



Vol. 48, No. 1, Summer/Fall 2019

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Medal Day 2019



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◉ LETTER FROM THE DIRECTOR

Artists Illuminate Our Way Forward

A few years ago, on my first visit to Palestine, I met a gentleman who told me this story: after years of petitioning the government to allow him to build a home for his family and receiving no response, he went ahead and constructed his dwelling. The authorities soon declared his home illegal and told him they would destroy it. "I didn't want to pay to see my home bulldozed," he told me, "so I demolished it myself." Though I did not ask, I wondered how he felt as the beams fell, and how long he stood, staring at the wreckage.

Right now, there exists a substantial force in our own culture determined to incite chaos. I suppose, at times, I understand the impulse to tear down walls. But, undoing and dismantling is not the governing principle of the painter, journalist, storyteller, composer, or architect. In the end, art is about transformation.

I thought about this on Medal Day, when the entire family that makes up MacDowell came together – to celebrate invention, to honor Charles Gaines as our 60th Medalist, and to meet our artists-in-residence. There is something transcendent, sublime about opening the artist studios this one day each year. A community of art lovers, nourished by the creative spark, gets an inside perspective on the animating impulse of an artist's work. And the artist feels the sustenance provided by their audience. A nurturing relationship is manifest.

Artists don't destroy, though they may well challenge us, expose hypocrisy, and create divine discomfort. In so doing – they reveal possibility.

MacDowell is persistent in the conviction that championing the spirit to innovate and risk is the most profound way to do battle with a society in crisis. Artists will rage against the elements; they will, as Antonin Artaud has promised, "signal through the flames." Ultimately, they cause us to question assumptions and feel deeply. In this, they lead us forward. They ignite and illuminate our way.

Thank you for being part of this vital arts community that provides a creative home to artists 365 days a year. It is your support, your donations, and your understanding of the catalytic and creative impulse that makes us a relevant and united humanity.

Philip Himberg
Executive Director



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:

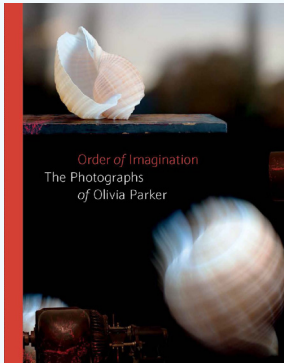
In its latest list of the 100 Notable Books of the Year, *The New York Times* included 18 titles by MacDowell Fellows. ***Titles in bold denote projects made at MacDowell:***

- 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** (07) for ***Fatal Discord: Erasmus, Luther and the Fight for the Western Mind***
- Susan Orlean** (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-compilation 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 (93) is the subject of a retrospective at the Peabody Essex Museum in Salem, MA from July to November 2019. *Vanishing 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 co-

incided 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.

➡ New Board Members



Amelia Dunlop
Corporate Strategist



Rosemarie Fiore
Visual artist



Catherine Ingraham
Architect



Julia Solomonoff
Filmmaker

➡ New Staff



Stephanie Stafford
Financial & HR Administrator



Laura Hanson
Administrative Assistant

AWARD WINNERS



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 *Gary: 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 **María Irene Fornés** (64) was honored as the Playwrights' Sidewalk Inductee.



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

2019 Guggenheim Fellowships to 17 Fellows

We congratulate the 17 MacDowell Fellows awarded 2019 Fellowships from the John Simon Guggenheim Foundation. The awardees represent six of the seven disciplines MacDowell supports. In all, the foundation granted 168 individuals Fellowships from a pool of almost 3,000 applicants on April 4. This diverse group was awarded the Fellowships on the basis of prior achievement and exceptional promise.

- Cecilia Aldarondo** (14, 18), film/video
- Yevgeniya Baras** (15), visual artist
- Alexandra Chasin** (12), writer
- Daniel Duford** (18), visual artist
- Yance Ford** (12), film/video
- Mariah Garnett** (17), film/video
- Karen Hartman** (04, 06), theater/playwright
- Joanna Klink** (08, 17), writer
- Michelle Lopez** (96), visual artist
- Sylvan Oswald** (06, 10, 19), theater/playwright
- Sam Pluta** (15, 17), music composition
- Matthew Porterfield** (15), film/video
- Benita Raphan** (03), film/video
- Matthew Ricketts** (19), music composition
- Jim Shrosbree** (16), visual artist
- Jen Shyu** (09), music composition
- Deborah Zlotzky** (16), visual artist

HONORS ACROSS DISCIPLINES

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 1898 and Edward MacDowell was one of its original members. Congratulations to new literature members **Suzan-Lori Parks** (89, 91, 95), **Claudia Rankine** (95, 02), and **Grace Schulman** (73, 79, 80, 06). **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 982 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, 00), 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 as high-tech China clashes with working-class America." The award was presented by MacDowell Fellow **Yance Ford** (12). The film has also won several other awards, including the top awards at Sarasota, River Run, Ashland, and Traverse City Film Festivals, won support from Michelle and Barack Obama's Higher Ground company, and went on to wider release. A retrospective of Julia's 50 years in film began at MoMA in June and will travel the country this fall, beginning at the Wexner Center in October, in addition to a retrospective tribute at Hot Docs in Toronto. Bognar and Reichert were also given a retrospective at the Full Frame Festival.



"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, NY 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 (98, 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 Lubeznik 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.

Lothar Osterburg (96, 97, 02) *Waterline*, solo exhibition at Lesley Heller Gallery.

Michelle Jaffe (05) *Soul Junk*, video and sound installation at Milton Art Bank. *Voicing*, sculpture and sound installation at New Media Gallery, Vancouver, Canada. *Tea with Estelle: InEquality*, webisode #4. *The Revisionist* and *The Astropastorals* read by Douglas Crase.

Lorna Bieber (6x 98-10) *Under Construction*, group exhibition at The Mint Museum, Charlotte, North Carolina from December to August.

