime Achievement Award to Rosa Lind Fox Solomon (02, 03).

Architect’s Newspaper Best of Year Award for Social Space designed by Rachel Perry.

2019 Whiting Awards to Merritt Tiere (17) and playwright Lauren Yee (09).

Janet Zweig (6x 89-07) was named the Artist in Residence with The Mayor’s Office of Sustainability.

Nautilus Awards Silver Medal to Donna Harrington (16) for Bess This House: Creating Sacred Space Where You Live, Work and Travel.

Lee Krasner Award in recognition of a lifetime of artistic achievement to Blane De St. Croix (82, 08, 13).

PEN/Faulkner Award for Fiction to Azareen Van der Vliet Oloomi (15) for her novel Call Me Zebra.
National Benefit Raises More Than $500,000 for Programs

On Monday, May 6th, MacDowell artists, supporters, board, and friends gathered at Gotham Hall in New York to celebrate the power, diversity, and influence of art. We showcased a selection of works Made At MacDowell over the course of the evening where we raised more than half a million dollars for our residency program. All proceeds from the National Benefit support Fellowships for residencies for the more than 300 artists who come to MacDowell each year from all corners of the globe.

The evening’s honorary chairs were Barry Diller and Diane Von Furstenberg. Ava DuVernay, Baz Luhrmann, Anna Deavere Smith, and Sir Patrick Stewart.

Each piece presented was created at, inspired by, or finished at MacDowell during an artist’s residency. Emcee Susan Blackwell welcomed the crowd and introduced a musical tribute to James Baldwin by Meshell Ndegacecelo; Jiehae Park introduced an excerpt of her play Peerless performed by Sasha Diamond, Tiffany Villain, and Adina Verson; and Rodney Evans shared a section of his film, Vision Portraits.

After dinner, Tommy Orange read from his Pulitzer Prize-winning novel There There with actress Kyla Garcia. The crowded heard speeches from MacDowell Colony Executive Director Cheryl Young, Board President Andrew Senchak, and incoming Executive Director Philip Himberg. The evening ended with a fabulous paddle raise and a performance by Grace McLean from her new musical In The Green.

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Remembering

Meena Alexander | Poet and scholar Meena Al-
exander, whose contemporary social and political writings were inspired by her life in India, Africa, Europe, and the United States, died on November 4, 1987. She was 67. Alexander, who was in residence in 1992 and 1998, addressed themes of feminism, post-colonialist,
dislocation, and identity through poetry and prose. Alexander received a bachelor’s degree at the University of Khar
tum in 1969 and a Ph.D. in English at the University of North-
tingham in 1973. She returned to her native India and taught at the University of Delhi and the University of Hyderabad before moving to New York City in the late 1970s. In New York, Alexander taught at Fordham University, the City University of New York Graduate Cen-
ter, and Hunter College. During this time, she was also a visiting fellow or poet in res-
idence at the MacDowell Colony, Yaddo, the Sorbonne, and numerous other institutions. Her published work includes several volumes of poetry, two novels, and a memoir. Fault Lines (1993), which details Alexander’s personal and intellectual development through her memories of childhood in post-colonial India and Sudan. Her poetry, published in volumes including Stone Root (1980), House of a Thousand Doors (1988), Birthplace With Burned 
Stories (2013), and Atmosphere Embroidery (2018), has appeared in The New Yorker, The Kenyon Review, and other journals. She received grants and fellowships from the Guggen-

Camille Billups | Sculptor, painter and filmmaker Camille Billups, whose art was both a reflection of her personal life and a tool for social and feminist commentary, died on June 1, 2019 in Manhattan. She was 85. Billups, who was in residence in 1975, is known for her film Finding Christa (1992), which won the 1992 Grand Jury Prize in the documentary category at the Sundance Film Festival. The film documented Billups’ reunion with her daughter, Christa Victoria, who she had given up for adoption 20 years earlier. Billups studied art and occupational therapy at the University of Southern Califor-
nia, continuing her studies at California State University in Los Angeles after giving birth to Christa in 1956. Hoping to become a sculptor, and uninterested in motherhood, Billups put Christa up for adoption in 1961. Billups gained national and international recognition for her work as a sculptor and painter. She and her husband hosted performances and exhibitions for black artists and musicians in their apartment, and published thousands of photographs, documents, and stories about black culture in an annual journal, Artist and Influence. Billups was an art teacher at Rutgers University and the City University of New York, and was a contributing author for The Harlem Book of the Dead (1978). Her films include Suzanne, Suzanne (1982) and Finding Christa (1992).

