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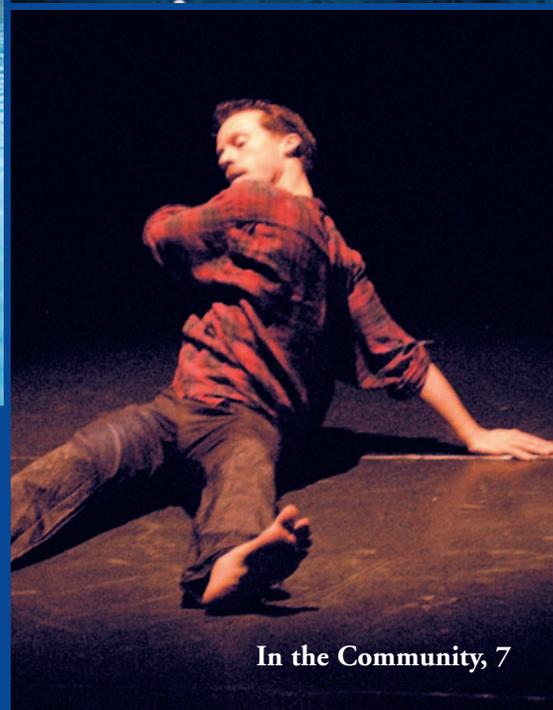
The MacDowell Colony *Newsletter*



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*The New York Benefit • Open Studio
Latest News, Newest Awards*

Time Flies

We often talk about time at MacDowell. Artists-in-residence marvel at the expansiveness of time, the quality of time — blessed, uninterrupted time — and the necessity and joy of making time for one's work. It all comes under the broad heading of "MacDowell time."



The New Hampshire and New York staff during their annual meeting in January.

looking closely at what artists need and what MacDowell can do to help. After all, our ability to meet the needs of artists is the measure of our success.

The need for MacDowell is plain to see by the scores of signatures of artists on the "tombstones" found in each studio. The tombstones are the only tangible evidence to artists-in-residence that others worked in the studio before them. They have a profound power to convey that one is part of a continuum.

In this issue, we asked Colony Fellows to tell us how a residency informs their work routines outside MacDowell. As you will see from their responses, a Fellowship is about more than time; it is also about a private work space, and being among others who are engaged in creative work. MacDowell cannot be duplicated, but the desire to do so is represented in their practical and poignant remarks that resonate with all of us. We hope you enjoy reading their observations.

*Cheryl A. Young
Executive Director*

The staff and board have been talking about time for the past two years as we look ahead to MacDowell's Centennial in 2007. In developing our ideas about how to celebrate the Colony's first hundred years and our vision for the next hundred, we have been

The staff and board have been talking about time for the past two years as we look ahead to MacDowell's Centennial in 2007.

THE MACDOWELL COLONY nurtures the arts by offering creative individuals of the highest talent an inspiring environment in which they can produce enduring works of imagination. The Colony was founded in 1907 by composer Edward MacDowell and Marian MacDowell, his wife. Fellows receive room, board, and exclusive use of a studio. The sole criterion for acceptance is talent, as determined by a panel representing the discipline of the applicant. The MacDowell Colony was awarded the National Medal of Arts in 1997 for "nurturing and inspiring many of this century's finest artists." Applications are available from either the New Hampshire or New York addresses below, or at our Web site: www.macdowellcolony.org.

Chairman: Robert MacNeil
President: Carter Wiseman
Executive Director: Cheryl A. Young
Resident Director: David Macy

The MacDowell Colony Newsletter is published twice a year, in June and December. Past residents may send newsworthy activities to the editor in Peterborough. Deadlines for inclusion are April 1st and October 1st. For more timely updates we encourage Fellows to post their news and events on the Calendar section of our Web site.

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MacDowell Partners with Alpert Award in the Arts

MacDowell has launched a three-year pilot collaboration with the Alpert Award in the Arts in an effort to increase applications in three disciplines and boost awareness of the Colony's

offerings in California and throughout the country. The Award, administered by the California Institute of the Arts and funded by the Herb Alpert Foundation, annually provides five prizes of \$50,000 to artists working in the United States in the fields of dance,

film/video, music, theatre, and the visual arts. One of this year's winners was **Jem Cohen**, a MacDowell filmmaker. Nominees of CalArts' prestigious Alpert Awards who live outside of New York now have the option of being considered for a MacDowell residency. The Alpert panels review the work of artists who are interested, then forward recommendations to the Colony. Alpert candidates are then assessed along with all other MacDowell applicants.

