

MAC
DOWELL
COLONY

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◉ LETTER FROM THE DIRECTOR

Why MacDowell Now? Welcome to the Roaring Twenties

In this first issue of MacDowell’s news-letter for 2020, we initiate a series of opinion pieces contributed by MacDowell Fellows. MacDowell has always been a platform for the voice and vision of the artist, amplifying the creative spirit that animates our residencies. Our Peterbor-ough campus has, for more than 113 years, given visual artists, writers, com-posers, filmmakers, architects, theatre artists, and interdisciplinary generative art makers a space in which to experiment, take risks, and dare to fail. As we enter this new decade, we are inspired to share with you the concerns that occupy the minds and hearts of our MacDowell Colo-ny Fellows as they wrestle with their roles in our transforming culture.

To launch this series – titled “Why MacDowell NOW?” – we are excited to share an essay by **Nell Painter**, our newly announced chair of the MacDowell Board. Ms. Painter is a two-time Fellow whose work as an historian is well document-ed across seven nonfiction historical works before she retired as the Edwards Professor of American History Emerita at Princeton and prior to returning to school to earn a B.F.A. in art from Rutgers and an M.F.A. from RISD. Nell’s chronicle of that experience, *Old in Art School: A Memoir of Starting Over*, was a 2018 finalist for the National Book Critics Circle Award.

Her essay here, “At MacDowell with James Baldwin, To Stop and Do Nothing in Order to Start Anew,” takes a deep look into the artist’s important work in the “un-covering of questions too long obscured by facile answers.” As you will read in the column beginning at the top of this page, uncovering those questions is what artists do when society appears to need a provocative challenge.

My high school year book graduation quote was by Dylan Thomas: “*Are you surprised that people can still dance and sing in a world on its head?*” It seems as valid a query in 2020 as it was in 1970. Ms. Painter reflects on another great poet and writer – **Baldwin** (54, 58, 60) – as she considers her current work as both a visual artist and author around the topic of race and stability in these most anxious and unstable times.

Philip Himberg

Philip Himberg, Executive Director

◉ WHY MACDOWELL NOW?

At MacDowell with James Baldwin, to Stop and Do Nothing In Order to Start Anew

I drove up to MacDowell from New Jersey in early November 2019 with only a beginning of an idea of what I wanted to do. My 2010 book, *The History of White People*, was still attracting readers. My main point in that book was the constantly changing nature of racial identity, of white identity. Now Trump, campaigning as a white savior and governing as a feckless autocrat, was validating my point and forcing millions of Americans who had thought of themselves as individuals to discover their race. Within Trump’s translucent appeals to white resentment lodged the identity of whiteness, an identity Nazis and white nationalists had, inconveniently, already loudly claimed. Before Trump, most white Americans had assumed that only *other* Americans, black Americans first and foremost, had race and all its disabilities. Now I needed to talk about white identity in the time of Trump. Luckily for me, MacDowell offered a perfect place to begin a new project, a place to begin again, to stop and do nothing in order to start a project anew.

My first attempt took me off in a direction I didn’t want to go, but in the freedom of Eastman Studio, this was hardly disastrous. Having tacked my wrong-way images and maps on my wall, I took them down and set them aside. Starting again with a new wall installation, I confronted a question that white nationalists had made newly relevant by appropriating the greatness of Greece and Rome by claiming the ancients were white – in the sense that we use racial terms. Were the ancients white? How to answer that question? Go to the library, log on to the internet, and call up images of the ancients from the Metropolitan Museum of Art.

MacDowell’s library offered shelter, resources, helpful librarians, and, of course, comfortable spots for curling up with the internet. Even better, since November 2018 the library has been named for James Baldwin, a three-time MacDowell Fellow in 1954, 1958, and 1960. Sitting on the bench by the door to take off my boots, I admired a gorgeous pastel portrait of an innocent young Baldwin by his life-long friend, the painter Beauford Delaney.

I reckon Delaney drew Baldwin in about 1950, as the portrait is in a warm-cool palette of complimentary colors that Delaney also used in a pastel self-portrait made when he was in residence at Yaddo in the early 1950s. Delaney had met young Baldwin in New York City in the 1940s and went on to depict him countless times in several mediums, as his process changed from pastels to oils applied in increasing thickness. Friends in New York, Baldwin and Delaney stayed physically and emotionally close until Delaney’s death in a Paris insane asylum in 1979. Their shared abodes included not only Paris, where we easily picture the two of them at work, and St. Paul de Vence in southern France, where Baldwin lived for the last 18 years of his life and Delaney made a second home, but also Istanbul. I had not associated Baldwin with Istanbul until last September, when I had visited the city that had created the odalisque, a figure playing a pivotal role in my history of whiteness.

During the 2018 dedication of the James Baldwin Library, novelist Florence Ladd, a MacDowell Fellow (and



Nell Painter worked in Eastman Studio most recently.

my old friend from Cambridge), spoke of meeting Baldwin and becoming his friend in Istanbul in 1962. That was a crucial year for Baldwin and for those of us heeding his words. It was in 1962 that Baldwin published “The Creative Process” as well as the prophetic “Letter from a Region of My Mind” in *The New Yorker*. The latter anchored his electrifying *The Fire Next Time* (1963) and landed him on the cover of *Time* magazine as a warning to Americans to open their eyes or lose their democracy.

Baldwin completed *The Fire Next Time* in Istanbul, a city he called home for the better part of a decade. In Istanbul, he said he felt the freedom to begin again, stop, and do nothing in order to start a project anew.


In the last few years, Baldwin’s comments in “The Creative Process” about the role of the artist in society have inspired a good bit of discussion. The most often-cited comment says,

A society must assume that it is stable, but the artist must know, and he must let us know, that there is nothing stable under heaven.

The artist – Baldwin and now us – must unsettle a stability built on the lies of white supremacy and imperialism. Appearing alongside presidents in *Creative America* (1962), Baldwin does not utter such inflammatory terms as *white supremacy* and *imperialism*, but he does speak of lies. His concluding comments on lies speak to me as historian, citizen, and artist:

... so have we, as a nation, modified or suppressed and lied about all the darker forces in our history. ... whoever cannot tell himself the truth about his past is trapped in it, is immobilized in the prison of his undiscovered self.

