

Vol. 49, No. 2, Winter-Spring 2021

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◆ LETTER FROM THE DIRECTOR

The Space In-Between

"The tree of life knows that, whatever happens, the warm music spinning around it will never stop. However much death may come, however much blood may flow, the music will dance men and women as long as the air breathes them and the land plows and loves them."

—Uruguayan journalist Eduardo Galeano



A rhetoric of hope surrounds us in this ephemeral moment; we are not yet post-COVID but something momentous stirs. Each week more of us receive vaccinations, yet we find ourselves tentative, mindful of inhabiting a liminal space. Do we cling to a kind of expeditious optimism, or resist imagining a renewed world for fear of disappointment? There also exists an outpouring of nostalgia these days. Social media posts abound with images of our pre-pandemic lives, portraits and souvenirs we cling to, and we speak with great ardor of a future when we will once more embrace one another, wistful for the warmth of human contact.

At MacDowell, this "in between time" has manifested in a variety of ways. In 2020 our studios were indeed desolate for almost seven months – and then artists were invited to return in late October for a safely modified residency. Rather than come and go as they would in normal times, each cohort now arrives as a unit, nearly 100 percent vaccinated, and so able explore the grounds, access the James Baldwin Library, and engage masked and at safe distances. Our staff delivers all meals to each studio with an option to gather for dinner. Not the "full MacDowell experience," yet each artist has expressed great enthusiasm for their time of *chosen isolation* in our inspired and bucolic landscape. They are creating.

Those of us who reside in geographies of seasonal change know well that the cusp of winter is imbued with a capricious autumn, and that a warm early spring day may well be displaced by an errant snowfall. These intervals

– spells of time that sometimes puzzle or frustrate us – are as vital to defining our world as our experience of the picture-perfect summer day. Within each equinox is of course the seed of solstice and embedded into the briefest period of daylight is the promise of the next season.

MacDowell staff and board have embraced this disruption of routine by purposefully agitating for change. In our ongoing work elevating and better understanding the pathways toward diversity, equity, inclusion, and access, we have aimed a crucial lens on every aspect of our organization. Board and staff have worked unflinchingly to understand more deeply the role that cultural organizations, including MacDowell, play in an oppressive and racist society. In doing so, we have come to know each other more deeply, to value transparency, and to strive for transformative change.

What does the MacDowell canvas look like for the months ahead? This spring as we re-ignited our artist application process for the first time since COVID, our admissions program has also added a series of what we call Virtual MacDowells: month-long online brain trusts with Fellows leading conversations on how we may meaningfully serve less-represented artist communities. In 2021, one session focuses on Native and Indigenous Artists; another on Artists with Disabilities. Our goals are to find significant partnerships, to inspire a greater awareness of MacDowell, and to welcome all populations of artists.

We are also thinking a great deal about "hybrid models." Medal Day 2021,

which was necessarily postponed, includes a rather novel approach: an onsite ceremony for a limited audience that will be widely broadcast by New Hampshire PBS in August. In this way we can celebrate, in real time, the artistry and influence of composer Rosanne Cash and invite a free viewing by New Hampshire residents and even those beyond the Granite State.

When an artist approaches a blank piece of paper, or score, or canvas, they are also inhabiting an in-between zone. What is in their heads and hearts is not yet revealed. With the beauty of creation there exists apprehension, even anxiety. In the spirit of those who create art in its myriad forms, those brave artists our residency exists to support and champion, I trust we all will allow ourselves the surprise of what is possible, even if we lack the ability at this moment in time to understand how that may come to be. As executive director of MacDowell, I thank all of our MacDowell community – artists, staff, board, and supporters – and urge you to join us in this *space in-between*, at this time of transition, to embrace possibility. "To be spiritual is to be amazed," said philosopher and civil rights activist Abraham Joshua Heschel. This is also what art does for many of us. It astonishes us and startles us, confounds us and awes us – and it is the "why" of MacDowell – now more than ever.

Philip Himberg

Executive Director

Aiming for Generational Impact with Anti-oppression and Anti-racism Work

By Julia J. Tolo and Jenni Wu

In the spring of 2019, when Philip Himberg was hired as MacDowell's new executive director, staff and board joined together to begin asking how MacDowell can be more inclusive and equitable in fulfilling our mission of supporting **all** artists — especially those from communities that we have not served as effectively in the past. A coordinated, wide-ranging focus on diversity, equity, inclusion, and access (DEIA) began under the guidance of Lisa Yancey and Yancey Consulting. The firm was hired with input from outgoing Executive Director Cheryl A. Young, Resident Director David Macy, and other staff and board. In the first phase, staff and board were grounded in concepts like implicit bias and structural racism, and conducted an audit to identify oppressive organizational structures and practices.

"MacDowell attaches primary importance to the work of diversity, equity, inclusion, and access. It is a pillar of our work going forward, and upon my hire we cast a lens of DEIA across every aspect of our activities," Himberg recalled. "The MacDowell community is engaged in what it means to truly elevate equity and actively promote and model social justice."

MacDowell signed a contract with Yancey Consulting in large part because the firm considers generational impacts, seeking to dismantle oppressive systems, practices, cultures, and mindsets that perpetuate organizational inequities.

As a 114-year-old organization, it made sense for MacDowell to use a generational framework

when asking what it means to be an equitable arts non-profit. With a campus situated in a region that is less diverse than the population of artists we regularly bring to Peterborough, and a staff and board who are predominantly White, it can be a challenge to ensure that all artists feel safe and welcomed.

In early 2020, Himberg convened a DEIA Task Force of staff and board members. This group is led by Assistant to the Resident Director Ann Hayashi and works in partnership with Yancey Consulting.

"The task force is a group of very dedicated, thoughtful individuals committed to guiding MacDowell in this transformative work to incorporate principles of diversity, equity, inclusion, and access throughout the organization with clarity, compassion, and courage," Hayashi said. The task force has started a bi-weekly internal newsletter that features interviews as well as recommended reading around themes like "representation in the media" and "local DEIA resources."

In the summer of 2020, a group of MacDowell staff participated in The Bridgespan Group's



The 3rd Precinct from Afar; Ink on paper; 9 in. X 12 in.; 2020; by visual artist Kambui Olujimi (18) can be found online at our first "Conversation About Social Justice."

"Non-Profit Resiliency Program." The consultancy explained one of the program's goals was to identify guiding principles to steer MacDowell through the pandemic, economic uncertainty, and continued social unrest. In one meeting, Executive Assistant and Board Liaison Virginia Podesta proposed that DEIA should be the "spinal cord" of all of MacDowell's work. "The expression 'DEIA lens' has always bothered me," Podesta explained. "Most substantially because I believe that 'lenses' sounds like DEIA is an add-on as opposed to a reigning principle. Lenses are to see, they might inform decisions, but they don't necessarily put things in motion. A spinal cord guides movement, sensations, and functions, which is exactly what DEIA should do."