Because Alpert panels meet only once a year, the Colony will be flexible in regard to scheduling the Alpert/MacDowell Fellowship recipients, who will have one year to arrange a residency. The program's first phase this spring yielded three future Colonists. Interdisciplinary artist in dance Keith Hennessy and interdisciplinary artist in gaming Eddo Stern will participate in residencies pending scheduling; film/video artist David Ryan will arrive at the Colony in June. For further information on the Alpert Award, please see www.alpertawards.org.

Dan Froot Stages SHLAMMER

Board member Dan Froot presented the final incarnation of his 2000 theatre piece, *SHLAMMER*, in early April. Described as "[A] brilliantly sustained



COURTESY OF DAN FROOT

FEC Dispatch

by Julia Jacquette, President

The MacDowell Fellows Executive Committee (FEC) is made up of artists who have been in residence at MacDowell. The committee provides feedback and opinions on all matters concerning the Colony. Our last two meetings have been especially interesting.

Last November, board member Rick Stone gave a presentation about MacDowell's Centennial Campaign. When The MacDowell Colony turns 100 in 2007, it will be a time to celebrate but also a time to think about MacDowell's future and its financial well-being. Rick talked about the board's financial goals in a way that made this subject — which is often daunting and overwhelming to artists — engaging and interesting.

At the latest FEC meeting in March, we were visited by Anne Stark, who was hired by the Colony to coordinate the many activities and events that are in the works for MacDowell's Centennial. Aside from exhibitions, lectures, and gala parties, there will be celebratory events to honor the Fellows, including a weekend in September of 2007 that will include a picnic in Central Park and a dance party. At this event, the FEC hopes to present a virtual exhibition of work by Fellows, including images of the Colony.

Anne also emphasized the importance of the involvement of MacDowell Fellows in the Centennial Celebration events. Our participation is one small thing that can go a long way toward making the Centennial Campaign successful. We encourage all Fellows who want to help out with the 2007 celebrations in New York City to please get in touch and let us know.

The FEC committee also gave its yearly gift of money (raised at our annual Fellows Party) to the Colony, and made suggestions as to how some of it should be spent. Our October, 2004 party raised \$2,300. We suggested to Resident Director David Macy that he spend half on new lighting for Colony Hall, baskets for the bicycles, and two new microphone stands, then spend the other half on whatever he feels the Colony needs most.

The FEC is always interested in hearing from Fellows who want to be involved with MacDowell after their residencies. You can contact us at fec@macdowellcolony.org.



COURTESY OF JULIA JACQUETTE

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The power of their vision ...

When American composer Edward MacDowell and Marian MacDowell, his wife, established a multidisciplinary artist residency program in 1907, it was an experiment without precedent. During the past century, the power of their vision has taken the Colony from a single log cabin in the woods to a dynamic contemporary art center of 32 separate studio buildings. Today, 250 writers, composers, filmmakers, visual artists, architects, and interdisciplinary artists from across the country and abroad are invited each year to work at the Colony. They testify to the profound impact that a MacDowell Fellowship has on the direction, production, and substance of their creative work.

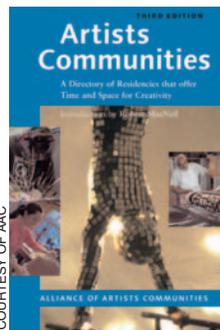
Your gift to The MacDowell Colony will be directed in its entirety to help underwrite the costs of Fellowships for these exceptionally talented artists. MacDowell gratefully accepts all contributions, including donations of property (such as securities and real estate), bequests, and gifts in-kind. MacDowell is a 501(c)(3) tax-exempt organization and relies on gifts to operate. Your contribution may be made in honor or memory of a friend or loved one, and is fully tax-deductible to the extent provided by law.