Erik Ruin (18) *A Threnody for the Dispossessed*, exhibited in March. *The Bright Terrific*, collaboration with playwright Carlos Sirah, premiered in March.

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.



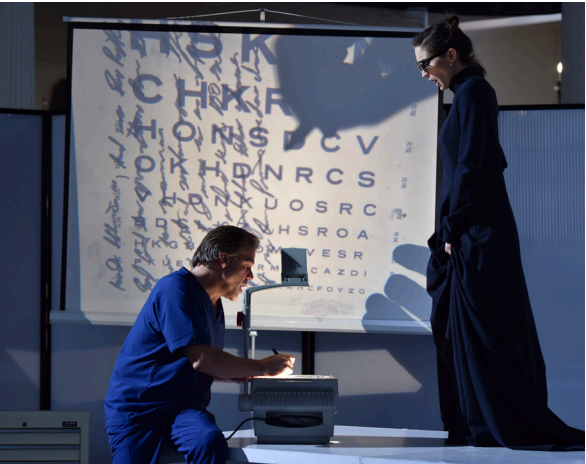
Wendy Letven (93) *Drawing the Invisible*, installation (above) at the Flatiron Prow Artspace in New York.



Alexander Rosenberg (15) *A Climber's Guide to Eastern State Penitentiary; or East State's Architecture and How to Escape It*, installation opened in May.

Wendy Richmond (13) *Like the Back of My Hand*, exhibition at Carroll and Sons in Boston from March to April.

Eric Rhein (96, 99) *The Space Between*, group exhibition from March to April at the Julie Saul Gallery in New York.



Opera Collaboration Artemesia Opens

Artemisia, an opera exploring the life of Italian painter Artemisia Gentileschi by composer **Laura Schwendinger** (10x 94-18) with a libretto written by **Ginger Strand** (05, 06, 08), premiered in March at the Trinity Wall Street Times Arrow Festival in New York. **You can view the entire opera from either Strand's or Schwendinger's MacDowell Fellows pages!**

Fellow Films Pick up Festival Honors



Nadia Shihab's (17) feature-length documentary, **Jaddoland**, was named Best Documentary Feature at Austin Asian American Film Festival and won a Special Jury Award at LA Asian Pacific Film Festival.

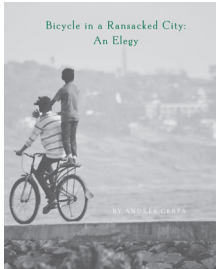


North of Blue, an animated feature by **Joanna Priestley** (6x 90-05), premiered at the Annecy International Animation Festival in France and won Best Feature Film at the Los Angeles Animation Festival and Best Animated Film at the Yosemite International Film Festival.

Latest Fellow Book Releases

Johannes Knoop (96, 97, 99) *In Search of Aldus Pius Manutius*, a publication on the true location of the first Aldine printing press in Venice.

Jane Dickson (08) *Jane Dickson in Times Square*.



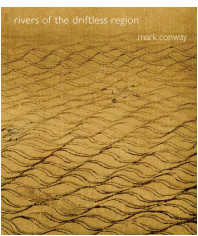
Andres Cerpa (15) *Bicycle in a Ransacked City*, poetry collection released in January.

Howard Wolf (75, 16) *Ends and Other Beginnings: A Cycle of*

Jewish American Stories.

Will Hunt (15) *Underground: A Human History of the Worlds Beneath Our Feet*.

Christopher Bolin (06, 08) **Form from Form**, poetry collection.



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

Peter Filkins (4x 98-13) *H.G. Adler: A Life in Many Worlds*, biography.

Lia Purpura (5x 98-13) *All the Fierce Tethers*, essay collection.

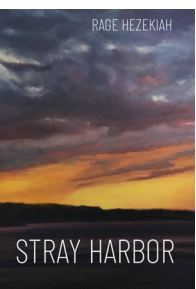


Shira Dentz (03, 18) *the sun a blazing zero*, poetry collection.

Judith E. Stone (07) *Easel to Edifice: Intersections in the Principles and Practice of C.R. Mackintosh and Henry van de Velde*.

Katie Arnold (16) **Running Home**, memoir.

Stephanie Strickland (81, 97) *How the Universe Is Made*, poetry collection.



Rage Hezekiah (16) **Stray Harbor**, book of poems.

Daron Hagen (4x 85-98) *Duet with the Past: A Composer's Memoir*.

Kathleen Alcott (18) *America Was Hard to Find*, novel.

Anthony Alofsin (06, 10, 15) **Frank Lloyd Wright and New York: The Making of America's Architect**.

Mary Gilliland (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.

Medal Day

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 60th 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 shithole 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 acknowledge, 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 were still with us, just to mention the people who meant a lot to me. Along with Book Court bookstore in Brooklyn, Saab automobiles, RadioShack, and, apparently, common decency.

So, you're welcome.

These feel like such dire times, times of violence and dislocation, schism, paranoia, and the earth-scorching politics of fear. Babies have iPads, and the icecaps are melting, and your refrigerator is eavesdropping on your lovemaking (and frankly it's not impressed).

Fascists, bigots, and guys who plan



to name their sons Adolf wake up every day with a hateful leer on their faces and the Horst Wessel song in their hearts – if you're an ignorant, misogynist, xenophobic, anti-science racist, I guess times have never felt better. But for the vast rest of us – and please know, please believe, you and I greatly outnumber them – for the rest of us things can seem so much worse than they did back in 2010, when a decent, thoughtful, level-headed, rational and humane Black man was living in the White House.

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.

Some people might respond, and they might be correct, that with the possible exception of the sudden imminence of planet-wide ecological catastrophe, things have not actually gotten worse. America, these people might say, has always been a dire and violent place, founded in schism, 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 permissibility 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 and the presidency is conducted on Twitter by a man whose execrable spelling is only the least of the ten thousand things that do not, inexplicably, cause him to feel shame.