In early 2021, Yancey Consulting and the DEIA Task Force convened six working groups of staff and board to identify current oppressive practices and make corresponding anti-oppressive recommendations. The six focus areas are: the residency program, human relations, internal communications, fundraising and external communications, operations and investments, and artistic excellence.

"The collaboration of the board, staff, artist Fellows, and Yancey Consulting has been rigorous and thought provoking," said playwright, MacDowell board member, and DEIA task force member Carlos Murillo. "Our conversations have gone a long way toward illuminating and eliminating the biases that hinder Black, Indigenous, and artists of color from fully experiencing the riches MacDowell has to offer. The commitment to this work will make for a better MacDowell where the values of artistic excellence

Continued on next page

ON THE COVER: *Lost In My Life (Chiral Lines)* by **Rachel Perry** (09, 11, 15, 17); archival pigment print on paper, 90 in. X 60 in.; 2017; courtesy of the Yancey Richardson Gallery. Rachel is holding a drawing made with the pens and pencils of John Cheever against a backdrop of drawings made with her own writing implements. She completed drawings from her "Chiral Lines" series in Nef Studio during her 2017 residency at MacDowell.

AWARDS

Medal Day with Rosanne Cash to be Broadcast by New Hampshire PBS August 8

New Hampshire PBS will broadcast the presentation of the 61st Edward MacDowell Medal on August 8. Composer, performer, and author **Rosanne Cash** will receive the prestigious award during a hybrid program. Writer and "Studio 360" co-creator **Kurt Andersen** will introduce Cash. Features of the show will include an interview, a musical performance before a limited audience, and an intimate tour of open studios as Cash meets our Fellows to learn about their art and creative processes.

New Yorker cartoonist and author **Roz Chast** will conduct a brief interview, and the musical performance will feature a musical colleague of the multiple Grammy Award-winner. The celebration will be open to ticket holders who will have the opportunity to acquire free tickets through a lottery system to be set up in June. Tickets will be offered to Medal Day volunteers and MacDowell supporters before being open to the general public.

Cash, who has earned four Grammy Awards and 12 nominations for her composing and performing, is also a



MICHAEL LAVINE

best-selling author and essayist. She said she was "profoundly humbled to be chosen" to receive the 2021 Edward MacDowell Medal. "To be included in a list with Aaron Copland, Eudora Welty, Toni Morrison, and so many more distinguished artists, is beyond my imagining – something I would not have dared to dream or even consider," said Cash. "My heart is full with this precious

recognition."

Cash has composed Americana, rock, blues, folk, and pop, expanding her impact on American culture across musical genres. She joins an august group of other MacDowell Medal winners such as Thornton Wilder (1960), Georgia O'Keeffe (1972), Toni Morrison (2016), and composers Aaron Copland (1961), David Diamond (1991), Sonny Rollins (2010), and Stephen Sondheim (2013).

The Medal, which has rotated annually among all disciplines practiced at MacDowell, has been awarded since 1960 to an artist who has made an outstanding contribution to American culture, but was not awarded last year.

The medal ceremony will include MacDowell Chair, Fellow, and best-selling author **Nell Painter**, who will present the Edward MacDowell Medal to Cash, and Executive Director **Philip Himberg**.

The day, which often draws more than 1200 visitors, will be limited to a much smaller number of attendees due to the lingering effects of COVID-19. If you are interested in becoming a sponsor, please email events@macdowell.org.



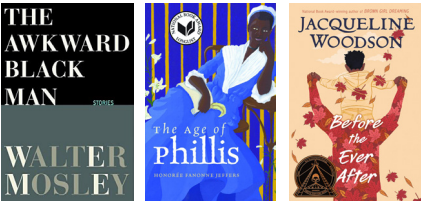
Hey Fellows:
Interested in virtual gatherings with your MacDowell cohort or sharing work?
Reach out to events@macdowell.org for info.

11 Pollock-Krasner Grants

Congratulations to the following Fellows who were awarded Pollock-Krasner Foundation grants in fiscal year July 2019 through June 2020. The 11 were among more than 100 artists awarded grants aimed at helping emerging and established artists to focus on their work.

Shimon Attie (4x 03-15)
T. J. Dedeaux-Norris (16)
Cindy Bernard (16)
Cynthia Lin (94, 14)
Melissa Meyer (12)
Portia Munson (4x 92-19)
Cynthia Carlson (76)
Tahir Carl Karmali (16)
Andy Robert (20)
Diana Shpungin (12)
Chris Wright (19)

NAACP Image Awards to Fellows' Literary Works



Congratulation to three Fellows whose works received 2021 NAACP Image Awards. They include **Walter Mosley** (01), whose *The Awkward Black Man* won Outstanding Literary Work – Fiction; **Honorée Fanonne Jeffers** (99), whose collection *The Age of Phillis* won Outstanding Literary Work – Poetry; and **Jacqueline Woodson** (4x 90-09), whose *Before the Ever After* won in the category of Outstanding Literary Work - Youth/Teens.

2020 NY Times Notable Books include 11 Fellows

The Boy in the Field, fiction by **Margot Livesey** (4x 94-04); *A Children's Bible*, fiction by **Lydia Millet** (19); *The Glass Kingdom*, fiction by **Lawrence Osborne** (94, 95); *Home-land Elegies*, fiction by **Ayad Akhtar** (13, 17); *Just Us*, poetry and nonfiction by **Claudia Rankine** (95, 02); *Monogamy*, fiction by **Sue Miller** (86); *OBIT*, poetry by **Victoria Chang** (19); *Sea Wife*, fiction by **Amity Gaige** (4x 08-18); *This is All I Got: A New Mother's Search for Home*, nonfiction by **Lauren Sandler** (18); *Why I Don't Write*, fiction by **Susan Minot** (84); and *Writers & Lovers*, fiction by **Lily King** (95).

Latest Literary Releases

Sharon Dolin (09, 17) released the book, *Hitchcock Blonde: A Cinematic Memoir*.

Julia Christensen (15) released a new book and solo exhibition at the Mullin Gallery, ArtCenter College of Design, in Pasadena entitled *Upgrade Available*.

Christa Parravani (05, 06, 19) published a new book, *Love and Wanted: A Memoir of Choice, Children and Womanhood*.

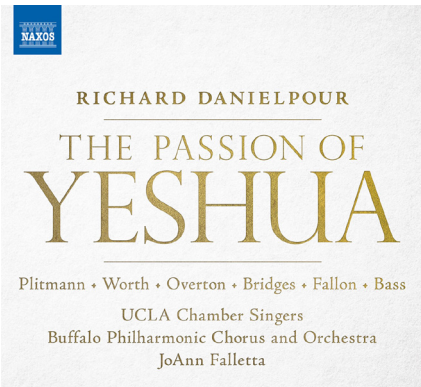
Amey Miller (19-20) released *Snakes*, the first volume of a four-part series called *Songs of All Other Birds*.