Continued on next page



Cover Art: A Woman With the Technology

Interdisciplinary artist Ziyang Wu, who was in residence last summer, worked on a multimedia installation involving 3D animation, three-channel video, and a certain amount of artificial intelligence called *A Woman with the Technology* that is currently at the Artron Art Center in Shenzhen, China. The project examines how an individual’s online experience becomes personalized by the Internet algorithm to create what German media philosopher Roberto Simanowski calls the “filter bubble.” The bubble comes about when the Internet user encounters only information and opinions that conform to and reinforce their own beliefs. Wu began by recording his daily social media practice over a period of three months using specific keywords including “censorship,” “surveillance,” “trade war,” “Asian experience,” “identity,” and many others, and created an archive. He then created imagery from the data and frequency changes of the keywords in the form of sketches, diagrams, and spreadsheets. The installation uses three-channel video showing all the clips that mention the top 50 keywords and/or sentences that include the keywords using the image detection technology to visually present how the Internet algorithm “sees” these videos to create the “filter bubbles.” Finally, Wu created video animations using his collected data to “train” his own algorithm to create the captions and subtitles. In this way, He says, “I was able to cover all the aspects of the information I collected (both textual and visual).” For more about the project, and to view videos and images, you can connect to Wu’s Web site from his MacDowell page.



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

MACDOWELL NEWS

Best-selling Author and Visual Artist Nell Painter Appointed MacDowell Chair

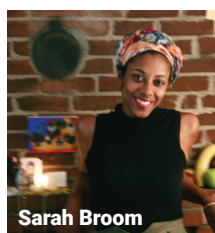
Nell Painter, the author of *The New York Times* bestseller *The History of White People* and the 2018 National Book Critics Circle Award finalist *Old In Art School*, is The MacDowell Colony's new chairman of the board. She takes over from novelist and screenwriter **Michael Chabon** (13x 96-17), who has held the post of chairman since December of 2010. The board unanimously appointed Painter at a meeting in early January.

"The challenge of following the singular eloquence of Michael Chabon as MacDowell chairman gives me pause. But as the first 'madam chairman' I relish the prospect of representing MacDowell and its far-flung Fellows," Painter said. "I want to thank the board and staff for their support and trust as I step into this role, and, as a recent Fellow, I want also to thank them for creating a space where I could not only do my work in peace, but also slough off the burden of tokenism. I look forward to helping advance the MacDowell mission in an effort to provide this same gift for many more artists in the years to come."

"Nell Painter has formidable gifts, and one of the most remarkable minds on the American scene," said Chabon. "She is a powerhouse, and all of us at MacDowell feel fortunate and grateful to have her in our community."

Painter (16, 19), is a distinguished and award-winning scholar and writer. A graduate of Harvard, she went on to become the Edwards Professor of American History at Princeton University, and is the author of seven books and countless articles relating to the history of the American South. Painter's book *The History of White People* is a guide through more than 2,000 years of Western civilization, illuminating not only the invention of race but the frequent praise of "whiteness." Her book *Sojourner Truth, A Life, A Symbol* won the nonfiction prize of the Black Caucus of the American Library Association.

Read the entire press release online at macdowellcolony.org



NATIONAL RECOGNITION

2019 National Book Awards to Susan Choi and Sarah Broom

MacDowell Fellows **Sarah M. Broom** (12, 15) and **Susan Choi** (12, 13, 15, 18) are the 2019 National Book Award winners for nonfiction and fiction respectively. Each writer worked on portions of their winning books while in residence.

Broom's *The Yellow House* profiles the shotgun house her mother Ivory Mae bought in the then-promising neighborhood of New Orleans East in 1961. Sarah was born, becoming the 12th child in a blended family. But after Sarah's father died, six months after her birth, the Yellow House would become Ivory Mae's thirteenth and most unruly child.

Choi's *Trust Exercise* centers around students at a highly competitive performing arts high school. When within this striving "Brotherhood of the Arts," two freshmen, David and Sarah, fall headlong into love, their passion does not go unnoticed—or untold—by anyone, especially not by their charismatic acting teacher, Mr. Kingsley.

Two other Fellows were nominated in the fiction category: **Kali Fajardo-Anstine** (18) for *Sabrina & Corina: Stories* and **Colson Whitehead** (99, 11) for *The Nickel Boys*. Four Fellows earned nominations in poetry: **Toi Derricotte** (82) for *"I": New and Selected Poems*, **Ilya Kaminsky** (09, 16) for *Deaf Republic*, **Ariana Reines** (17) for *A Sand Book*, and **Brian Teare** (03, 05, 16) for *Doomstead Days*.

At MacDowell with James Baldwin

Continued from page 2

These two quotations — on the artist's unsettling of stability and the need for the truth about the past — strike me differently. In 1962, the society in question would have been American and, as Baldwin often extended his analysis, Western European — the world that thought of itself as "Free" and white and superior because of its whiteness. That was more than half a century ago. Nonetheless, I'm with Baldwin when it comes to the pernicious effects of lies, as Baldwin often said, the lies that the U.S.A. is a white nation whose Manifest Destiny did not entail Native American genocide and enslavement. The concept of stability, however, is harder for me now.

Besieged as I am — as we are — by lies and liars and chaos and whirlwinds of devilish tweeting, I falter. The concept of stability looms up beside me as a lost attribute of the bygone era of . . . President Obama, a stability of truthfulness and respect for human rights. These ideals nudge me in the direction of stability. Even as I recognize the shallowness of such feeling and its utter inability to stand up to even a second look, with my boots under James Baldwin's brown-green-violet gaze, I feel too jerked around for an unqualified embrace of instability, artist-inspired or not.

Against lies, however, I mount the barricades and return to "The Creative Process" to open my arms wide and embrace Baldwin's other assignment to "the artist."

The artist cannot and must not take anything for granted, but must drive to the heart of every answer and expose the question the answer hides.

Bravo!

This exposure, this uncovering of questions too long obscured by facile answers, is precisely what artists at MacDowell and elsewhere have been undertaking while stuck in this wrecked epoch. Desegregation still has so far to go. But on stages, in movies, in

books of fiction, nonfiction, and poetry, in music, in performances of every scale, the questions fly. The questions are not all political or social or historical, as James Baldwin might have wished. But they are questions that could not have been heard widely in the early 1960s — Baldwin's time of lies.

Baldwin had to leave the United States, even leave Western Europe, to seek a peaceful workplace in Istanbul, to hurl back the jeremiad of *The Fire Next Time* that set a fire of its own. Istanbul doubtless encouraged his softer focus on the role of the artist in "The Creative Process," where his words — "lies," "questions" — perfectly capture the unsettling needed to keep Americans from destroying themselves.