But I don't know guys. I came in here nine years ago so full of fire and fervor and belief in the power of art, and hence of The MacDowell Colony, to change the world – I meant for the better. I even came up with a catchy slogan for us, back then, that reflected this belief. It went like this: MacDowell makes a place in the world for artists, because art makes the world a better place. It turned out to be one of those catchy slogans that's so catchy no one can actually remember it, and it never really caught on, but I meant every strangely forgettable word of it.

And over the past nine years, we went at it, here at The MacDowell Colony. My friends, let me assure you, for I witnessed it with my own eyes, the board and the staff of The MacDowell



Visual artist Charles Gaines addresses a Medal Day 2019 crowd of about 1,400, saying he was humbled to be chosen to be part of a pantheon of artists that includes jazz great Sonny Rollins. Gaines said Rollins' music led him to other musicians and, ultimately, to his love of patterns and systems in art.

Colony (both here and in New York City) worked their asses off. We made a place for some 3,000 artists, over that period, and fed them some 10,000 meals, and cleaned up after them, and threw parties and hectored donors and hit up foundations to raise the money it took to pay for all that. I – me – a quiet, solitary, covertly shy avoider of social gatherings and all interactions requiring asking anyone for anything – hosted and emceed those parties, and went around deeply mortified with my hand out, and wrote many letters to strange and inaccessible tycoons or the foundations they established, laying bare my love of MacDowell for them and all the world to see.

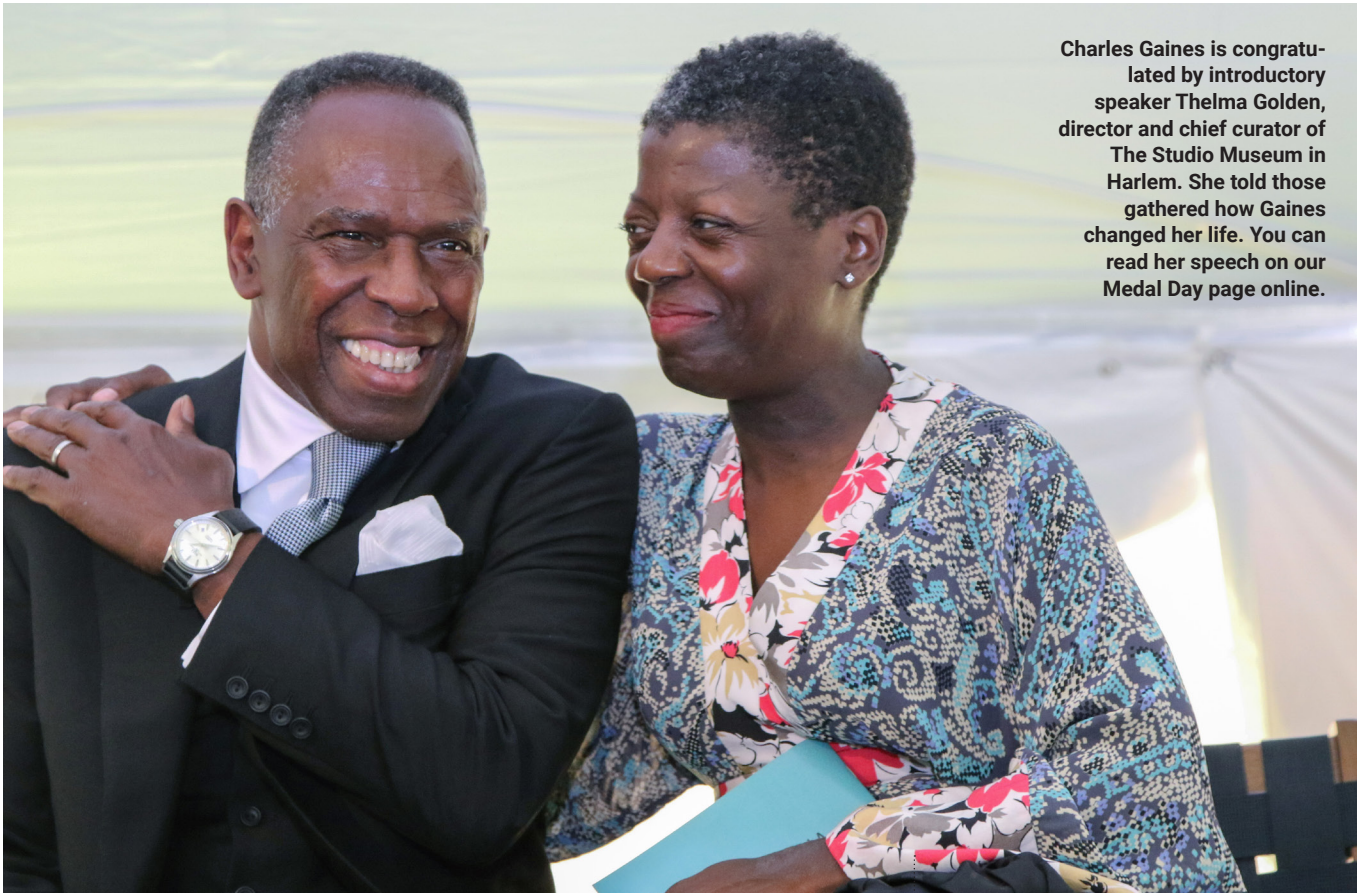
Over those nine years we told every single one of those three thousand artists, sincerely, that we thought they were awesome, and that their work was amazing and important. We bestowed on them, with eagerness and reverence, our sacred gifts of time and space. We kept the Internet at bay. We kept their friends and families at bay. We kept the world at bay, so that when their time here was up, they would return to that world fortified, in fuller possession of an authentic vision, and maybe even with a little bit of swagger in their souls.

“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



President of the MacDowell Colony Andrew Senchak offers a brief overview of the Medal's history and how it has informed our nation's cultural conversations.



Charles Gaines is congratulated by introductory speaker Thelma Golden, director and chief curator of The Studio Museum in Harlem. She told those gathered how Gaines changed her life. You can read her speech on our Medal Day page online.