Please use the gift envelope provided in the centerfold of this newsletter to make your gift by mail; visit our Web site at www.macdowellcolony.org to make a secure donation online; or contact Lauren Faria at 212-535-9690 for further information. Thank you for supporting the creative artists working at MacDowell.

performance,” by the *Los Angeles Times*, Froot’s multifarious stage show featured a live klezmer/vaudeville band, and employed monologues, audience interaction, song-and-dance numbers, and comedy sketches to tell the story of a Yiddish gangster turned vaudeville comedian. The piece was presented March 30th–April 2nd by the National Performance Network at New York’s Dance Theater. Board member and Colony Fellow **Dan Hurlin** provided set design.

Updated Artist Residency Directory Now Available

The third edition of *Artists Communities: A Directory of Residencies That Offer Time and Space for Creativity* was released in April. Edited by the Alliance of Artists



COURTESY OF AAC

Communities and featuring an introduction by renowned journalist and MacDowell board Chairman Robert MacNeil, the directory provides a comprehensive look at the field of artist residencies, and includes detailed information on 95 residency centers, including MacDowell. The book is available for \$24.95 on the Alliance Web site at www.artistcommunities.org.

New Piece by Alvin Singleton

Colony board member and Fellow **Alvin Singleton** premiered a new work on April 14th at Merkin Hall in New York. The presentation of *Say You Have This Ball of Meaning* — scored for percussion, harp, accordion, baritone solo, and string orchestra — featured baritone soloist Thomas Buckner performing lyrics written by Patricia Hampl.

Jane Alexander Performs Off-Broadway

Tony Award-winning actress and Colony board member Jane Alexander reprised her role in *What of the Night* in April, after starring in a workshop production of the play in Germany. Alexander cowrote the one-woman



COURTESY OF JANE ALEXANDER

NEW FACES



BRENDAN TAPLEY

◀ Karen Keenan,
Admissions Assistant



BRENDAN TAPLEY

Brooke Bisson,
Office Assistant ▶

biographical show — a drama about the life and works of reclusive writer Djuna Barnes — with Noreen Tomassi and Birgitta Trommler, in an effort to capture for the theatre one of the most elusive literary figures of the 20th century. The play, presented by MCC Theater, ran from April 6th–23rd at the Lucille Lortel Theatre in New York.

Ken Burns Gives Nancy Hanks Lecture

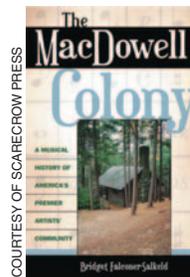
Acclaimed documentary filmmaker Ken Burns delivered the 18th annual Nancy Hanks Lecture on Arts and Public Policy on March 14th at the John F. Kennedy Center for the Performing Arts in Washington, DC. A

leading national forum intended to stimulate dialogue on arts-related policies and social issues, the lecture is presented each year by Americans for the Arts on the eve of Arts Advocacy Day. Burns, a Colony board member since 1990, joins an impressive list of past lecturers, including Maya Angelou, Robert Redford, and Colony Fellow and board member **Wendy Wasserstein**.

New Book About MacDowell

Bridget Falconer-Salkeld's new book, *The MacDowell Colony: A Musical History of America's Premier Artists' Community*, documents the importance of place and community in the creative process by examining the influences

behind the founding of the Colony, and chronicling the innovative musical work created here. Falconer-Salkeld spent a week at the Colony researching the book — part of her study for a master of philosophy degree in American music at the University of London — in April of 2000, then continued her research at the Colony's offices in New York, Columbia University, and the Music Division of the New York Public Library for the Performing Arts. The 472-page book will be available at booksellers everywhere on July 28, 2005.



Geraldine R. Dodge Foundation Fellowships

My experience at MacDowell has been truly rewarding. What a gift to have vast stretches of time to think and write in quiet solitude. Then, to be surrounded by the stimulation of other artists working in a range of disciplines. We feed each other. The seeds of ideas for wonderful collaborative projects have been planted here, and I hope these projects will help to sustain the joy of MacDowell long beyond the residency itself.

*Miriama Young,
2004 Geraldine R. Dodge Foundation Fellow*

This year marks the fifth anniversary of The MacDowell Colony's partnership with the Geraldine R. Dodge Foundation to encourage applications from creative artists from the state of New Jersey. Since this successful program was launched in 2000, 216 artists from New Jersey have applied for residencies at MacDowell; 14 percent of these applicants from all over the state have been offered Fellowships to work at the Colony, of whom 50 percent were first-time Colony Fellows.