In the last decade or so, artists have been posing a series of questions about who gets to speak and be heard by taking on the old towering answer: *It has to be a white man*. Beyoncé's *Lemonade*, Lin-Manuel Miranda's *Hamilton*, and Glenn Ligon's 2019 Istanbul Biennial exhibition, *James Baldwin: From Another Place*, are just three of the more visible and celebrated contemporary works of art challenging the lies Baldwin warned us of in 1962. By querying, even bypassing, the images and performances of white supremacy and highlighting lies about American history, today's artists are asking not only the questions behind conventional answers, they are posing a bountiful new series of questions that are taking us into a world of new answers.

If we can survive the nastiness and lies of our current politics, we will make it through to a less dangerous, less frightening time when we can welcome artists' destabilizing society without fearing for our lives. In 1962, Istanbul gave Baldwin a safe haven among artists to finish a masterwork in a time of turmoil. Today, as it has for over a century, MacDowell invites artists to follow their imaginations freely, to begin a new project, to begin again, to stop and do nothing in order to start a project anew.

18 Works by Fellows Named to New York Times Notable Book List

American Spy, new fiction by **Lauren Wilkinson** (14)

Bangkok Wakes to Rain, fiction by **Pitchaya Sudbanthad** (18)

The Body in Question, fiction by **Jill Ciment** (85)

Deaf Republic: Poems collection by **Ilya Kaminsky** (09, 16)

The Dutch House, fiction by **Ann Patchett** (96)

The Heavens, fiction by **Sandra Newman** (14)

Horizon, nonfiction by **Barry Lopez** (04)

If: The Untold Story of Kipling's American Years, nonfiction by **Christopher Benfey** (88)

Last Day, fiction by **Domenica Ruta** (10)

The Nickel Boys, fiction by **Colson Whitehead** (99, 11)

Nothing to See Here, fiction by **Kevin Wilson** (04)

The Octopus Museum: Poems by **Brenda Shaughnessy** (6x 98-17)

The Parisian, fiction by **Isabella Hammad** (17)

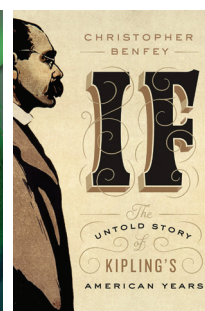
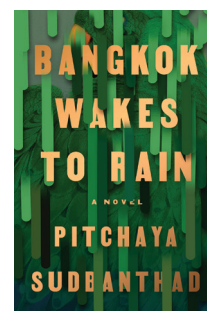
The Problem With Everything: My Journey Through the New Culture Wars, nonfiction by **Meghan Daum** (11)

Red at the Bone, fiction by **Jaqueline Woodson** (4x 90-09)

She Was Like That: New and Selected Stories, fiction by **Kate Walbert** (86)

Trick Mirror: Reflections on Self-Delusion, nonfiction by **Jia Tolentino** (18)

The Yellow House, nonfiction by **Sarah M. Broom** (12, 15)





Other Literary Awards and Releases



Tina Barr's (99, 00, 02) latest book, *Green Target*, won the Barrow Street and the Brockman Campbell prizes.



Rebecca Foust (14) new collection *The Unexploded Ordnance Bin*. **Joyce Zonana** (18) released the translation *Malicroix* by Henri Bosco.



Michael Frank (99) published *What is Missing*.



Alice Friman (04) new poetry *Blood Weather*.



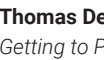
Hannah Burr (00) *Elements: a love letter to all things everywhere*, an art book and reference book.



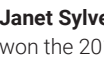
Sarah Smith (18) debut novel, *Marilou is Everywhere*.



Pamela Newkirk (18, 19) released nonfiction *Diversity, Inc.*



Thomas Devaney (06, 15) new collections *Getting to Philadelphia: New and Selected Poems*, and *You Are the Battery*.



Janet Sylvester (97, 98) *And Not to Break* won the 2019 Lauria/Frasca Poetry Prize.



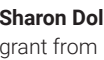
Lysley Tenorio (01, 05, 08, 12) short story “**Felix Starro**” adapted as a musical.



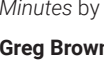
Alex Tilney (11) released *The Expectations*, a novel.



Amy Waldman's (18) second novel, *A Door in the Earth*, named to monthly best books lists.



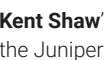
Sharon Dolin (09, 17) received a translator's grant from Institut Ramon Llull for *Book of Minutes* by Gemma Gorga.



Greg Brown (17) novel, *The Lowering Days*, a family saga set in Maine.



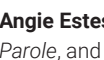
Sharon Charde (15, 17) picked by The Halcyone as one of the 64 best poets. New chapbook, *Unhinged*, released.



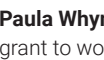
Kent Shaw's (15) *Too Numerous*, awarded the Juniper Prize.



Mai Nardone (15) story “Welcome Me to the Kingdom” in *Ploughshares* summer 2019.



Angie Estes (94, 13) sixth book of poems, *Parole*, and named a 2019-2020 fellow at the Radcliffe Institute for Advanced Study.



Paula Whyman (11) Maryland Arts Council grant to work on novel. Literary journal, *Scoundrel Time*, was among first-ever recipients of new Council of Literary Magazines and Small Presses Fund grant.



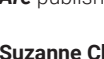
Daphne Kalotay (04, 05) novel, *Blue Hours*



Lydia Millet (19) awarded a lifetime achievement medal for the short story from American Academy of Arts and Letters.



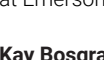
Kate McQuade (16) novel, *Tell Me Who We Are* published.



Suzanne Cleary's (06, 08) fourth poetry book, *Crude Angel*, finalist for the 2019 Paterson and Binghamton Milt Kessler prizes.



Samin Nosrat (14) Netflix Documentary series, “Salt, Fat, Acid, Heat” was presented at Emerson College's Colonial Theatre.



Kay Bosgraaf (16) released *Blue Eyes and Homburg Hats* as well as *The Fence Lesson*.

BEN EALOVEGA



Kenneth Fuchs (86) won the 2018 GRAMMY Award in the category Best Classical Compendium with the London Symphony Orchestra conducted by JoAnn Falletta.