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 disenfranchised, 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. All the world’s power to hold us back and keep us down lies in its ability to persuade us that we are powerless to understand each other, to feel and see and love each other, and that therefore it is pointless for us to try. Art knows better, which is why the world tries so hard to make art impossible, to immiserate artists, to ban their work, silence their voices, and why it’s so important for all of us to support MacDowell in its work which is, quite simply: to make art possible.

Maybe that would make a good slogan.

Well, I don’t know about you, but



MacDowell's new Executive Director Philip Himberg arrives for the Medal ceremony with author and Chairman of the Board 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.

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 also as an artist who works from the intellect ... an artist who comes to his work with a great amount of love and a deep, deep, deep abiding spirit.”

— Introductory Speaker Thelma Golden

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



(Above and left) Picnickers enjoy the afternoon after the Medal Day ceremony. After lunch visitors to The MacDowell Colony walk the dirt lanes of the Colony's 440 acres and visit its 32 open studios to see where art is made and talk to the artists-in-residence. (Below) Composer Martha Mooke played her electric viola for visitors to Delta Omicron Studio.

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 Recital. 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 a melodic 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



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 inseparably 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



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



Architect Rosalyne 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.



Just before heading for the tent, (clockwise from top left) Board President Andrew M. Senchak, introductory speaker Thelma Golden, Resident Director David Macy, Executive Director Philip Himberg, Medalist Charles Gaines, and MacDowell Chairman and author Michael Chabon pose for a picture in the former entranceway of the James Baldwin Library.

“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

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. Because of the incredible return of racist and white-supremacist ideology to our institutions of power that has been happening today, the question, “is art necessary?”, has never

been more important. We are witnessing the most unbelievable violations of human values in our immigration policies, in acts of terror against people of color and Jews, in the police murder of our young Black males, in the authoritarian takeover of our political system to protect white interests. Art is one of the few disciplines that can exercise moral authority and judgment because it is built in to the practice itself; every art gesture we make can potentially convert to a moral judgment. The artist should recognize this and practice it.

Thank you.

Go to: macdowellcolony.org/events to find more images of the day and video of the ceremony



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 Adams Studio admire work in progress by painter Laurel Sparks.

📍 INTERDISCIPLINARY ART & ARCHITECTURE

Recent Installations

Janet Zweig (6x 89-07) *WEST*, permanent installation in West Sacramento. *Climate Clocks*, installation in San Diego. *Analog Scroll* in Greensburg, Pennsylvania. **Gregory Sale** (14) *Future IDs at Alcatraz*, installation on Alcatraz Island from April to October. **Bryony Roberts** (18) *Strong as an acre of garlic*, immersive installation that reflects on the lives of women ranchers in Texas, opened in March at Texas State Galleries in San Marcos. **Gelah Penn** (89) *Ebb Tide*, a site-responsive installation at Odetta Gallery in New York City from March to April.

🎵 MUSIC, THEATRE, & FILM

Album Releases, Concerts, Screenings, Openings and Performances

Jeremy Gill (13) performed *Six Pensées de Pascal* (2017), *Duo for Violin and Piano* (2015), *Lascia fare mi* (2018) and *Whitman Portrait* (2014) at Brooklyn’s National Sawdust in April. *Concerto d’avorio*, a four-hand piano concerto, premiered at Chautauqua in July.

Mark Bowden (14) *Sapiens*, a saxophone concerto for the London Sinfonietta premiered in December. Musical theatre piece *The Mare’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 Mallonee** (06, 07), **Caroline Shaw** (17), **Joan Tower** (74) and **Melinda Wagner** (4x 86-01).

Ocean Calling I: Waves and Currents, a composition for two pianos by **Meira Warshauer** (08), was featured on WCHQ Crescent Hill Radio’s The Classical Hour on April 21. Her work, *Symphony: Living Breathing Earth* was featured on South Carolina Public Radio on April 22 in celebration of Earth Day.

Meridian, 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 in March at the Honolulu Biennial.



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

Evan Hause’s (5x 95-05) new CD is called *Plastic Island Pentecost*. **Dan Tepfer** (16) *Natural Machines*, a video album released in October.

Georgina Escobar (18) *Then They Forgot About the Rest* premiered Off-Broadway in April.

Suzan-Lori Parks (89, 91, 95) *White Noise*, at The Public in April.

Jackie Sibblies Drury (11) *Marys Seacole*, staged at LCT3’s Claire Tow Theater.

Printmaker **Tia Blassingame** (00, 04, 10) was a keynote speaker at *Black Bibliography: Print/Culture/Art*, a 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 inside and on 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.

Susan Schwalb (74, 75, 89) *Drawing Down*, group show at Baltimore Jewelry Center in Baltimore. *20th Anniversary Show Part Two*, group show at Miyako Yoshinaga Gallery in Chelsea. Public lecture and book signing at the Courtauld Institute of Art, London. *Convergence: Susan Schwalb and Caroline Kryzecki*, two-person show at Patrick Heide Contemporary Art Gallery in London.

📍 MORE AWARDS & FELLOWSHIPS

United States Arts Fellowships to 6

The following Fellows have been granted United States Artist Fellowships: **Cecilia Vicuña** (04), **Frances Ya-Chu Cowhig** (09), **Jen Shyu** (09), **Julia Reichert** (94, 01, 04), **Steven Bognar** (01, 04), **Keller Easterling** (92, 95), and **Lesley Nneka Arimah** (16, 18).

National Endowment for the Arts Grants to 9

Malachi Black (10), **Ahimsa Timoteo Bodhrán** (17), **Ama Codjoe** (18), **Kendra DeColo** (15), **Sarah Gambito** (06, 07), **Darrel Alejandro Holnes** (18), **Ilya Kaminsky** (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/Jean Stein Grant for Literary Oral History for *Beyond the Pale* (work-in-progress).