Pat Badani (16) published *Comestible 7-Day Meal Plans*.

Corinna Vallianatos (11, 14) published *The Beforeland*, a novel.

Three Wins and Impressive Eight Grammy Nominations for Fellow Composers

Congratulations to **Richard Danielpour** (17x 82-17) and **Arturo O'Farrill** (15) for GRAMMY wins on March 14.



Danielpour's *Passion of Yeshua* won for Best Choral Performance. It faced stiff competition in the category from *Sanc-tuary Road*, composed by **Paul Moravec** (8x 87-11).

O'Farrill's *Four Questions* won for Best Latin Jazz Album. O'Farrill was also nominated for Best Instrumental Composition for "Baby Jack" on the album.

Gershwin: Porgy And Bess won for Best Opera Recording. It was originally written by **Dubose Heyward** (9x 21-38).

Other Grammy nominations included two more for Danielpour's *The Passion*

of Yeshua for Best Engineered Album and Best Contemporary Classical Composition; **John Hollenbeck's** (14) *Songs You Like A Lot* for Best Large Jazz Ensemble Album; **Jeanine Tesori's** (20) *Soft Power* for Best Musical Theatre Album; **Aaron Copland's** (8x 25-56) *Symphony No. 3* recorded by the San Francisco Symphony with Michael Tilson Thomas conducting for Best Orchestral Performance; **Ted Hearne's** (98, 12, 17) *Place* received two nominations for Best Chamber Music/ Small Ensemble Performance and Best Contemporary Classical Composition.

Anti-oppression work, cont'd from page 2

and diversity, inclusion, equity, and access are not an either/or proposition, but rather complementary and symbiotic. Ultimately, we will make MacDowell truly reflect the rich multiplicity of our society, and uplift voices that might not otherwise be heard."

To help lead and coordinate the many emerging strands of MacDowell's DEIA work, Himberg created a new permanent staff position – director of internal communications & human engagement – in March 2021. Yancey Consulting then invited a group of Fellows to provide specific feedback on MacDowell's practices and program. We now look forward to finding more ways to engage Fellows in this work.

After funding the first year of partnership with Yancey Consulting with general operating funds, we received a grant to fully fund the work through the end of 2022. At that time MacDowell aims to be equipped to continue addressing the needs of our artists, board, and staff, and the work to center anti-racism and anti-oppression in all our practices without consultant support. MacDowell's goal is that board, staff, and artists who contribute to MacDowell can continue learning and expanding the institutional definition

of diversity, equity, inclusion, and access for as long as the organization exists.

As an organization, the work we have done so far has been galvanizing. We are determined to build new kinds of relationships among board and staff with this work. At its core, our DEIA work is about recognizing people as individuals who have their own sets of lived experiences, values, needs, and creative energies, while removing barriers to participation in our program and organization that have been created by structural oppression and racism. Through this work, we are committed to building more compassionate ways to communicate with and understand each other while deepening our commitment to MacDowell's mission, our Fellows, all artists, and the non-profit community.

Please email us at DEIAtaskforce@macdowell.org with any related observations, questions, and suggestions.

Julia J. Tolo is our institutional giving manager; Jenni Wu is our director of internal communications & human engagement. Both have been members of the DEIA Task Force from its outset.

Continued on back page



New Releases and More Composer News

David Cote (09) wrote the words for Robert Patterson’s song cycle *In Real Life* performed at the Dimenna Center in New York.

Edward Simon (11) released a double CD, *25 Years*, featuring a spectrum of tracks drawn from 13 albums with some of his closest collaborators.

Laura Elise Schwendinger (15, 18) received a 2020 music commission from the Fromm Music Foundation at Harvard.

Christopher Cerrone (15, 17) released *Liminal Highway*, a new EP and film featuring Tim Munro.

Alicia Svigals (14) and Donald Sosin wrote a new score for the 1924 silent movie *The City Without Jews*.

Composer **Michael Harrison** (12) released the recording *Just Constellations* commissioned by Roomful of Teeth in August. It features 2013 Pulitzer Prize-winning composer **Caroline Shaw** (17).

Composer **Jeremy Gill** (13) had music included on three new CDs that were released in 2020: *Heard in Havana*, featuring the musicians of Third Sound; the first studio album of Variant 6, including his work “Six Pensées de Pascal;” and *Three Songs About Words*.

Steven Cosson (03, 18) and the late **Michael Friedman** (03) released the musical *Paris Commune*, which will eventually comprise the premiere recordings of nine musicals from Friedman.



Shirley Woodson Picked as 2021 Kresge Eminent Artist

Visual artist **Shirley Woodson** (66) was selected as the 2021 Kresge Eminent Artist, one of Detroit’s most coveted cultural prizes. The 84-year-old was honored for devoting decades of her life to broadening education and exhibition opportunities for generations of African American artists, and for championing art as an essential lens into Detroit’s history and culture. As a painter whose career spans six decades, Woodson’s signature style includes blending bold colors with precise yet wildly expressive techniques. Her paintings and collages are layered with references to a love of folklore, cultural iconography, and elements of nature. Beyond an ongoing studio practice, Woodson’s name is synonymous with arts education and mentoring generations of young African American artists. In 1974, Woodson co-founded the Michigan chapter of the National Conference of Artists. Founded in 1959, the conference is the nation’s oldest arts organization focused on nurturing, developing, and promoting opportunities for Black visual artists. With a network across the country, NCA also connects artists to educators, historians, critics, collectors, curators, and gallery owners. Woodson, who retired from public education in 2008, sits on the NCA’s executive board and continues to lead the Michigan chapter as its president. Kresge is working on a monograph of her life and work to be distributed at no cost. Preorder at tinyurl.com/WoodsonPreorder.

Whiting Writers’ Awards

Since 1985, the Whiting Foundation has supported creative writing through the Whiting Awards, which are given annually to 10 emerging writers in fiction, nonfiction, poetry, and drama. There are three Fellows in the 2020 cohort: **Jaquira Díaz** (13, 17) was a winner in nonfiction for *Ordinary Girls: A Memoir*; **Jia Tolentino** (18) was a winner in the nonfiction category for *Trick Mirror*, and **Genya Turovskaya** (03, 04) was a winner in the poetry category for *The Breathing Body of This Thought*.

Other Fellowships and Awards

Visual Artist **Vesna Pavlović** (16) was named a Smithsonian Artist Research Fellow at the Archives of American Art for the summer of 2021 and she exhibited *Traversing Geographies, Complicating Memories*, her third solo show at Whitespace Gallery in Atlanta.