MUSIC COMPOSITION

Two Grammy Wins in Eight Nominations

Works by MacDowell Fellows **Caroline Shaw** (17) and **Andrew Norman** (5x 08-14) won 2019 performance Grammys in January. The Attacca Quartet recording of Shaw's *Orange* won Best Chamber Music/Small Ensemble Performance, edging out Christopher Rountree and Wild Up's recording of *The Pieces That Fall to Earth* by **Christopher Cerrone** (15, 17), which won a nomination. Norman's *Sustain*, the 2019 Pulitzer Prize Finalist in Music, won Best Orchestral Performance for the Los Angeles Philharmonic with Gustavo Dudamel conducting. In that category, *Sustain* beat out a new recording of the ballets *Billy the Kid* and *Grohg* by **Aaron Copland** (8x 25-56) by the Detroit Symphony Orchestra with Leonard Slatkin conducting.

Four other Fellows received nominations in 2019: Among them are Jazz composer **Fred Hersch** (9x 00-19), who earned his 15th nomination for Best Instrumental Composition for “Begin Again,” the title composition of his big band album of the same name. Another jazz entry earned **Mike Holober** (5x 03-09) and The Gotham Jazz Orchestra a nomination for Best Large Jazz Ensemble Album for *Hiding Out*. In the Best Contemporary Classical Composition category, *Fire In My Mouth* an oratorio for girls’ choir, women’s choir, and orchestra by **Julia Wolfe** (89) earned a nomination, as did **Shaw's Orange**.

Kenneth Fuchs 2018 GRAMMY Winner

Last year we neglected to congratulate **Kenneth Fuchs** (86), (pictured above) whose fifth Naxos recording with the London Symphony Orchestra conducted by JoAnn Falletta won the 2018 GRAMMY Award in the category Best Classical Compendium. You can watch a two-minute preview of the work and learn more about Ken on his MacDowell page.

NEW YORK THEATRE WORKSHOP/WP



THEATRE ARTS

Four Fellows Honored at Obie Awards

Playwrights **Madeleine George** (04, 15, 18) and **Suzan-Lori Parks** (89, 91, 95) were awarded Obies in the playwriting category for *Hurricane Diane* and *White Noise*, respectively, at the 2019 Obie Awards, which salute excellence in off-Broadway and off-off Broadway theatre. **Jackie Sibblies Drury** (11) was awarded a special citation at the Obie Awards for writing *Marys Seacole* and **Daniel Fish** (15) was awarded a special citation at the Obie Awards for directing a revival of *Oklahoma!*

Two Lucille Lortel Awards to Fellows

Antoinette Nwandu (17) won Outstanding Play during the 2019 Lortel Awards for her play *Pass Over*, the world premiere of which was staged by Steppenwolf in June of 2017. The play sparked a national conversation about bigotry and implicit bias in critical response. **Lee Sunday Evans** (15) won Outstanding Director for *Dance Nation*.

RESEARCH GRANTS

Two Fellows Awarded the 2019 Arnold W. Brunner Grant for Architectural Research

Richard W. Hayes (01, 05, 10, 12, 16) and **Karen Kubey** (12) were each awarded separate Arnold W. Brunner research grants by the American Institute of Architects. Hayes collected a \$3,250 Award for his project “Build Now: Practical Training at the Architectural Association after World War II.” One of the most significant trends in contemporary architectural education is the dramatic growth of courses where students construct actual buildings. Usually referred to as design-build studios, these courses furnish students with opportunities to see the real-world consequences of their design decisions.

Kubey was awarded \$13,000 for her project “Good Neighbors II.” In 1997, architects R. Thomas Jones, Michael Pyatok, and William Pettus published *Good Neighbors: Affordable Family Housing (Design for Living)*, which acted as the “first truly authoritative guide to modern affordable housing design.” The book became an indispensable resource for a generation of housing designers and advocates. Two decades later, affordable housing has evolved into a robust industry and the demand for quality low-cost housing has surged, creating an urgent need for an expanded and updated resource on the topic. Kubey's project will initiate the research phase of *Good Neighbors II*, a comprehensive guide to affordable housing design in the U.S., to be written by Kubey in collaboration with the original authors.



Richard Hayes



Karen Kubey



Stateless will be featured at the West Vancouver Art Museum.

work can be taken as a response to the political, social, and cultural changes they witnessed. Also currently on view at the Smithsonian's Arthur M. Sackler Gallery in Washington, D.C. is "My Iran: Six Women Photographers" through Feb 9. The works present multiple visions of Iran that are largely unknown to American audiences. Finally, a solo show at West Vancouver Art Museum called "Dissonance" running from March 18 - May 9 features two bodies of work by Dashti. Combining her series "Stateless" and "Home," they subvert the distinction between indoor and outdoor environments. Dashti's transposition of home and wilderness into unexpected and uncertain places evokes the fragility of daily norms during wartime.

◉ VISUAL ARTS

Howardena Pindell Enjoys Busy Year of Accolades

Painter **Howardena Pindell** (08, 13), was named a distinguished professor at Stony Brook University recently where she's been teaching for 42 years, and has received a number of honors in 2019. These include the College Art Association Life Time Achievement Award; an honorary Doctorate of Fine Arts by the Maryland Institute College of Art; the George Wittenborn Award for one of the Best Art Books of 2018 given by the Library Association for the catalog for Pindell's travelling exhibition; and a Smithsonian Archive of American Art Medal as well as an Artist's Legacy Award (both given in October). Pindell exhibited solo at Victoria Miro Gallery in London this past June and July, was the featured artist for Garth Greenan Gallery at the Frieze Art Fair, including finishing the year with a solo exhibition at Garth Greenan Gallery through December 7.

Five Inducted into the National Academy of Design

Visual artists **Elana Herzog** (18), **Medrie MacPhee** (80), **Sangram Majumdar** (12), **Carrie Moyer** (11, 13), and **Jim Osman** (98) were all inducted into the National Academy of Design in October. The lifetime honor cannot be applied for or solicited. In a tradition dating back to 1825, current members confidentially nominate and elect a new class each year, honoring the group's remarkable contributions to the canon and story of American art. The Class of 2019 joined more than 430 living members, with more than 2,350 elected since its founding.

◉ NEW YORK TIMES FEATURE

Board Member and Fellow Tania León Gets Her Due

A New York Times feature about **Tania León** (16) appeared on the eve of her New York Philharmonic premiere of *Stride* in February. It's a look at her work fighting labels and how she puts her life into her music. **Read it online at <https://nyti.ms/2V3L2Ny>.**

◉ LITERARY NEWS

Three Fellows Win Whitings, Two Pick up Rona Jaffe Prizes

Three Fellows won this year's Whiting Writers' Awards, including **Lauren Yee** (09) in drama, and **Merritt Tierce** (17) and **Hernan Diaz** (19), who both won in the fiction category. **Selena Anderson** (10) and **Magogodi Makhene** (18) each received one of six 2019 Rona Jaffe Foundation Writers' Awards given to women writers early in their careers.