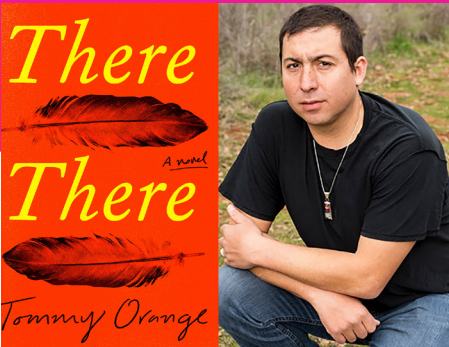
Radcliffe Institute Fellowships

Chaya Czernowin (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 Borders of the Body: A Book of Poems*.

Alpert Awards in the Arts

Cecilia Vicuña (04) for Visual Arts.



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

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

Schnitzer 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 **Amy Jenkins** (98, 99) named New Hampshire Film Festival’s Filmmaker of the Year.

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

Poet and author **Nicole Sealey** (17) was one of five international winners of a Hodder Fellowship.

The Transart Foundation of Art and Anthropology in Houston designed by **Rosalyn Shieh** (17), MIT Marion Mahony Fellow, named 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’s Lifetime Achievement Award.

Creative Capital Award to **Dee Hibert-Jones** (11) and **Nomi Talisman** (11) for the documentary *Run with It*.

International Center of Photography’s Lifetime Achievement Award to **Rosalind Fox Solomon** (02, 03).

Architect’s Newspaper Best of Year Award and American Institute of Architects Innovation Award to **Joel Sanders** (99, 00, 07) for *Stalled!*.

An art installation by interdisciplinary artist **Wendy Richmond** (13) was featured in the March issue of The New Yorker magazine.

Joan Frank (90, 99) won River Teeth’s competition for nonfiction collections for *Try to Get Lost: Essays on Travel and Place*, to be published in February 2020.

Story Prize to **Lauren Groff** (12, 16) for *Florida*.

2019 Whiting Awards to **Merritt Tierce** (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 Henes** (16) for *Bless 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 **Az-areen 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 City 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.

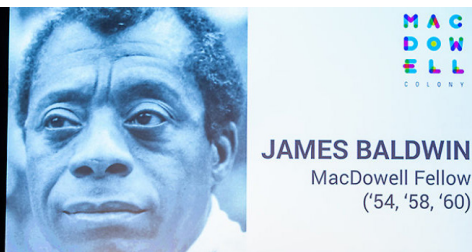
Each piece presented was created at, inspired by, or finished at MacDowell during an artist's residency. Emcee **Susan Blackwell** welcomed the crowd and introduced a musical tribute to **James Baldwin** by Meshell Ndegeocello, **Jiehae Park** introduced an excerpt of her play *Peerless* performed by Sasha Diamond, Tiffany Villarin, 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 crowd 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*.



Dinner for the gathered guests and Fellows was a lavish affair at Gotham Hall in New York. Entertainment included Meshell Ndegeocello (far left) and a showcase of works by MacDowell Fellows.



From left: Kendell Pinkney; Fellows Jenna Wortham, Dennis Norris II, Grace McLean, and Max Vernon; Somi; incoming Executive Director Philip Himberg; and outgoing Executive Director Cheryl Young.



JAMES BALDWIN
MacDowell Fellow
(‘54, ‘58, ‘60)



Save the Dates



➔ **Art of Memoir with Carol Burnett**
Thursday, October 24, 2019
Carol Burnett, Nell Painter, and Amanda Stern at MacDowell NYC. Call 212-535-9690 for info.

➔ **The Chairman's Evening**
Monday, December 9, 2019
at The Glasshouses Chelsea, 545 W 25th St., New York



Clay Maxwell Jordan at MacDowell Downtown in April.

➔ MACDOWELL DOWNTOWN

MacDowell Downtown is a series of free presentations by MacDowell artists that takes place on the first Friday of the month from March through November in downtown Peterborough. Jazz composer and multi-instrumentalist **Byron Asher** closed out the MacDowell Downtown season in November. The New Orleans-based improviser and composer played a few jazz clarinet standards, improvised over "sound collages," and talked about how the New Orleans jazz clarinet milieu was closely tied to early 20th-century anti-Jim Crow activism. In March, visual artists **Portia Munson** and **Hope Gangloff** installed works on paper just for the event and presented slideshows of larger works while discussing their careers and taking questions from the audience. In April, writer **Michael Scott Moore** talked briefly about his time as the hostage of Somali pirates and read from his latest work. Afterward, photographer **Clay Maxwell Jordan**

showed photos from his book *Pink* and described his artmaking process and philosophy.

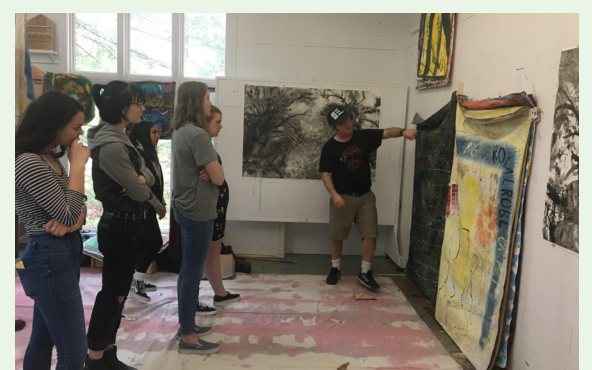
➔ MACDOWELL IN THE SCHOOLS

The following Fellows volunteered their time during their residencies from November 2018 through April 2019 to meet with student artists: Poet **Ayokunle Falomo** visited a 10th grade English class at ConVal Regional High School. He led the students through some poetry writing exercises and shared one of his poems. Poet **Matthew Olzmann** visited with a group of student poets at ConVal, sharing his work. Visual artist **Jami Porter Lara** went to Karrie Mitschmyer's ConVal art class to share her work and lead students in a clay-working demonstration. And playwright **Christina Quintana** visited with the Aesthetics and Ideas students at ConVal to conduct a playwriting exercise and read from her work, *Citizen Scientist*. In December, interdisciplinary artist **Takahiro Yamamoto** visited with Aesthetics and Ideas students and led them in a stage movement workshop. Composer **Victor Marquez-Barrios** visited with the Intro to Music Theory and Keyboarding Class at ConVal in January, describing his journey as a composer, sharing some of his compositions, playing guitar and fielding questions. Visual artist **Paul Collins** opened Cheney studio to a handful of ConVal Regional High School art students and their teachers in April. Writer **Vint Virga** gave a presentation titled "From California to Zambia: Life On the Road as a Wildlife Conservation Veterinarian" to 80 AP and Honors Science students

in the Lucy Hurlin Theatre at ConVal in April. Finally, **Chavisa Woods** met with 13 ConVal Regional High School students enrolled in Ashley Vanat's Young Adult Fiction course.