Interdisciplinary Artist **Alexander Rosenberg** (15) was awarded the 2020 Stephen Proctor Fellowship. Rosenberg plans to travel to Canberra, Australia in order to investigate anthropogenic survival practices, specifically the history, capability, and future use of glass as a tool for human survival.

Filmmaker **Nadia Shihab** (17) won the Truer Than Fiction Award at the 2020 Spirit Awards for her film *Jaddoland*. The film follows the work and process of her mother, visual artist Lahib Jaddo, and how her art connects her to family, culture, and life in general.

Martha Collins (5x 76- 91) is the 2020 recipient of the Poetry Society of America’s William Carlos Williams Award for her book *Because What Else Could I do*.

Valerie Hegarty (15) won a PEN/Robert J Dau Short Story Prize for Emerging Writers for “Cat vs. Cancer,” published by the *New England Journal*.

Kambui Olujimi (18) a visual artist, was the recipient of a 2020 Colene Brown Art Prize.

American Academy of Arts and Letters Ranks Grow with Fellows

Seven Fellows were elected to The American Academy of Arts and Letters’ ranks as members of the class of 2020, and six more were elected to the class of 2021. The honor society of the country’s 300 leading architects, artists, composers, and writers elects new members for lifetime spots as vacancies occur, administers more than 70 awards and prizes, exhibits art and manuscripts, funds performances of new works of musical theater, and purchases artwork for donation to museums across the United States. In the 2020 class are **Mary Gaitskill** (04, 05, 06), **Barry Lopez** (04), **Amy**

Sillman (92), **Mona Simpson** (84, 85, 93, 96), **Chinary Ung** (77), **Carrie Mae Weems** (14), and **Colson Whitehead**



Carrie Mae Weems

(99, 11). In 2021, of 33 new members, six are Fellows: **Glenn Ligon** (89), **Faith Ringgold** (82), **Ta-Nehisi**



Colson Whitehead

Coates (10), **Sigrid Nunez** (4x 89-19), **Kevin Young** (6x 93-13), and **Anthony Davis** (4x 91-07). 2014 MacDowell Medalist Betye Saar was also elected. The academy also makes awards each year. The following Fellows were winners: **Elliott Green** (93), Award for Art; **Ted Hearne** (09, 12, 17), Award for Music; **Jeremy Harris** (15), Award for Literature; **Jeremy Gill** (13) and **Adam Schoenberg** (09, 10), the Goddard Lieberman Fellowship in Music; **James Primosch** (88, 01), the Virgil Thomson Award in Vocal Music; and **David Hertzberg** (19), the Andrew Imbrie Award in Music.

Jenni Olson Retrospective Plays on Criterion Channel



a one-night stand with a straight woman (as in *Blue Diary*). Drawing on her deep knowledge of film history, Olson suffuses her works with allusions to classic Hollywood cinema..., bringing dream-factory fantasy into intimate dialogue with the contemporary queer experience.” You can watch a clip of Criterion’s interview on Jenni’s MacDowell page at <https://www.macdowell.org/artists/jenni-olson>

Late last year, The Criterion Channel showcased a retrospective of the ruminative essay films of queer cinema memoirist **Jenni Olson** (18). “Interweaving reflections on landscapes (particularly those of her longtime home city of San Francisco), lesbian identity, sexuality, and cinema, Olson’s searching, slyly self-deprecating film diaries take the viewer down a dizzying array of intellectual rabbit holes,” says the introduction on the channel’s site. “They’re as likely to spin off into a history of the Golden Gate Bridge as a suicide hotspot (as in *The Joy of Life*) as they are into an account of

Three Win at Sundance, Work of Seven Featured

New cinematic works by seven MacDowell Fellows appeared at the 2021 Sundance Film Festival and three of them won awards. The leading global festival for independent cinema, which received 15,100 submissions this year, streamed its entire program, bringing its selections to an audience well beyond its Park City, UT, environs.

Winning awards were **Natalia Almada** (6x 06-16), who won the U.S. Documentary Directing Award for *Users* (pictured below); **Theo Anthony** (18), who won the U.S. Documentary Special Jury Award for Nonfiction Experimentation for his film *All Light, Everywhere* (which Theo began editing at MacDowell); and director **Dash Shaw** (16, 21) and his animation director Jane Samborski, who won the NEXT Innovator Award for *Cryptozoo*.



Other Fellow films that were screened during the festival include *Searchers* directed by **Pacho Velez** (17); *Weirdo Night*, which artist **Jibz Cameron** (14, 20) made about her live comedy performance series of the same name with filmmaker **Mariah Garnett** (17); *7 Sounds* by **Sam Green** (4x 07-11); and the short *You Wouldn’t Understand*, which was directed by **Trish Harnetiaux** (07, 09).



Follow the latest developments, news, and artist updates on Twitter, Instagram, and Facebook @MacDowell1907



Academy of American Poets Honors Fennelly

Beth Ann Fennelly (00), poet laureate of Mississippi, is the recipient of an Academy of American Poets Laureate Fellowship. The annual \$50,000 fellowship is given in recognition of both her work (most recently, *Heating & Cooling: 52 Micro-Memoirs*, W. W. Norton) and her literary activism. The prize has been awarded annually to recognize distinguished poetic achievement since 1946.

RILEY ROBINSON

Five Nominated, Three Fellows Win 2020 Emmy Awards

Directors **Steven Bognar** (01, 04) and **Julia Reichert** (94, 01, 04) continue collecting awards for their documentary *American Factory*. This time, they collected the Emmy for Outstanding Directing for a Documentary/Nonfiction Program. The Television Academy also awarded an Emmy for Outstanding Music Composition for a Documentary Series or Special to composer **Laura Karpman** (85) for her music for *Why We Hate*. Finally, though the academy failed to give them statuettes, the husband-and-wife team of authors **Michael Chabon** (13x 96-17) and **Ayelet Waldman** (6x 03-17), along with co-writer Susannah Grant, earned nominations for both

Outstanding Writing for a Limited Series, Movie or Dramatic Special, as well as Outstanding Limited Series for *Unbelievable*. The three also served as executive producers for the Netflix series.

Oscar Win and Nominations for Work by Four Fellows!

Congratulations to **Jessica Bruder** (19)! The film adaptation of her book *Nomadland* won statuettes for best picture, best director (Chloe Zhao), best actor (Frances McDormand), and was nominated for best adapted screenplay, best editing, , and best cinematography. **Shaka King** (16), who co-wrote, produced, and directed *Judas and the Black Messiah*, helmed a crew responsible for six nominations, including best picture, best original screenplay, two for best supporting actor, best

cinematography, and best original song. Actor Daniel Kaluuya won the Oscar for hie supporting actor role. **Sophie Allison** (19) and **Janice Duncan** (19), were nominated for Best Documentary (short subject) statuette for their film *A Love Song For Latasha*.