◉ EMMY NOMINATION

Jessica Yu Earns Directing Emmy Nomination

Congratulations are in order for **Jessica Yu** (96, 98) for her 2019 Emmy nomination for Outstanding Directing for a Limited Series, Movie or Dramatic Special. Yu directed an episode of *Fosse/Verdon* called "Glory."



Make a point to visit MacDowellColony.org/events to see a full 2020 Calendar of Programs at MacDowell NYC

More film, exhibit, concert news

Donna Henes's (16) *Bless This House: Creating Sacred Space Where you Live, Work & Travel* won the Nautilus silver medal.

Gregory Sale (14) led *Future IDs* at Alcatraz. The yearlong project, exhibition, and series of programs took place on Alcatraz.

Board Member **Mabel Wilson** (10, 17) was awarded a 2019 *Architectural Record* Women in Architecture Award.

Johannes Knoops (96, 97, 99) released *In Search of Aldus Pius Manutius a campo Sant'Agostin*.

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

Timothy Hyde (11, 13, 18) released *Ugliness and Judgment: Architecture in the Public Eye*.

Dylan Willoughby (09) premiered two music videos, *High & Hum* and *Feel the Glow*.

Deborah L. Friedman (84) featured on cover and in *International Artist Magazine*. Her drawing *The Wall* received notice at the Cato Institute's inaugural art exhibition.

Susan Schwalb (74, 75, 89) showed work at shows at Baltimore Center, Miyako Yoshinaga Gallery, the Courtauld Institute of Art, London, and Patrick Heide Contemporary.

Finbarr O'Reilly (16) was the 2019 Nobel Peace Prize photographer tasked with capturing images of Nobel Peace Prize laureate Ethiopian Prime Minister Abiy Ahmed.

Steven Snowden (17, 19) presented *Illuminating Wrigley*, a free public concert with L+M Duo in Chicago.

Margaret Brouwer (99, 01) premiered *This Morning is Beautiful* with tenor Brian Skoog and pianist John Simmons in Cleveland.

Tod Lippy (18) debut album *Here We Are*, now streaming with Apple Music, et al.

Tanya Marcuse (18) published *Fruitless / Fallen / Woven*, a new photo book.

Nene Humphrey (78, 08, 11) exhibited in "Labyrinths of the Mind" last May.

Dalit Warshaw's (98, 19) concerto *Sirens* listed among "10 Months of Classical Concerts You Won't Want to Miss" in *The NY Times*.

Randy Ingram (16) released *The Means of Response*, most of which was composed at MacDowell, including "Monday Music."

Alexandra Karastoyanova-Hermentin (06) earned a nomination in the Rychenberg Competition for *Tarsis*.

Max Stern (73, 74) retrospective CD released by Israel Music Inst. and Ministry of Culture.

Sam Zalutsky (12) released *Seaside*, a revenge thriller set on the Oregon Coast. Watch the trailer on Sam's MacDowell page.

Sarah Friedland (15) released a film featuring artist **Wendy Richmond** (13) called "Like the Back of Her Hand."

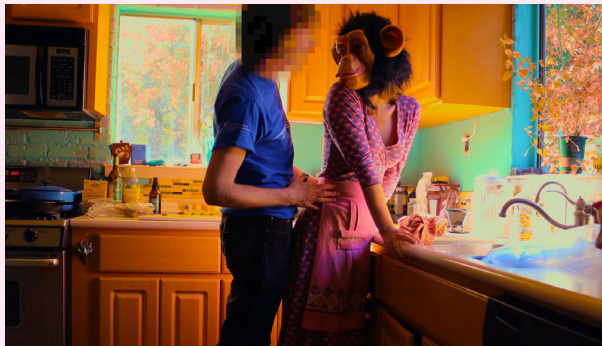
Micah Garen (05, 07) is a *PDN Photo Annual* 2019 winner for his photo of this year's Nowruz celebrations in Iraqi Kurdistan.

Shon Kim (19) received four awards for his film *Bookanima: Dance* at Kino Drome, the International Short Film Festival, Avanca Festival, and Spain's Moving Images Festival.

Manny Kirchheimer (78, 81) screened *Free Time* at the NYFF — the second year in a row one of his films was featured.

Sharlene Bamboat (18) and **Alexis Mitchell** (18) exhibited *Bugs & Beasts Before the Law* at Mercer Union Gallery in Toronto and Berwick Film & Media Arts Festival in England.

Joshua Solondz (19) screened *Tourism Studies*, its international premiere, at Locarno.



◉ PREMIERE

Jichova Tyson Premiere's Hybrid Doc at Sheffield

Bara Jichova Tyson's (16) first feature hybrid documentary film, *Talking About Adultery*, premiered as an official selection at the 2019 Sheffield Doc/Fest, and was nominated for the 2019 Sheffield Doc/Fest New Talent Award. The film, which was the filmmaker's MacDowell project, was nominated for New Talent Award at Sheffield. It went on to be screened at Ji.hlava International Film Festival in the Czech Republic and had its North American premiere in November at DOC NYC in New York at Cinepolis Chelsea. She spent seven years shooting, fundraising for and editing the film, which is about the inner human tensions surrounding adultery, secrets, marriage, politics, history, and relationships.



Save the Dates

➤ Musical Salon: MacDowell NYC May 11, 2020

Join us for an evening of song and conversation around the new musical *The Seat of Our Pants* by MacDowell Fellow **Ethan Lip-ton** adapted from *The Skin of Our Teeth* by MacDowell Fellow **Thornton Wilder**. Directed by Leigh Silverman, this event for 70 guests will be held in our NYC space!

➤ Edward MacDowell Medal Day August 9, 2020

We look forward to seeing you on the 60th anniversary of Medal Day when we will award the 61st Edward MacDowell Medal to a creative leader working in music composition. Stay tuned for details!

All event info: 212-535-9690

SCOTT RUDD EVENTS



Michael Chabon spoke with Laurie Anderson and Margaret Atwood during December's Chairman's Evening in Manhattan.