➔ OTHER COMMUNITY EVENTS

In November, ConVal High School Aesthetics and Ideas co-teacher Ben Putnam interviewed Ann Hayashi in the James Baldwin Library for a class podcast, and Commissioner for the NH Dept of Natural and Cultural Resources Sarah Stewart visited for lunch with Resident Director David Macy. In January, Macy hosted a visit from John Gfroerer, a documentary filmmaker working on a project about composer and MacDowell Fellow Amy Beach. In February, Macy hosted journalist Nat Segnit as he researched a book project. For the month of April, Firelight Theatre Workshop staged **Annie Baker's** play *Body Awareness*.



Paul Collins opened Cheney Studio to ConVal High School arts students during a visit to the Colony.

Remembering



Visit **MacDowellColony.org**
to use our new search
function for continually
updated details
about all our Fellows.



Meena Alexander | Poet and scholar **Meena Alexander**, whose contemporary social and political writings were inspired by her life in India, Africa, Europe, and the United States, died on November 21, 2018 in Manhattan. She was 67. Alexander, who was in residence in 1993 and 1998, addressed themes of feminism, post-colonialism, dislocation, and identity through poetry and prose. Alexander received a bachelor's degree at the University of Khartoum in 1969 and a Ph.D. in English at the University of

Nottingham 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 Center, and Hunter College. During this time, she was also a visiting fellow or poet in residence 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 Roots* (1980), *House of a Thousand Doors* (1988), *Birthplace With Buried Stones* (2013), and *Atmospheric Embroidery* (2018), has appeared in *The New Yorker*, *The Kenyon Review*, and other journals. She received grants and fellowships from the Guggenheim Foundation, Fulbright Foundation, Rockefeller Foundation, National Endowment for the Humanities, National Council for Research on Women, Arts Council of England, and the New York Foundation for the Arts, as well as the Imbongi Yesizwe International Poetry Award and the South Asian Literary Association's Distinguished Achievement Award in Literature.

Camille Billops | Sculptor, painter and filmmaker **Camille Billops**, 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. Billops, 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 Billops' reunion with her daughter, Christa Victoria, who she had given up for adoption 20 years earlier. Billops studied art and occupational therapy at the University of Southern California, 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, Billops put Christa up for adoption in 1961. Billops 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*. Billops 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 communities and history. His 2012 orchestral and vocal composition, *A Vision of Hope: The Other Side of Storm*, commemorated the first anniversary of a tornado that demolished his hometown of Joplin, and the community that pieced 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 College, 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 in 1976, *Constitution Overture*, a 1987 work celebrating the 200th anniversary of the Constitution's ratification, and *Legacy*, a piece that premiered in 1994 commemorating President John F. Kennedy, earned him national and international acclaim. His final project, an oratorio celebrating the 100th anniversary of the Grand Canyon National Park, remains unfinished.



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 assistant professor of music at the University of Tennessee, Chattanooga. Over this time, Dr. Bokser was the recipient of Composer's Fellowship Grants from the National Endowment for the Arts (in 1975-76 and 1983-84), as well as awards from state arts councils of New York, Florida, Georgia, Tennessee, and from CAPS in New York City. After years of teaching at the college level, Dr. Bokser moved to Taiwan where he taught music and began practicing as a Shinnyo En Buddhist. Upon his return to the the U.S., he taught in the New York City school system, bringing violin programs to inner-city elementary schools in Bushwick and Sunset Park in Brooklyn, and most recently was a music teacher and conductor at the Edward R. Murrow High School in Brooklyn.



Dawn Clements | Visual artist **Dawn Clements**, whose intricate drawings and watercolors captured detailed scenes from her own life and from movie melodramas, often on a panoramic scale, died on December 4, 2018 at 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, stitched together into large, irregular shapes 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 at Albany. By 1993 she was represented in the Venice Biennale. Since the turn of the century, her work has been seen in scores of group shows, including at 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. Selected exhibitions included solo shows at Pierogi Gallery (Brooklyn, NY); Acme Gallery (Los Angeles, CA); Hales Gallery (London, England); John Davis Gallery (Hudson, NY), and the Middlebury College Museum of Art (Middlebury, VT). Her work was included in the 2010 Whitney Biennial (Whitney Museum of American Art); in exhibitions at Kunsthall Wien (Vienna, Austria); Saatchi Gallery (London, England) and other galleries and museums. She was the recipient of a Guggenheim Fellowship; MacDowell Fellowship; Yaddo Fellowship; Civitella Ranieri Fellowship; New York Foundation for the Arts Fellowship; and other grants and residencies. Her artwork is included in collections of the Museum of Modern Art, 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 and representation of the LGBT community in popular culture. She studied psychology at the University of California, Los Angeles, and earned a master's degree in English literature from San Francisco State College (now University), where she later earned a second master's in film history. Concerned with the lack of female visions and lesbian representations in film, Hammer created movies such as *Dyketactics* (1974), *The Female Closet* (1998), and *Diving Women of Jeju-do* (2007). In 2013, Hammer received a Guggenheim Fellowship for the film *Waking Up Together* on the poet Elizabeth Bishop. The same year, she was awarded a Marie Walsh Sharpe artist studio to work on performance projection. She has won three Teddy Awards for Best Short Films at the Berlin International Film Festival, and her films have been selected for numerous film festivals around the world. She has also had retrospectives of her work at The Museum of Modern Art in New York City (2010), The Tate Modern in London (2012), Jeu de Paume in Paris (2012) and the Toronto International Film Festival (2013). Hammer's work is represented by the gallery Koch Oberhuber Woolfe in Berlin, Germany.