Hubert Bird | Composer Hubert Bird, whose original musical compositions are recognized nationally and internationally, died on November 23, 2018 in Joplin, Missouri. He was 79. Bird, who was in residence in 1986, created music that stitched together com-
menus and art songs in musical and vocal compositions. A Vision of Heaven, The Other Side of Storm, commemorated the first anniversary of a tornado that demolished his hometown of Joplin, and the community that piece itself back together in its wake. Bird attended Missouri Southern State College and Pittsburg State University, and later earned a doctorate in musical arts in composition at the University of Colorado Boulder. From 1967-1997, Dr. Bird was on the faculty of the music department at Keene State Col-
lege, of the University System of New Hampshire. He also led the U.S. Military Academy Band at West Point. During this time, his compositions, such as the official anthem for the United States’ bicentennial celebration, were included in five recorded performances and exhibitions for black artists and musicians in their apartment, and published thousands of photographs, documents, and stories about black culture in an annual journal, Artist and Influence. Billups was an art teacher at Rutgers University and the City University of New York, and was a contributing author for The Harlem Book of the Dead (1978). Her films include Suzanne, Suzanne (1982) and Finding Christa (1992).

Zelman Bokser | Composer Zelman Bokser, who taught and conducted extensively in New York City and Taiwan, died on November 30, 2018 at a hospital in New York. He was 67. Bokser, who was in residence in 1987, sought to bring music to communities around the world. Bokser received a doctor of musical arts degree at the Eastman School of Music, and later served there as a Mellon Post-Doctoral Teaching Fellow. He was also an a.

Dawn Clements | Visual artist Dawn Clements, whose intricate drawings and watercolors captured detailed scenes from her own life and from remote melodramas, died on October 2, 2018 in a hospice in the Bronx. She was 60. Clements, who was in residence in 2015 and 2018, drew — generally in sumi ink or ballpoint pen — and painted often using multiple sheets of crinkled paper that she arranged into large, single images that contrasted with the technical precision of her hand. Clements received a bachelor’s degree at Brown University in 1986 and an M.F.A. at the University of Alabama. By 1993 she was represented in the Venice Biennale. Since the turn of the century, her work had been seen and awarded on the program of the Whitney Museum of American Art, the Brooklyn Museum of Art, the Brooklyn Academy of Music, and the Bates College Museum of Art in Lewiston, Maine, as well as in China, Belgium, England, and elsewhere. Select-
ed exhibitions included solo shows at Pierogi Gallery (Brooklyn, New York); Esther Vergeer (Amsterdam, Netherlands); and the New York Academy of Art. Her paintings and other works were included in collections of the Whitney Museum of American Art, Saatchi Gallery, Brown University, Tang Museum, and other public and private collections.

Barbara Hammer | Experimental filmmaker Barbara Hammer, whose movies were some of the first to recognize and celebrate lesbian sexuality and history, died on March 16, 2019 in Manhattan. She was 79. Hammer, who was in residence in 1987, used film to turn her own life and the lives of other women and lesbians into cinematic art decades before the legalization of same-sex marriage in America. In 2006, Barbara Hammer received a Guggenheim Fellowship for her work as a filmmaker and a recipient of the National Women’s History Project’s Trailblazer Award and the South Asian Literary Association’s Distinguished Achievement Award in Literature.

Katy Metz | Painter and printmaker Kathryn “Katy” Metz, a dedicated teacher who used art to raise awareness about environmental issues in the Watsonville and Pajaro Valley wetlands, died on September 27, 2018 in Santa Cruz, California. She was 67. Metz was in residence in 1967, used her training in abstract expressionism to create vast landscapes in oil painting, watercolor, printmaking, and woodcuts. Metz received her B.F.A. from Bowling Green State University in Ohio and her M.F.A. from UCLA. Metz studied at the print studio Atelier 17 in Paris in 1966, and then with Robert Blackburn in New York. After teaching at several well-regarded art institutions, she was hired in 1971 to establish a printmaking department at the University of California, Santa Cruz. Metz taught in Santa Cruz until her retirement in 1992, when she was named Professor Emerita of Art. Metz was also an avid supporter of environmental efforts and served on the board of the Watsonville Wetlands Watch, and aided efforts to protect the Pajaro Valley’s wetlands. Many of her paint-
ings are representations of these beloved ecosystems. Metz exhibited her work extensively, participating in numerous group and solo exhibitions internationally. Her works are held in numerous collections, including the New York Public Library, the Library of Congress; the Fresno Art Museum; the Phoenix Art Museum; the Museum of Contemporary Art in Chama-
leras, France; Grunwald Graphic Arts Foundation at UCLAS; and Special Collections, McHenry Library at the University of California, Santa Cruz.

Katherine Min | Author Katherine Min, a journalist, professor, and fiction writer who incorporated her own experiences as an Asian American into her work, died on March 17, 2019 in Asheville, NC. She was 60. Min, who was in residence in 1995 and 2013, had a deep connection to The MacDowell Colony, and has left a legacy. She was 60. Min, who was in residence in 1995 and 2013, had a deep connection to The MacDowell Colony, and has left a legacy. She was 60. Min, who was in residence in 1995 and 2013, had a deep connection to The MacDowell Colony, and has left a legacy. She was 60. Min, who was in residence in 1995 and 2013, had a deep connection to The MacDowell Colony, and has left a legacy. She was 60. Min, who was in residence in 1995 and 2013, had a deep connection to The MacDowell Colony, and has left a legacy.
From November 2018 through April 2019, we welcomed 147 artists from 23 states and 11 countries, including 66 writers, 21 visual artists, 18 composers, 16 theatre artists, 13 film/video artists, eight interdisciplinary artists, and five architects.