More Film News

An excerpt from **Skip Blumberg**’s (84, 87) *Bicentennial 1976* appears in the opening of *Rolling Thunder Revue: A Bob Dylan Story* by Martin Scorsese, currently on Netflix.

David Licata (10, 17) premiered *A Life’s Work*, a documentary about dedication.

Lynn Sachs (06, 12) released *Film About a Father Who* in 24 theaters.

Jim Finn (12) released the doc, *The Annotated Field Guide of Ulysses S. Grant*.

Erin C. Buckley (19) released her short-form series *PLATONIC* on YouTube.

Cecilia Aldarondo (14, 18) directed and produced the award-winning *Landfall*.

Steven Bognar (01, 04) and **Julia Reichert**’s (94, 01, 04) documentary *A Lion in the House* is on Netflix.

Lauren Petty (07, 17) and **Shaun Irons** (07, 17) were interviewed in *The Kitchen* about their project *All Over Everywhere*.

Visual Arts, Exhibit News, and More

Robert Singleton (70, 71, 73) is the 2021 recipient of The Tamarack Foundation for the Art’s Master Artist Fellowship.

Cecelia Feld (95) has a photo, *Moody Performance Hall*, in the exhibit “Through The Lens - Dallas Arts District.”

Heidi Schwegler’s (10, 18) exhibited “Zoonosis” at Asphodel in Brooklyn.

Alice Miceli (13) premiered her work on minefields at Villa Aymoré in Rio.

Avantika Bawa (12-13) participated in a group show, *Hallie Ford Fellows in the Visual Arts 2017-2019*, at the Jordan Schnitzer Museum in Eugene, OR.

Amanda Valdez (12) exhibited *Piece-work* at The Heckscher Museum of Art in Huntington, NY.

Victoria Suescum (93) mounted a solo exhibit “Folk Pop: Victoria Suescum’s Tienditas” at the McNay in San Antonio.

Julia Christensen (15) exhibited *Upgrade Available* at the ArtCenter College of Design in Pasadena. The book was published by Dancing Foxes Press.

Joni Sternbach (18) mounted a solo photography exhibit of “Surfboards” at

the Von Lintel Gallery in Los Angeles.

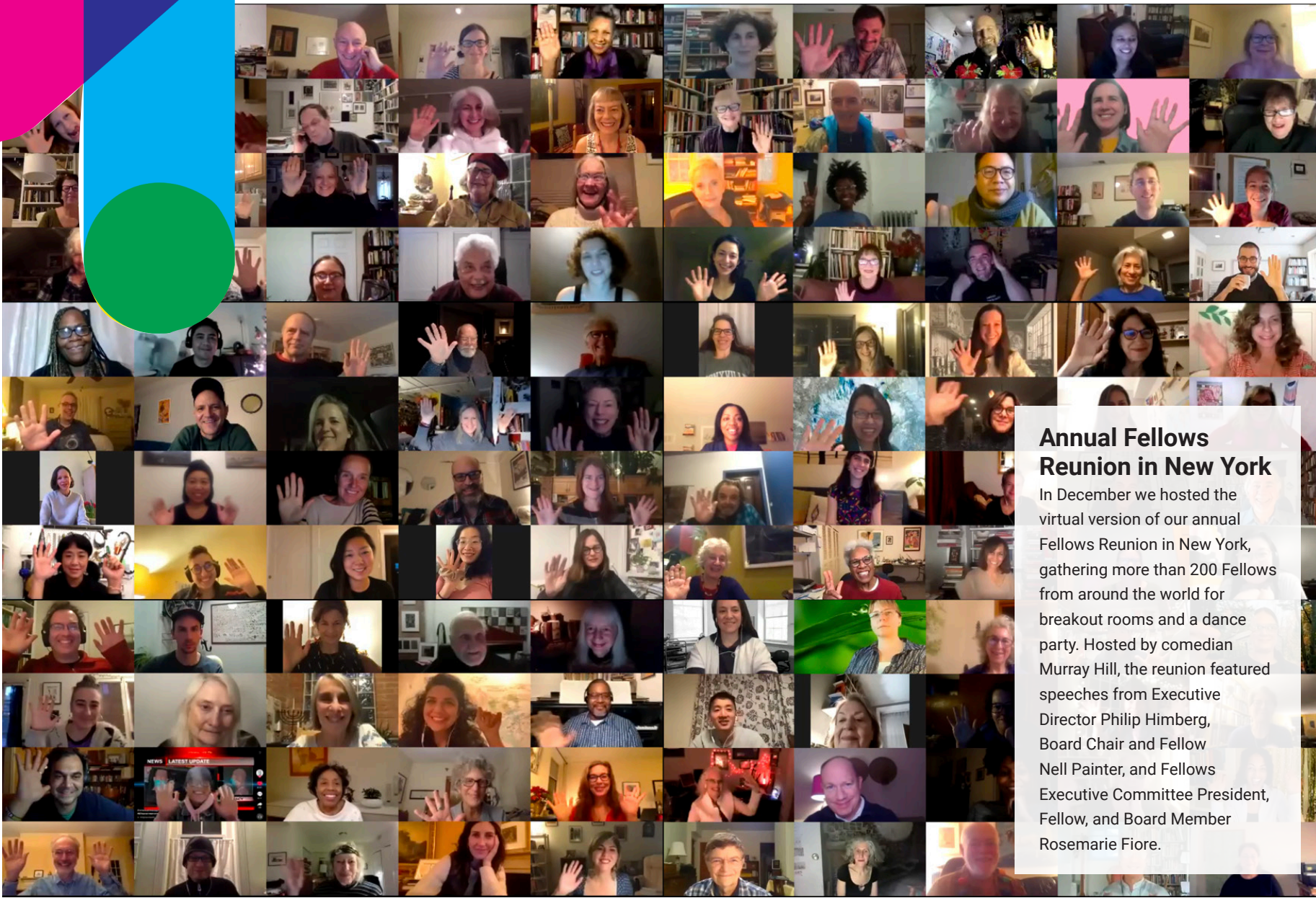
Tatana Kellner (88, 94, 01) exhibited *Your Leader Could be a Tryant* at 3S Artspace in Portsmouth, NH and *Infinite Uncertainty* at Opalka Gallery in Albany, NY.

Frank Webster (93, 98) exhibited *Katabasis* at the Second Street Gallery in Charlottesville, VA.

Richard Hayes (5x 01-16) presented the paper *An Architect in the Archives: EW Godwin* to the Society of Architectural Historians of Great Britain.

Janaki Ranpura (13) participated in the Neneas Group’s digital art piece *We Respond* on monitors in Times Square.

