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I drove up to MacDowell from New Jersey in early November 2019 with only the 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 what it means to be white. 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 tackled 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 Delany. I beckoned Delaney-drew Baldwin in about 1950, as the portrait is in a warm-cool palette of complimentary colors that Delany also used in a pastel self-portrait made when he was in residence at Yaddo in the early 1950s. Delany 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 richness. Friends in New York, Baldwin and Delany 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 Venice in southern France, where Baldwin lived for the last 13 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 my old friend from Cambridge), spoke of meeting Baldwin and becoming his friend at MacDowell 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 launched 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. . . . So have we, as a nation, modified or suppressed and lied about all the darker forces in our history. . . . So have we, as a nation, modified or suppressed and lied about all the darker forces in our history. . . .

Continued on next page
Desegregation still has so far to go. But on stages, in movies, in elsewhere have been undertaking while stuck in this wrecked epoch. by facile answers, is precisely what artists at MacDowell and This exposure, this uncovering of questions too long obscured I recognize the shallowness of such feeling and its utter inability 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 Squatter 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

**At MacDowell with James Baldwin**

These two quotations — on the artists’ 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 thought of itself as “Free” and white and superior because of its whiteness. The concept of stability, however, is harder for me now. Because, I am — as we are — by lies and lies and chaos and whirlwinds of delusional lying, I falter. The concept of stability looms up beside me as a lost attribute of the bygone era of my President Obama, a stability of truthfulness and respect for human rights. These ideals nudged 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.

Brawl! 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 wretched episode. 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 jereemd 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 Lopez’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 masterpiece 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, and to do nothing in order to start a project anew.

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**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 nomint for Art School, is the MacDowell Colony’s new chairman of the board. She takes over from novelist and screenwriter Michael Chabon (12x 96-17), who has held the post of chairman since December of 2010. The board unanimously appointed Painter at a meeting early in 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 Squatter 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

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**NATIONAL RECOGNITION**

**2019 National Book Awards to Susan Choi and Sarah Broom**

MacDowell Fellows Sarah M. Broom (12, 15) and Susan Choi (12, 13, 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’s childhood 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. Within this straining “Brotherhood of the Arts,” two freshmen, David and Sarah, fall headlong into love, their passion does not go unno...
Other Literary Awards and Releases

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

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 (8x 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 Nakos 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.

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 Pryatok, 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

MUSIC COMPOSITION

Two!

Tina Barrie’s (90, 00, 02) latest book, Green Target, won the Barlow Street and the Brockman Campbell prizes.

Rebecca Foucault (14) new collection The Unselected Orphanage Inn.

Joyce Zinnan (18) released the translation Malcolms by Henri Bosco.

Michael Frank (99) published What is Missing.

Alice Friman (14) new poetry Blood Weather.

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

Sarah Smith (18) debut novel, Marrow 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 Laura/Prasca Poetry Prize.

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

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

Amy Waldmann’s (18) second novel, A Door in the Earth, named a 2019-2020 fellow at the Radcliffe Institute for Advanced Study.

Sharon Dolin (09, 17) received a translator’s grant from the National Endowment for the Arts to translate works by Svetlana Alexievich.

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

Sharone Charde’s (15, 17) picked by The Philadelphia Inquirer as one of the best books of 2015.

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

Mal Nardone’s (15) story “Welcome Me to the Kingdom” in Paghutasashes summer 2019.

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

Paula Whymran’s (11) Maryland Arts Council grant to work on novel, literary journal, Soucoupe, was one of first-ever recipients of new Council of Literary Magazines and Small Presses Fund grant.

Daphne Kalotay’s (04, 05) novel, Blue Hours.

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

Kate McCue’s (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 Mitt Kessler prizes.

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

Kay Boosgraaf’s (16) released Blue Eyes and Hamburg Huts as well as The Fence Lesson.

Richard W. Hayes

Karen Kubey
**Three Exhibitions**

In Solo and Group, Gohar Dashti Shows Timely Work

Photographer Gohar Dashti (17) works are appearing alongside that of Bahman Jalali (1944–2010) at the Museum of Fine Arts in Boston in “Reimagining Home” through July 12, 2020. The exhibit features surreal, fictive work of two photographers of different generations with a rich shared history—as Iranians, as teacher and student, and as artists with deep knowledge of documentary photography. The 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 views 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 Stone 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 American of 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 (08), Sangram Majumdar (12), Carrie Moyer (11, 13), and Jim Osman (08) 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 Board Member and Fellow 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 Whitings Writers’ Awards, including Lauren Yee (05) 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.”