Kay Metz | Painter and printmaker **Kathryn "Kay" 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 86. Metz, who 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 protection efforts and served on the board of the Watsonville Wetlands Watch, and aided efforts to protect the Pajaro Valley's wetlands. Many of her paintings 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-lis, 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 eight times between 1995 and 2013, had a deep connection to The MacDowell Colony, and has left her mark as both a talented writer and a generous person. Min, inspired by her habit of telling colorful lies and stories to her classmates, knew she wanted to be a fiction writer

from a young age. She attended Amherst College and the Columbia School of Journalism before working as a journalist in Boston and Seoul, Korea. Despite her career in journalism, Min continued to write fiction. When she became an adjunct professor at Plymouth State University in New Hampshire, her work was published in literary journals such as *Ploughshares*, *Prairie Schooner*, *Glimmer Train*, *TriQuarterly*, and *The Threepenny Review*. She received a National Endowment for the Arts grant in 1992, a Pushcart Prize for *Courting a Monk* in 1998, and a New Hampshire State Council for the Arts Fellowship in 1998 and 2004. In 1999, *The Brick* was selected for a reading on National Public Radio. Min's novel *Secondhand World* was published by Knopf in 2006, and was a finalist for the PEN/Bingham Prize. She taught literature and creative writing at the University of North Carolina, the Queens University M.F.A. program, and the University of Iowa Summer Writing Festival.

Call 212-535-9690 to learn
how to contribute to a Fellowship
in Katherine Min's name



Fellowships

➤ 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.