Tamiko Thiel (13) showed *Touching Traces* at NYU’s Gallatin Galleries.



Annual Fellows Reunion in New York

In December we hosted the virtual version of our annual Fellows Reunion in New York, gathering more than 200 Fellows from around the world for breakout rooms and a dance party. Hosted by comedian Murray Hill, the reunion featured speeches from Executive Director Philip Himberg, Board Chair and Fellow Nell Painter, and Fellows Executive Committee President, Fellow, and Board Member Rosemarie Fiore.

EVENTS

92Y and MacDowell Team Up for Discussion on Women, Art & Identity

Historian, author, visual artist, and MacDowell Board Chair **Nell Painter** (16, 19) led a fun and incisive discussion on December 16 with actor and writer Andrea Martin, theatre director Indhu Rubasingham, and author **Jacqueline Woodson** (90, 94, 99, 09) about the relationship between their identities and their art. They reflected on the barriers that artists face when telling the stories that are traditionally left untold.

Painter, at the helm of MacDowell's Board of Directors now for a little more than a year, is hoping to expand the dialog about the importance of art for our current historical moment and the role of artists in a changing world through an ongoing series of discussions with artists in all

disciplines, and the 92Y talk was the first.

"A year of social justice activism, pandemic, and complex politics has made MacDowell's support of artists all the more crucial," says Painter. "We embrace the challenges of our times as extraordinary opportunities."

"A Conversation on the Enactment of Identity," led by Painter, is a discussion about creativity and its social and historical importance, especially in today's world. It also interprets the relationship between artists' personal lives and the art they generate, and in a lighthearted section, delves into the importance of hair style, its color, and meaning. You can watch a video of the program by visiting macdowell.org/events, and find out about more talks in the series.

I Was Becoming: A Reading and Conversation with Four Authors

MacDowell and The Rona Jaffe Foundation celebrated 14 years of partnership supporting emerging women writers with a virtual reading and Q&A featuring **Elif Batuman** (18), **Chelsea Bieker** (14), and **Monica Sok** (16) in February. The event began with readings that were then followed by a 30-minute Q&A with questions collected in advance from members of the public. Author, MacDowell Fellow, and MacDowell board member **Julie Orringer** (05, 06, 08) moderated.

"The foundation is delighted to co-sponsor this event with MacDowell to celebrate both our lasting relationship and our mutual mission in supporting creative artists," said Executive Director of The Rona Jaffe Foundation

Beth McCabe. "This collaboration is part of the foundation's ongoing effort to recognize and support some of our most vital cultural institutions and literary nonprofits in our country. Our fellowship with MacDowell is one of many we sponsor throughout the nation to help women build successful writing lives. We are so pleased to have been able to provide support to Elif, Chelsea, Monica, and Julie at important junctures in their careers and it's wonderful to bring them together with MacDowell for this special evening."

All four of these distinguished writers can trace aspects of their careers to the joint support that MacDowell and The Rona Jaffe Foundation provide. Batuman is a 2007 Rona Jaffe Award recipient and 2018 MacDowell Fellow, Bieker is a 2018 Rona Jaffe Award recipient and 2014 MacDowell Fellow, Orringer is a three-time MacDowell Fellow and a recipient of the 2008 Rona Jaffe Foundation Fellowship at the Cullman Center of the New York Public Library, and Sok is the 2016 Rona Jaffe MacDowell Fellowship recipient. You can find the video of the hour-long presentation at macdowell.org/events.

MacDowell Workshares: Connecting The Fellows Community

Since April of 2020, MacDowell Fellows have been invited to periodically gather in virtual workshares and mini-reunions to enjoy artist presentations, meet new Fellows, and catch up with friends from residencies past. Fellows from every discipline, as well as occasional MacDowell staff members, have joined these Zoom-based meetups from around the world. As of May 2021, we've hosted 25 virtual workshare-related events with more scheduled for summer and fall!

Captain Marvel-MacDowell Connection Celebrated in Unique Local Screening



At the end of last summer, MacDowell teamed with the Northfield Drive-In, Walt Disney Studios Motion Pictures, and the directors of *Captain Marvel* for a special showing of the blockbuster 2019 film starring Brie Larson and Samuel L. Jackson. The screening of the character-driven action adventure based on the comic kicked off the Labor Day weekend and was preceded by a short video introduction by the film's directors, MacDowell Fellows **Anna Boden** (06, 08) and **Ryan Fleck** (06, 08). After gaining critical success as indie filmmakers, especially with the award-winning feature *Half Nelson*, Boden and Fleck were tapped to direct and co-write *Captain Marvel* in April 2017. Disney Studios donated the licensing for use of the film to MacDowell, so the evening raised critical funds for the organization.

REMEMBERING



Read more about
these Fellows on their
artist pages at
MacDowell.org.
Explore our powerful
search function.



Janet Abramowicz | Janet Abramowicz, a visual artist and writer, died on December 9, 2020 at home in New York. She was 90. A graduate of the Accademia di Belle Arti in Bologna, Italy, she was a student of Giorgio Morandi and served as his teaching assistant. She wrote extensively on the painter, beginning in 1968 and most recently for the Metropolitan Museum of Art (2008). She was in residence in 1975 and 1976. A senior lecturer in fine arts at Harvard for 20 years, her works hang in the public collections of the Metropolitan Museum and the New York Public Library; Fogg Art Museum; Boston Public Library; Istituto Nazionale per la Grafica, Rome; and many more.

Chris Barnes | Christopher Barnes, former resident director of the MacDowell Colony, died October 6, 2020 at his home in Hancock, NH. He was 83. Barnes grew up in Ohio and attended Colorado College, and then the University of Michigan where he earned his Master of Library Science. After five years as assistant librarian at Cornell and 15 years as the library director at Keene State College, Barnes was hired as resident director of MacDowell in 1981. When he resigned in 1989, Barnes said of MacDowell: "This isn't a place where you achieve things. The tone you set is what is important." As an expert on Robert Frost, he gave lectures on the poet's life and work.



Mary Catherine Bateson | Mary Catherine Bateson, a best-selling author, linguist, cultural anthropologist, and daughter of Margaret Mead, died on January 2, 2021 in Lebanon, NH. She was 81. She entered Radcliffe at 17 to study Semitic languages and history, graduating in two and a half years. She earned her Ph.D. in linguistics and Middle Eastern languages. Bateson's first book *Arabic Language Handbook* was published in 1967, and many more followed, including *With A Daughter's Eye: A Memoir of Margaret Mead and Gregory Bateson* in 1984, and the New York Times best-selling *Composing a Life* in 1991.