Three Icons Engage in Interdisciplinary Conversation

On Monday evening, December 9, **Michael Chabon**, The MacDowell Colony's outgoing Chairman of the Board, sat down with multimedia artist, composer, and performer Laurie Anderson and best-selling novelist, poet, and educator Margaret Atwood at Glasshouses Chelsea for a witty and incisive conversation about creativity. This intimate event exemplifies our mission to shine a light on the impact that art can have on society. Hosting 125 people, the evening provided a warm year-end gathering, rounding out a season of arts and literature events in New York. Watch the video at macdowellcolony.org/events/2019-chairmans-evening.

New Hampshire Benefit Raises Nearly \$50,000

JONATHAN GOURLAY



Dan Hurlin, Martha Mooke, and Sigrid Nunez talk about their work.

Thanks to everyone who attended and contributed to this spectacular evening. As a result of your generous support we raised nearly \$50,000 to benefit our residency program. Hosted by MacDowell Fellow and Board Member **Dan Hurlin**, the evening featured a stirring performance by composer **Martha Mooke** in The James Baldwin Library, followed by dinner in Colony Hall. After dinner, novelist **Sigrid Nunez** read a selection from a work in progress that was both funny and touching before Dan, Martha and Sigrid chatted informally about their creative experiences and the impacts of their residencies. Our annual New Hampshire Benefit is held on the MacDowell grounds and brings together artists-in-residence, MacDowell supporters, and business leaders for an intimate community celebration of art and artists.

COMMUNITY ENGAGEMENT



Janice Duncan and Sophia Nahli Allison in September.

➤ MACDOWELL DOWNTOWN

Launched in 2002, 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. Two composer-performers presented in May: **Jerome Ellis** created a live "sound bath" with his voice, live saxophone, and hammer dulcimer backed by programmed synthesizer. **Joseph Keckler** performed humorous original songs and arias with video supertitles. In June, magazine writer **Ben Mauk** talked about the people he's met in ungoverned and fugitive spaces across Asia and essayist **Elizabeth de Souza** talked about her book project examining "the intersection of artistic genius and mental health, specifically among African American artists." In August, writer **Janalyn Guo** and interdisciplinary artist **Neil Mendoza** presented their respective surreal works. Collaborating filmmakers and interdisciplinary artists **Sophia Nahli Allison** and **Janice Duncan** screened their short film *A Love Song for Latasha* in September and talked about their latest multimedia project. In October, writer **Jeff Sharlet** talked about adapting two of his books to become the Netflix series "The Family."

Composer **Rodrigo Martínez Torres** presented his tropical psychedelic rock music and got the audience involved in a sound experiment assisted by fellow artists-in-residence **Em Goldman** and **Huck Hodge**.

➤ MACDOWELL IN THE SCHOOLS

Since 1996, this program has been bringing the creative process to the classroom, and inviting the classroom into the studio. Students in grade school, high school, and college in the Monadnock Region all benefit from the time and expertise of MacDowell Fellows. The following Fellows volunteered time during their residencies from May through December 2019 to meet with student artists: Playwright **Stephen Gregg** met with a small class of theatre students at ConVal Regional High School. Gregg also hosted a group of child actors from Andy's Summer Play-



Ed Woodham welcomed Peterborough Fourth graders to Adams Studio in September.

house a few days later in the James Baldwin Library. Twenty-seven students and five adults from the Walden School in Dublin visited and met composers **Philippe Bodin** and **Martha Mooke** and discussed

their art. Peterborough Elementary School 4th graders visited performance artist **Ed Woodham** in Adams Studio to meet Ed, learn about MacDowell, and make ripped-paper collages in September. In October, visual artist **Yewen Dong** opened Firth Studio to teacher Ben Putnam and a handful of his ConVal High School art students. She shared new work and videos of earlier works. Playwright **Sarah DeLappe** met with nine ConVal drama students to talk about her writing process and discuss her Pulitzer-nominated play, *The Wolves*, which was staged at ConVal. In December, writer **Christi Payne** visited ConVal and shared her sketchbooking practice with 35 art students.

➤ THING IN THE SPRING AND MORE!

Colony Fellows **Mary Ruefle**, **Arielle Greenberg**, **Rage Hezekiah**, and **Iliana Rocha** read from their works at the Toadstool Bookshop during The Thing in the Spring 2019. Bestselling author **Ann Patchett** read from *The Dutch House*. Monadnock Music presented works, including *Queen of Hearts* by MacDowell Fellow **Kati Agocs**, and *Spin Bird* and *Lucidity: Eyes of Hands* by **Kate Moore** at a free concert at the Hollis Congregational Church. Monadnock Music also performed *Stories for Strings* by **Dalit Warshaw** in Westmoreland. Andy's Summer Playhouse in Wilton staged *Ripe Frenzy* by **Jennifer Barclay** in July with **Jared Mezzocchi** directing and won a NHTA award.

Aurora Nealand performed a free outdoor concert at the Dublin School in July. Writers **Harriet Clark** and **Lydia Martin** read from their work at a meeting of the Monadnock Writers' Group. Nonfiction writer **Vince Granata** read an excerpt from his book in progress to members of Leadership Monadnock. Poet **Rebecca Kaiser Gibson**'s poem "Or Part Of" was installed on the exterior of the Toadstool Bookshop.

Remembering



Please visit
MacDowellColony.org
for more details about
MacDowell Fellows
on these pages



William Nathaniel Banks |

Longtime MacDowell Board member and writer **William Nathaniel Banks, Jr.** died November 15, 2019 at his home in Newnan, GA. He was 95. Banks earned degrees at Dartmouth and Yale (Phi Beta Kappa), and he was in residence at MacDowell in 1958, twice in 1964, and in 1965. He was a playwright, art historian, author, and lecturer, specializing in historic communities and architecture, whose work was featured regularly in the magazine *Antiques*. His plays “The Curate’s Play” and “The Glad Girls” were both professionally produced, and he was the longest standing member of MacDowell’s Board of Directors, having served

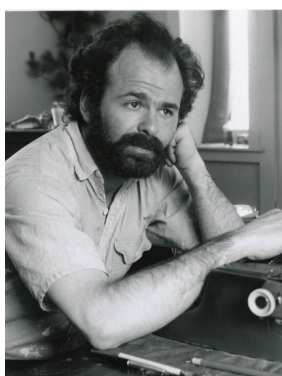
since 1966. For the rest of his life he devoted himself to ensuring the continuation of the program he so loved. He was vice president of the board from 1972-1982 and vice chairman from 1987-2018 when he was honored as trustee emeritus.