**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, manage, politics, history, and relationships.

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

More film, exhibit, concert news

| Donna Heness (16) | Black Box House, Creating Sacred Space Where you Live, Work & Travel won the Nautilus silver medal. |
| Horrible Sale (14) | Led Future Issues at the Netherlands Film Festival, project exhibition, and sales of programs took place on Alcatraz. |
| Board Member Mabel Wilson (10, 17) | was awarded a 2019 Architectural Record Women in Architecture Award. |
| Johannes Knoopa (96, 97, 99) | released in Search of Albis Piek Manshuis a campo Sant’Agostin. |
| Anthony Alofin (06, 13, 15) | released Frank Lloyd Wright and New York: The Making of America’s Architect |
| Timothy Hyde (17, 13, 18) | released Uprightness and Judgment: Architecture in the Public Eye. |
| Dylan Willoughby (99) | premiered two music videos, High & Aum and Feel the Glow. |
| Deborah L. Friedman (84) | featured on cover and in International Art Magazine. Her drawing The Wall received notice at the Cato Institutes inaugural art exhibition. |
| Susan Schwab (74, 75, 89) | showed work at shows at Baltimore Center, Miyako Yoshida Gallery, the Courtauld Institute of Art, London, and Patrick Heide Contemporary. |
| Fidobar O’bally (14) | 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 Wingkyle, a free public concert with L+M Duo in Chicago. |
| Margaret Brouwer (99, 01) | premiered The Morning is Beautiful with tenor Brian Beigl and pianist John Simmons in Cleveland. |
| Tod Lippy (18) | debut album Here We Are, now streaming with Apple Music, at all. |
| Tanya Marcuse (18) | published Prussia is Fallen to Woven, a new photo book. |
| Nene Humphrey (78, 08, 11, 10) | exhibited in “Labyrinths of the Mind” last May. |
| Dafti Wardhani (98, 19) | concerts Sirena list 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 Karastasaynova-Hermotin (06) | earned a nomination in the Nykegen Competition for Tarsia. |
| Max Stern (73, 74) | retrospective CD released by Israel Music Inst. and Ministry of Culture. |
| Sam Zahalsky (12) | released Seaside, a re-venge thriller set on the Oregon Coast. Watch the trailer on Sam’s MacDowell page. |
| Sarah Friedland (13) | released a film featuring artist Wendy Richmond (13) called “Like the Back of Her Hand.” |
| Mitch Garen (05, 07) | is a PDW Photo Annual 2019 winner for his photo of this year’s Nowruz celebrations in Iraq Kurdistan. |
| Shon Kim (19) | received four awards for his film Rockstar War Dance at Kino Drome, the International Short Film Festival, Avanca Festival, and Spain’s Moving Images Festival. |
| Manya Kircheimer (78, 81) | screened Free at the NYFF – the second year in a row one of his films was featured. |
| Sharlene Bambat (18) and Alexis Mitchell (18) | nominated Bugs & Beasts Before Hall in at Mercer Union Gallery in Toronto and Berwick Film & Media Arts Festival in England. |
| Joshua Solandz (19) | screened Tourism Studies, its international premiere, at Locarno. |
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

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 residencies and Public 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

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 in our NYC space on August 9, 2020. Edward MacDowell Fellow Thornton Wilder will be honored for his contributions to literature and conversation around the new Musical Salon: MacDowell NYC will be held in our NYC space!

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, video artists-in-residence involved in a sound experiment assisted by fellow artists-in-residence, MacDowell supporters, and business leaders for an intimate community celebration of art and artists.

ED ADAMS STUDIO OPEN HOUSE
September 5, 2020
Composers and multimedia artists Arielle Greenberg and Philippe Bodin 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.

Save the Dates

- Musical Salon: MacDowell NYC
  May 11, 2020
- Edward MacDowell Medal Day
  August 9, 2020
- New Hampshire Benefit
  Raises Nearly $50,000

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

THING IN THE SPRING AND MORE!

Colony Fellows Mary Ruefle, Arielle Greenberg, Rape Hezekiah, and Biana Rocha read from their works at the Toadstool Bookshop during The Thing in the Spring on April 20. 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 Warshar 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 Monadnock Writers’ Group. Nonfiction writer Vince Granata read an excerpt from his book in progress to increase of Leadership Monadnock. Poet Rebecca Kaiser Gibson’s poem “Or Part Of” was installed on the exterior of the Toadstool Bookshop.
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 of the educational psycho duo Krunch Kunch 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.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 Sorocan and the Present about the story of a boy’s growing up in the Bahamas. Her film work has been presented at The MacDowell 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 IIF 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 poems in residence in 1971, 1974, 1977, and 1989, 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, Southern Methodist University, 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 Writing/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 longlisted 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 Wessomiller, 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 Troy, 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 fervently 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 they 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 1976, 1978, 1983, 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 Prevert, and wrote critical and literary articles and journals such as The Nation, Chelse, 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 Anais 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 postmodernism and literature.
Q+A

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: What was the most surprising thing you learned about working across disciplines? Was there a notable change in your workflow? 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 go 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 Valazquez
Composer/Educator

New Staff

Gina Hsu
Development Assistant
Virginia Podestà
Executive Ass’t/Board Liaison

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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 Nerina MacDowell, his wife. Fellows receive a room, board, and exclusive use of a studio. The sole criterion for acceptance is talent, as determined by a panel representing the disciplines 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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