Varujan Boghosian | Varujan Boghosian, a former MacDowell co-chairman of the Board of Directors (84-89), chairman (89-90), and assemblage artist who created powerful as well as whimsical works, died September 21, 2020 at his home in Hanover, NH. He was 94. He worked with found materials and his sculpture and two-dimensional collages are part of the collections of major museums. Boghosian served in the Navy in World War II and went to college on the GI Bill, earning B.F.A. and M.F.A. from Yale's School of Art and Architecture. He held several teaching positions since 1958. From 1982, until his retirement in 1995, he was the George Frederick Jewett Professor of Art at Dartmouth.

Lee Breuer | Lee Breuer, an acclaimed theatre director of experimental and avant-garde productions, died January 3, 2021 at home in Brooklyn Heights NY. He was 83. He was the founding artistic director of Mabou Mines Theater in New York, writing, directing, and creating diverse fictions in plays, films, books, poems, and songs. He toured, taught, and directed worldwide. His awards included the Chevalier Ordre des Arts et des Lettres and a MacArthur Fellowship. He was in residence at MacDowell in 2014 and 2018. Breuer was described by *The New York Times* as "a tenacious outsider who refused his sole Tony Award nomination — for his biggest hit and only Broadway show, the Sophocles adaptation *The Gospel at Colonus*." The drama also earned Breuer and composer Bob Telson a Pulitzer nomination in 1985.

Stanley Crouch | Stanley Crouch, an author and social critic whose writings helped elevate jazz to a nationally recognized cultural prominence, died on September 16, 2020 in the Bronx, NY. He was 74. Born and raised in Los Angeles, he attended two junior colleges and was an actor-playwright in the Studio Watts company from 1965–1967. While teaching at the Claremont Colleges from 1968–1975, he also wrote poetry and played drums. In 1975 he moved to New York, where he promoted jazz performances and then became a staff writer for *The Village Voice*. He became known for journalism and criticism on a range of interests and for his outspoken essays on African American art, politics, and culture. He was in residence in 1985. Crouch's writing has appeared in *The New York Daily News*, *The New Yorker*, *The New Republic*, and *Esquire*. He is the author of three collections of essays and one novel.

Robert "Bobby" Guillot | Robert Guillot, a sculptor whose works have been described as "impressively multifarious" and often would include anthropomorphic elements, died on September 2, 2020 as a result of amyotrophic lateral sclerosis. He was 66. Guillot, who was in residence in 1991 and also made illustrations, experimented with form and materials in his sculpture. He went to Memphis College of Art, graduating with a B.F.A. in 1978. He received his M.F.A. in sculpture from Yale in 1980. Guillot's work has been featured in many solo and group exhibitions. He is the recipient of a National Endowment for the Arts Grant (1981) and a Milton and Sally Avery Fellowship (1992). Guillot's work has been widely reviewed.

Patience Haley | Patience Haley, a painter whose work included a mural in Windows on the World, died September 13, 2020 in York, ME. She was 94. Haley was a graduate of Oberlin College where she earned an A.B., and completed advanced study at the Bunting Institute of Radcliffe College. Haley was in residence in 1962, 1965, and 1967. During her first residency, she met painter Panos Ghikas and the two married in Savidge Library in 1963. Haley and Ghikas collaborated on the restoration of two Barry Faulkner murals at the family estate of former New York Governor W. Averill Harriman and another at Keene State University. Haley taught art at Abbot Academy, the George Walter Smith Museum, MA and at Middlebury College, VT.



Barry Lopez | Barry Lopez, an award-winning American writer whose sensibilities some critics likened to those of Henry David Thoreau and John Muir, died on December 25, 2020 at home in Eugene, OR. He was 75. Lopez wrote fiction and nonfiction, authoring nearly 20 books about natural history and as many volumes of novels, essays, and short story collections. In 1986, he won the National Book Award for *Arctic Dreams: Imagination and Desire in a Northern Landscape*. It was the result of almost five years of traveling. Lopez's final work was *Horizon*, an autobiography he outlined during his 2004 MacDowell residency. In February of 2020, he was elected to the American Academy of Arts and Letters.

Diane Moser | Diane Moser, a composer and pianist, big band leader and educator, died on December 17, 2020. She was 63. She earned a B.A. from Empire State College in New York and an M.M. in jazz piano from the Manhattan School of Music. She was in residence in 2008. Moser was the musical director, pianist, and contributing composer of Diane Moser's Composers Big Band, a 17-piece big band formed for the purpose of developing and presenting new music created for large jazz ensembles. Moser's work in film includes composing and performing the score for the award winning Dennis Connors film *Breaking Boundaries: The Art of Alex Maske* (Ashcan Films 2009).

Carole Sivin | Carole Sivin, a mixed-media artist perhaps best known for the sculptural masks she made for theaters and dance companies in the U.S., Canada, and Japan, died December 30, 2020. She was 84. Sivin earned a B.S. in arts education at SUNY Buffalo, and studied painting at the School of the Museum of Fine Arts in Boston. She was in residence in 1989. Sivin originally trained as a painter before taking up printmaking at the Museum School in Boston. She studied watercolor and ceramics, and taught design at Philadelphia University. She has been exhibited widely, internationally, and has had solo exhibitions at Nexus Gallery in Philadelphia, the University of Pennsylvania, St. Joseph's University, LaSalle University, and Haverford College. Her book, *Maskmaking: Saving Face*, is in its third printing.



Jean Valentine | Jean Valentine, a former New York State Poet, educator, and National Book Award winner died December 29, 2020 in New York. She was 86. Valentine studied poetry under William Alfred at Radcliffe. She won the Yale Series of Younger Poets Award in 1964. The collection she submitted as her application was published a few months later as *Dream Barker and Other Poems* (1965). Valentine went on to publish 13 more collections of poetry over a six-decade career, many of the poems written at MacDowell during 14 residencies from 1974 to 2017. She taught widely, was the New York State Poet from 2008 to 2010, received the 2004 National Book Award in poetry for *Door in the Mountain*, and was a finalist for the 2011 Pulitzer Prize for *Break the Glass*.

Lucille Schulberg Warner | Lucille Schulberg Warner, who was a writer of poetry, biography, and children's books, died April 19, 2020 due to COVID-19 in Northampton, MA. She was 97. Schulberg Warner attended Carnegie Institute of Technology. After college she was accepted into the Red Cross' overseas recreation program in the years following World War II, and in Germany, she hosted a live radio show, "Innocents Abroad," which was picked up by the American Armed Forces Network. She returned to the U.S. in 1948 and was in residence at MacDowell in 1963. She is the author of *Historic India*, published in 1969, and of *From Slave to Abolitionist: The Story of William Welles Brown*.