He also poured his energy into his beautiful 1820’s Federal style home and gardens in Newnan that he and his mother had rescued and meticulously restored and reconstructed on his family’s property. He also maintained an important 19th century residence in Temple, New Hampshire as his northern base of operations. He was generous to many nonprofit causes including the High Museum where he was a life member of the board and as a Bryant Fellow of the Metropolitan Museum of Art.

Bill’s gracious hospitality helped connect MacDowell with patrons (e.g. Stan Calderwood and Anne Cox Chambers) who became dedicated and generous donors, but perhaps most important, Bill actively participated in board meetings where he could be counted as a voice reinforcing the importance of keeping the artists at the center of every decision. In his essay for the catalog of MacDowell’s 1996 statewide celebration, “Community of Creativity, A Century of MacDowell Colony Artists,” Bill said: “As a member of the board of the MacDowell Colony and as a former colonist, I am a wholehearted celebrant of this national treasure. Grateful as I am for our splendid museums, libraries, and concert halls, which preserve the masterworks of the past, I fervently believe that unless we produce abundant *new art* – art that is vital, trenchant, and relevant to our time and place – we cannot claim to be a civilized nation.”

Shirley Bewley | Former MacDowell administrator **Shirley Bewley** died on October 24, 2019 in Manchester, NH. She was 90. Shirley received her business certificate from Boston University’s College of Practical Arts and Letters in 1947 and worked at a variety of administrative positions. In 1979, she found her dream job as the admissions coordinator for The MacDowell Colony, a position she held for 13 years. She was a lover of art, music, and culture. She painted, played piano, and sang in many groups and choirs throughout her life. She played tennis and billiards and loved horseback riding. Shirley was said to be a lifelong learner with endless curiosity.

Thomas Cavanaugh | Painter **Thomas Cavanaugh** died on November 14, 2019 in Navarre Beach, FL. He was 96. Cavanaugh, who was in residence in 1974, graduated from Danville High School (IL) in 1940 and served with the 448th Military Police in Iceland during World War II. After the war, Cavanaugh graduated with a B.A. in fine arts in 1947 and earned an M.F.A. with awards in painting and art history in 1950 from the University of Illinois. He attended the Farnsworth School of Art in 1946 and the Skowhegan School of Painting and Sculpture in 1948. He received a McLellan Fellowship from U of I in 1950 and a Fulbright Award for painting in 1956. Cavanaugh served as art director for the Springfield Illinois Art Association, and served on the faculties of the Kansas City Art Institute, Washington University in St. Louis, spending the majority of his career at Louisiana State University in Baton Rouge (1957-1983), where he was a full professor, acting chairman of the School of Arts, served as director of painting and drawing for the School of Fine Arts for 16 years, and retired as professor emeritus. For more than 60 summers, he was the director and owner of the Bay Street Studio in Boothbay Harbor, ME. Cavanaugh exhibited in many mediums in more than 160 regional and national shows, and 20 solo shows, and his work is held in more than a dozen public collections including the University of Illinois, New Orleans Museum of Art, Louisiana State University, and in many private collections.



Stephen Dixon | Writer **Stephen Dixon**, whose realistic fiction reflected the heartbreak of everyday life, died on November 6, 2019 in Towson, MD. He was 83. After earning a B.A. at City College in New York, he moved to Washington, D.C. where he worked for pulp crime magazines and as a radio reporter. Later, back in Manhattan, he was an editor at CBS News. Working on a portable typewriter, he would publish 18 novels and about 600 works of short fiction during his career. The last story Dixon published, “80,” came out in *Heavy Feather Review* in October while the author was in hospice. According to *The New York Times*, “Dixon tinkered with syntax and diction and

used an array of narrative tricks that made his fiction compelling, but sometimes challenging.” He was nominated for the National Book Award twice, in 1991 for *Frog* and in 1995 for *Interstate*. He started teaching at The Johns Hopkins University in 1980 and remained there until he retired in 2007. He won a Guggenheim, the American Academy of Arts and Letters Prize for Fiction, the O. Henry Award, and the Pushcart Prize.

Richard H. Moses | Painter **Richard H. Moses** died on December 8, 2016 in Falls City, NE. He was 79. Moses, who was in residence in 1967, attended the University of Nebraska at Lincoln and was a member of the Kappa Sigma Fraternity and earned a bachelor’s degree in fine arts. He then went on to Wichita State University where he earned his master’s in fine arts before starting a teaching career at the University of Illinois, where he taught for 37 years before retiring in 1999.

Haruko Tanaka | Filmmaker **Haruko Tanaka**, who worked in photography, film, graphic design, and collaborative events, performances, and workshops, died on October 21, 2019. She was 45. She was one half of the educational psychic duo Krystal Krunch with Asher Hartman, and was a core member of The Readers Chorus in Los Angeles. Born in the U.S. and raised in England and Japan, Tanaka studied at the University of Southern California (B.A. fine art in 1997) and the California Institute of the Arts (M.F.A. in photography in 2003). She was in residence in 2018 storyboarding her project *Cristobal & Cosme: Two young lads born in Japan*, a film about the story of the first two Japanese people who set foot in England in 1588. Her most recent film was *The Soroban and the Present* about forgotten places and L.A. freeways. Her visual work has been presented at The Library Foundation of Los Angeles, the Japanese American National Museum, Museum of Modern Art, CUE Art Foundation, Armory Center for the Arts as well as the IFF Rotterdam and Asian American International Film Festival. Recent commissions include Sustainable Little Tokyo and The California Community Foundation.



Jane Mead | Poet **Jane Mead**, an author of five books of poetry and a chapbook, died on September 8, 2019, at her home in Napa, CA. She was 61. Mead, who was in residence in 2016, was educated at Vassar College where she earned a B.A., at Syracuse University where she earned an M.A., and at the University of Iowa where she earned an M.F.A from the Iowa Writers Workshop. She held the position of tenured poet at Wake Forest University, which was then complemented by teaching positions throughout her career at Colby College, Southwest Texas State University, Washington University, New England College, Drew University, and the University of Iowa. Mead was the recipient of grants from the Lannan Foundation, a Whiting Writers’ Award, and a Guggenheim Foundation Fellowship. Her poems appeared in numerous publications, including *The New York Times*, *The Washington Post*, *American Poetry Review*, *Colorado Review*, *Virginia Quarterly*, *Ploughshares*, *Iowa Review*, and *The Best American Poetry*, as well as many anthologies. Mead’s fifth book, *World of Made and Unmade*, was long-listed for the National Book Award and a finalist for the L.A. Times Book Award and the Griffin Poetry Prize. Mead advocated for issues such as water rights and the rights of immigrant workers, and was co-owner, with poet Jan Weissmiller, of Prairie Lights, an independent bookstore in Iowa City, where she was a longtime resident.