Jane Alexander, Theatre Artist
Dobbs Ferry, NY

Sara Allen, Writer
Ipswich, MA

Christina Anderson, Theatre Artist
New York, NY

Andrea G Artz, Visual Artist
London, UNITED KINGDOM

Byron Asher, Composer
New Orleans, LA

Mia Bailey, Writer
Karlsruhe, GERMANY

Annie Baker, Theatre Artist
Brooklyn, NY

Ari Banias, Writer
Berkeley, CA

Tamar Baruch, Film/Video Artist
Rishon LeZion, ISRAEL

Armando Bayolo, Composer
Laurel, MD

Peter Behrens, Writer
Cambridge, MA

Burkhard Bilger, Writer
Brooklyn, NY

Isidro Blasco, Visual Artist
Brooklyn, NY

Michelle Boulé, Interdisciplinary Artist
Brooklyn, NY

Michelle Bowdler, Writer
Sudbury, MA

Meghan Brady, Visual Artist
Camden, ME

Tomás Brantmayer, Composer
Santiago, CHILE

Jessica Bruder, Writer
Brooklyn, NY

Rowan Hisayo Buchanan, Writer
London, UNITED KINGDOM

Leah Byrne, Film/Video Artist
Dawson, CANADA

Frank Carlberg, Composer
Brooklyn, NY

Maud Casey, Writer
Washington, DC

Lan Samantha Chang, Writer
Iowa City, IA

Matthew Clark, Writer
Bath, ME

Barnett Cohen, Visual Artist
Los Angeles, CA

Paul Collins, Visual Artist
Nashville, TN

Briay Conditt, Composer
Denver, CO

Kia Corthron, Writer
New York, NY

Caroline Davis, Composer
Brooklyn, NY

Caitlin Delohery, Writer
Portland, OR

Stuart Diamond, Visual Artist
Boston, MA

Christopher Dietz, Composer
Perrysburg, OH

Jennifer Down, Writer
Albert Park Victoria, AUSTRALIA

Luba Drozd, Visual Artist
Brooklyn, NY

Jeremy Eichler, Writer
Newton, MA

Ayokunle Falomo, Writer
Houston, TX

Dominic Finocchiaro, Theatre Artist
Brooklyn, NY

Cal Flynn, Writer
Edinburgh MIDLOTHIAN, UNITED KINGDOM

Dionne Ford, Writer
Montclair, NJ

Edward Ford, Architect
Charlottesville, VA

Anna Fox, Theatre Artist
West Hollywood, CA

Kai Franz, Architect
Pawtucket, RI

Hope Gangloff, Visual Artist
New York, NY

Juan Andrés García Román, Writer
Granada Andalucía, SPAIN

Rachel B. Glaser, Writer
Northampton, MA

Arthur Gottschalk, Composer
Houston, TX

Peter Gray, Theatre Artist
Astoria, NY

Hannah Gross, Film/Video Artist
New York, NY

Wally Gunn, Composer
New York, NY

Katie Hale, Writer
Penrith Cumbria, UNITED KINGDOM

Simon Han, Writer
Tulsa, OK

Aleshea Harris, Theatre Artist
Sun Valley, CA

Annie Hartnett, Writer
Providence, RI

Adam Haslett, Writer
Brooklyn, NY

Pinkney Herbert, Visual Artist
Memphis, TN

David Hertzberg, Composer
Van Nuys, CA

Sheila Heti, Writer
Toronto, CANADA

Jane Hirshfield, Writer
Mill Valley, CA

Jean Ho, Writer
Los Angeles, CA

Darrel Holnes, Theatre Artist
New York, NY

Katie Holten, Interdisciplinary Artist
New York, NY

Margaret Honda, Film/Video Artist
Los Angeles, CA

Cathy Park Hong, Writer
Brooklyn, NY

Sharon Horvath, Visual Artist
Ridgewood, NY

Ladee Hubbard, Writer
New Orleans, LA

Jane Hutton, Architect
Toronto, CANADA

Frank Huyler, Writer
Albuquerque, NM

Naomi Jackson, Writer
Bronx, NY

Richard Kennedy, Theatre Artist
Brooklyn, NY

Selena Kimball, Visual Artist
Brooklyn, NY

Roger King, Writer
Leverett, MA

Ofir Klemperer, Composer
Decatur, GA

Mary Kosut, Writer
Brooklyn, NY

Raghav Krish, Writer
Beijing, CHINA

Amy Kurzweil, Writer
Brooklyn, NY

Alison Lawrence, Theatre Artist
Toronto, CANADA

Abigail Levine, Interdisciplinary Artist
Los Angeles, CA

Clair MacDougall, Writer
Victoria, AUSTRALIA

Pamela Madsen, Composer
Laguna Beach, CA

James Magruder, Writer
Baltimore, MD

Stefan Maier, Composer
Vancouver British Columbia, CANADA

Nigel Maister, Theatre Artist
Rochester, NY

Sarah Mantell, Theatre Artist
Rochester, NY

James Marcus, Writer
New York, NY

Victor Marquez-Barrios, Composer
Kirkville, MO

Andrew Martin, Writer
Jamaica Plain, MA

Zibuokle Martinaityte, Composer
New York, NY

Sharon Mashihi, Interdisciplinary Artist
Ridgewood, NY

Carole Maso, Writer
Germantown, NY

Aurora Masum-Javed, Writer
Lewisburg, PA

Julian Maynard Smith, Theatre Artist
London, UNITED KINGDOM

Kimberly Meyer, Writer
Houston, TX

Kyle Miller, Architect
Syracuse, NY

Michael S. Moore, Writer
Redondo Beach, CA

Bridget Mullen, Visual Artist
Brooklyn, NY

Portia Munson, Visual Artist
Catskill, NY

Tanwi Nandini Islam, Writer
Brooklyn, NY

Shira Nayman, Writer
Highland Park, NJ

Itty Neuhaus, Visual Artist
Fishkill, NY

Pamela Newkirk, Writer
New York, NY

Danica Novgorodoff, Writer
Brooklyn, NY

Anna Noyes, Writer
Fishers Island, NY

Kristen Nutile, Film/Video Artist
Brooklyn, NY

Alexis Okeowo, Writer
Brooklyn, NY

JP Olsen, Film/Video Artist
Brooklyn, NY

Matthew Olzmann, Writer
Hanover, NH

Jiehae Park, Theatre Artist
New York, NY

Keija Parssinen, Writer
Tulsa, OK

Ester Partegas, Visual Artist
New York, NY

Susan Penn, Writer
Brooklyn, NY

Kaj-anne Pepper, Interdisciplinary Artist
Portland, OR

Jenny Perlin, Film/Video Artist
Brooklyn, NY

Sierra Pettengill, Film/Video Artist
Brooklyn, NY

Jami Porter Lara, Visual Artist
Albuquerque, NM

Christina Quintana, Theatre Artist
New York, NY

Sue Rainsford, Writer
Mount Merrion, IRELAND

Steve Reinke, Film/Video Artist
Chicago, IL

Nancy Reisman, Writer
Nashville, TN

Kurt Rohde, Composer
San Francisco, CA

Kenneth Rosen, Writer
West Stockbridge, MA

Mikkel Rosengaard, Writer
Brooklyn, NY

Karla Rothstein, Architect
Brooklyn, NY

Clarisse Baleja Saidi, Writer
Toronto, Ontario, CANADA

Alvaro Sarmiento, Film/Video Artist
Lima, PERU

Heidi Schwegler, Visual Artist
Yucca Valley, CA

Tom Sellar, Interdisciplinary Artist
Brooklyn, NY

Joshua Shenk, Writer
Los Angeles, CA

Marie Silkeberg, Writer
Stockholm, SWEDEN

Steven Snowden, Composer
Waltham, MA

Jonathan Spector, Theatre Artist
Oakland, CA

Corinne Spencer, Interdisciplinary Artist
Brooklyn, NY

Joni Sternbach, Visual Artist
Brooklyn, NY

Farah Stockman, Writer
Cambridge, MA

Tess Taylor, Writer
El Cerrito, CA

Christin Turner, Film/Video Artist
Temecula, CA

Guinevere Turner, Film/Video Artist
Los Angeles, CA

Derrick Velasquez, Visual Artist
Denver, CO

Tenesh Webber, Visual Artist
Jersey City, NJ

Dorothy Wickenden, Writer
Bronxville, NY

Amy Wilentz, Writer
Los Angeles, CA

Margaux Williamson, Visual Artist
Toronto Ontario, CANADA

Anthony Wilson, Composer
Los Angeles, CA

Chavisa Woods, Writer
Brooklyn, NY

Takahiro Yamamoto, Interdisciplinary Artist
Portland, OR

Amy Yee, Writer
Brookline, MA

David Zellner, Film/Video Artist
Austin, TX



➤ On the Cover

Visual artist Charles Gaines became the 60th Edward MacDowell Medalist during a ceremony on August 11th, 2019. The annual event attracted 1,400 visitors to the Peterborough grounds where attendees enjoyed a picnic lunch and open-studio visits in the afternoon.

Joanna Eldredge Morrissey photo

MacDowell is published twice a year, in summer and winter. We also produce a monthly eNews and are active on Twitter, Instagram and Facebook. Past Fellows may send newsworthy items to the editor.

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The MacDowell Colony awards Fellowships to artists of exceptional talent, providing time, space, and an inspiring environment in which to do creative work. The Colony was founded in 1907 by composer Edward MacDowell and pianist Marian Nevins MacDowell, his wife. Fellows receive room, board, and exclusive use of a studio. The sole criterion for acceptance is talent, as determined by a panel representing the discipline of the applicant. The MacDowell Colony was awarded the National Medal of Arts in 1997 for "nurturing and inspiring many of this century's finest artists."

Applications are available on our website at
www.macdowellcolony.org.

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