Liz Young | Liz Young, a Los Angeles-based artist known for diverse work investigating body- and nature-focused themes, died December 22, 2020. She was 62. She made sculpture, installation, performance, painting, drawing, and video incorporating fabricated and recontextualized found objects, organic materials, and varied processes and techniques. Young earned numerous awards and grants. Her work has been exhibited extensively in galleries and museums, nationally and in Europe. Her works are in many private and public collections including LACMA, Lef Foundation, Greve Foundation, and the Norton Family Foundation. She taught sculpture, art history, and digital arts at the Los Angeles County High School for the Arts from 2004-2020.

Why MacDowell Now?

Do not disappear the words.

by Mashuq Mushtaq Deen



Playwright Mashuq Mushtaq Deen was in residence at MacDowell in 2015.

ii.

We live in a time when words and language are increasingly fraught. Particularly the words around identity. There are rules about what can and cannot be said. These rules are constantly and rapidly evolving and can be confusing to people who are not in the know. (They are sometimes confusing to people who are in the know.) There will always be those who feel powerful when they flout the rules, and there will always be those who derive satisfaction (and feel powerful) when they enforce the rules.

It can feel like a minefield. At the very least, this is complicated terrain.

I'm a writer, a wordsmith. Using words is my vocation and my area of expertise. From that vantage point, I'm going to make two arguments that bear on the restriction (sometimes termed the "policing") of language: One, that words have power. And two, that words do not have power.

...

Some people say it's all impact. I disagree. Intention counts. A blade wielded in anger can cause pain or death, but the same blade in the hand of a surgeon can alleviate pain, even save a life. A word is like this. It depends on the context, on how it's used. And those who mean well when they try to rid us of certain words overlook the healing that can come from being able to hold the word that has hurt us, to look at it, look behind it, see its lifeless form away from its animating force, to use it to heal, or perhaps to be done with it and toss it into the heap.

...

So, yes, words have power. But preventing people from saying certain words at all, in any context — which is something that's happening more and more now — is to make words too powerful; is to say that we as people are weak in comparison. To banish a word does not diminish its power; it increases it, it adds the seductive quality of something that must be done in secret, a rule that wants to be broken. The words that are banished do not go away because the ideas they represent have not gone away, and will never go away if we give them so much power. They will stay there, beneath the surface, fermenting.

And reclamation is not the only context for speaking the words.

Art. We must tell the stories of our lives, through our particular lens-

es. *Faggot. Dyke. Faerie.* These words are part of my story. When you read my words, I don't want you to step over the hard ones, I want you to feel them all, as I did. I want you to say *them out loud* when you read this essay to your lover, to your mother, to your friend. Art is not meant to be a comfortable, or even a safe space if safety means that we will not be disturbed or troubled by what we experience. Disturbance and discomfort are part of a necessary alchemy. Art is provocative; it provokes something in the cultural subconscious. It challenges us. And it should. It exacerbates a wound, one we pretend not to have, and it is good that it does this. Because the wound is not the problem, it's the way we've declined to deal with it that's causing so much pain.

The classroom. Teachers must be allowed to say all the words in the context of turning them this way and that, looking at them, talking about their effects on our collective psyche. It is a mistake to make the words unspeakable, even by certain groups of people — this gives words too much power. They are words and only words. Out of context they have no power. By silencing them in the classroom, we rob ourselves of knowing that we are more powerful than a string of letters. We rob ourselves of understanding that the very real danger of these ideas and intentions is something not easily contained in a word. We should read plays and poems out loud, and we should say the words. All of us. And we should talk about the wounds and the intentions and the possibility of reclamation. In that lies the possibility of cutting a word open and draining its power.

...

iii.

Underpinning this desire to banish words, I believe, are two very dangerous assumptions that we must question: First, that we are not very resilient beings, and we need to be protected from discomfort. Well-intentioned banishers seek empowerment, but their actions will prove disempowering in the long run. Second, that by knowing what someone says, you might know what they *mean*, or worse, *who they are*. I'll return to #1: *Words are very, very flawed*. Anyone who has fought with a spouse or a child or a parent knows this. "I hate you" can just as often mean "I hurt" or "I'm scared" or "I hate myself."

And finally, what is most important and always lost is that we need to be kinder with ourselves. Deeply embedded in our judgment of others, in our inability to forgive others for their flaws, is our own inability to forgive ourselves. Every act of forgiveness requires an act of self-forgiveness ... for allowing ourselves to get hurt, for needing a love that did not come, for not being strong enough to not get hurt in the first place. Even if we forget everyone else, these criticisms of ourselves are too harsh. Like words, we humans are deeply flawed, of limited capacities, unable to meet the expectations of others or ourselves. But unlike words, we humans have hearts — gentle, fierce, vulnerable, indomitable hearts. We think we are protecting our hearts, as if they are fragile things, but we are suffocating them.

(Editor's note: This is an excerpt of an essay that is readable from our homepage, by searching on its title using our Web site's search tool, or at <https://bit.ly/3gRINsF>)

Mashuq Mushtaq Deen is a New Dramatists company member, winner of the Lambda Literary Award, and first runner-up for India's Sulthan Padamsee Playwriting Prize. In addition to MacDowell, he has been supported with residencies at Bogliasco, Wurlitzer, Blue Mountain Center, New Harmony and others. He is represented by the Gurman Agency.

Richard Terrill (98) released a poetry collection *What Falls Away Is Always: Poems and Conversations*.

Joan Frank (90, 99), new novel *The Outlook for Earthlings*.

Erich Rhein (96, 99) published *Erich Rhein: Lifelines*, a monograph/memoir illustrated through artwork and writing.

Brian Christian (09, 12, 17) released *The Alignment Problem*.

Danica Novgorodoff (10, 12, 15-16, 19) published a graphic novel based on an adaptation of *Long Way Down* by Jason Reynolds.

Jenna Wortham (18) and Kimberly Drew released *Black Futures*.

Catherine McKinley (96) published *The African Lookbook, A Visual History of 100 Years of African Women*.

Elena Rivera (05, 20) launched *Epic Series*, bringing together three long poems previously published in limited editions. Cover designed by **Rehab El Sadek** (20).

Joyce Zonana (18, 20, 21) translated from French *A Land Like You*, a novel by Egyptian-Jewish writer Tobie Nathan.

Ken Rosen (19) released *Troubled: The Failed Promise of America's Tough Love Treatment Programs*.

Brian Arnold (16-17, 19-20) released a new book *From Out of Darkness*.

MacDowell is published twice a year, in spring and fall. 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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MacDowell's mission is to nurture the arts by offering artists an inspiring environment in which they can produce enduring works of the imagination. Any artist may apply for a MacDowell residency. Our admissions philosophy is that residencies are offered based on commitment to artistic practice demonstrated by work samples and the clarity of purpose expressed in the project description, rather than reputation or past achievements. MacDowell was awarded the National Medal of Arts in 1997 for giving artists "the opportunity to work within a dynamic community of their peers."

Applications are available on our website at macdowell.org.

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