Sol Stein | Publisher, author, playwright, and visionary editor **Sol Stein**, died on September 19, 2019 at his home in Tarrytown, NY. He was 92. Stein, who was in residence in 1952, 1954, and 1955, enrolled at City College of N.Y., but his studies there were interrupted when he enlisted in the Army Air Forces in 1944. After returning home, he completed his bachelor of social science degree and earned a master’s in English and comparative literature at Columbia. In the 1950’s Stein was a fiercely anti-Communist scriptwriter for the Voice of America, Washington’s Cold War radio network, and was a member of its ideological advisory staff. In 1962 he and his wife at the time, Patricia Day, founded the publishing house Stein and Day, where he was the editor-in-chief. Stein was also among the 10 founding members in 1957 of the Playwrights Group of the Actors Studio. He was the executive director of the American Committee for Cultural Freedom. He was the author of more than a dozen books, including how-to guides for novelists, and even sold software that was marketed as “guaranteed to eliminate writer’s block.” Stein’s friendship with **James Baldwin** started when they were both editors of the literary magazine at DeWitt Clinton High School in the Bronx and he recommended that Baldwin (54, 58, 60) go to MacDowell. Stein edited Baldwin’s book, *Notes of a Native Son*, which Baldwin worked on during his first residency.



Harriet Zinnes | Poet, fiction writer, translator, art critic, literary scholar, professor emerita of Queens College **Harriet Zinnes** died in her sleep in New York on November 30, 2019. She was five months shy of 101. Zinnes was in residence in 1972, 1973, 1974, 1977, and 2004. Highly prolific, she authored 11 books of poetry and two short story collections, edited a book of Ezra Pound’s art criticisms, translated a collection of poems of Jacques Prévert, and wrote countless literary articles for journals such as *The Nation*, *Chelsea*, *Denver Quarterly*, *Colorado Review*, *Hollins Critic*, *Philadelphia Inquirer*, and art reviews for *NY Arts* and other art magazines. Associated with

poets such as Karl Shapiro, Delmore Schwartz, Alan Ginsberg and her close friend and mentor the writer Anaïs Nin, as well as with the Beat and Language Poets, Zinnes’ poetic and critical output dealt with a complex transition between the aesthetic and social tensions associated with high modernism and postmodern literature and art.

Q+A

Collaboration Sparked at MacDowell is Just the Beginning for Anne Beal and Chris Zuar



While in residence at The MacDowell Colony in the winter of 2017, artists **Anne Beal** and **Christopher Zuar** found common ground in exchanging ideas about animation and music. As the animator and composer got to know one another, they explored the idea of collaborating on a project that grew out of Zuar's composition work for his 20-piece jazz orchestra. Over the past three years, the collaboration has become *Tonal Conversations*, an album's-worth of music (so far) accompanied by a stunning watercolor animation film. Part 1 premiered in Chicago and the work continues today.

Anne's studio was just over the hill from Chris's, so she went to visit him during a snowstorm. Anne found Chris improvising at the piano, staring into the snow outside his window. "Chris was repeating three notes to make a dreamy theme, and I asked him if he was trying to suggest snow falling," says Beal. Says Zuar, "I asked her a few more questions about what she saw in the music, before revealing that I, too, was imagining snow."

Q: Was there a moment in your collaboration with Chris that was the spark behind developing your animation for *Tonal Conversations*, or was it a more gradual, step-by-step trade-off of ideas and inspiration?

Anne: The initial imagery for the animation is pretty immediate for me. I experience color and texture when I hear sounds – a form of synesthesia. My animation in *Tonal Conversations* is an attempt to express what I experience when I hear Chris's music. Visualizing something multisensory is challenging, but the time-based medium of animation allows me to express what I'm seeing with more freedom. Instead of one painting, I create thousands of paintings. Developing a visual language that corresponds to Chris's music, and building an environment for that in cinematic form, has been my primary role in the collaboration.

I created the animation in stages. Chris composes for a full jazz orchestra, but he writes his music at the piano. I spent a lot of time hanging out with him in his workspace at The MacDowell Colony with my watercolors, making sketches. ... Once Chris recorded the three pieces with his jazz orchestra, I had just a few weeks to assemble all the animation I'd made into a 22-minute film that played in 2018 on a large-scale video sculpture called 150 Media Stream in Chicago.

Q: What was the most surprising thing you learned about working across disciplines? Was there a notable change in your work?

Chris: Until this collaboration, I have always worked alone, so I have not had to consider another artist's opinion or needs. Learning how to communicate has been creatively invigorating and challenging; the most difficult but most rewarding artistic endeavor I've experienced. Anne is a musician, so she's able to speak my language, but through her own experience, which is heavily influenced by visual elements connected to the sounds. Her response to my work has given me some insight into my own creative processes I hadn't considered before. She questions me about certain things that I would take for granted in the work. It makes me take a step back and reassess certain convictions; even if, after thinking about it, I reach the initial conclusion, I have still grown as an artist because I was made to think about it.

Q: How has the experience of being in residence at MacDowell with artists working in different disciplines informed your work, and how will that work going forward?

Anne: One of the many gifts of being in residence at MacDowell is being around other artists immersed in their own work. Everyone is in a heightened creative state. I may find myself in an intense philosophical conversation over breakfast, or visiting another Fellow's sculpture studio and learning about a new material. ... The artists I had the honor of being in residence with are still friends; when I moved to New York, they were the people who welcomed me. Their work continues to inspire me.

Chris: At MacDowell, I got to see artists across mediums solving similar artistic problems using different processes. The most enjoyable aspects of any residency, for me, is the cross-pollination that occurs between disciplines. Conversations with fellow artists, especially ones outside of my area of work, have been invaluable. I take solace in the fact that we, as artists, all share in the same joys, frustrations, and sorrows that result from the act of creation.

Read the full Q&A transcript and find out more about *Tonal Conversations* online at macdowellcolony.org

New Board Member



Ileana Perez Velazquez
Composer/Educator

New Staff



Gina Hsu
Development Assistant



Virginia Podesta
Executive Asst/Board Liaison

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 names of MacDowell Fellows are noted in **bold** throughout this newsletter.



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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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