Since 2000, annual grants from the Geraldine R. Dodge Foundation have helped provide 13 artists with the essential components of a MacDowell residency: a private studio, room and full board, a dynamic and supportive multi-disciplinary community of fellow artists, and an inspiring environment in which to create new and enduring works

of the imagination. The exceptionally talented artists who have been named Geraldine R. Dodge Foundation Fellows in recognition of the foundation's generous support include: composers **Jeffery Cotton** (Jersey City), **Joseph Daley** (Teaneck), **Kevin Norton** (Leonia), and **Frances White** and **Miriama Young** (Princeton); sculptors **Helene Massey-Hemmans** (Orange) and **Tom Nussbaum** (Montclair); nonfiction writers **Mimi Schwartz** (Princeton) and **Blair Tindall** (Guttenberg); poets **Craig Arnold** and **Alicia Ostriker**, and fiction writer **Anna Xiao Dong Sun** (all of Princeton); and playwright **Anne Washburn** (Jersey City).

The foundation has also helped to underwrite biannual outreach mailings to New Jersey artists and arts organizations to spread the word throughout the state about MacDowell's collaboration with the Geraldine R. Dodge Foundation. New Jersey artists are directed to various resources, such as The MacDowell Colony's Web site, to obtain further information about applying for a residency.

This fall, MacDowell is planning a special event in the state to heighten awareness of artist residency programs available to New Jersey artists. Colony Fellows living in New Jersey, MacDowell supporters, and interested artists will be invited to an informational evening, a salon — with presentations by several Geraldine R. Dodge Fellows — and a reception to provide networking opportunities. Invitations will be mailed in September.

For further information, please call 212-535-9690.



Acclaimed Composer Steve Reich Named 46th Medalist

Renowned Artist Richard Serra and Composer David Lang to Speak

The Colony will present its Edward MacDowell Medal this year to legendary composer **Steve Reich**. The Medal is awarded annually to an individual who has made an outstanding contribution to the arts. Mr. Reich joins an impressive list of past recipients, including **Aaron Copland**, Edward Hopper, I.M. Pei, and Joan Didion. The award will be presented to Mr. Reich in a public ceremony during the annual Medal Day celebration on Sunday, August 14, 2005, beginning



PHOTO BY WONGE BERGMANN

at 12:15 p.m. Afterward, artists-in-residence will open their studios to the public.

Called the “most original musical thinker of our time” by *The New Yorker*, Steve Reich has blazed musical trails

among numerous traditions, including Western classical, American vernacular, and jazz. “He never plays it safe,” says composer **Francis Thorne**, who served as the Medal Selection Committee chairman and is currently president of the American Composers Orchestra. “His music carries a personality that takes its hat off to nobody.” Composer **David Lang**, another member of the committee, agrees: “Steve Reich is one of the towering giants of American music. His sound, which combines rigorous structures with propulsive rhythms and seductive instrumental color, is instantly recognizable. The intellectual discipline and intense musicality give his work a feeling of inexhaustible and perpetual innovation.” Other members of this year’s committee included Chen Yi, distinguished professor in music composition at the University of Missouri’s Conservatory of Music; and composer **Robert Beaser**.

Mr. Reich graduated with honors in philosophy from Cornell University in 1957. From 1958 to 1961 he continued his education at the Juilliard School of Music. In 1966, he established his own ensemble, Steve Reich and Musicians, which has sold out shows in Carnegie Hall. Mr. Reich won GRAMMY Awards in 1990 and 1999; in 1997, Nonesuch Records released a 10-CD retrospective of his compositions. Orchestras, including the London Symphony Orchestra, the New York Philharmonic, and the Boston Symphony Orchestra, have performed his music.

“I am honored to be chosen to receive the Edward MacDowell Medal,” says Mr. Reich, who is the latest in a long tradition of composers honored by the Colony, including Samuel Barber, William Schuman, and Lou Harrison. Nearly 1,000 of the 5,500 MacDowell Fellows have been composers, including such notables as **Leonard Bernstein**, **Aaron Copland**, **Meredith Monk**, **Ned Rorem**, and **Virgil Thomson**.

All That Jazz

More than 260 guests attended The MacDowell Colony’s annual benefit, *Jazz*, on December 6, 2004, at The University Club in New York City. Renowned documentary filmmaker and MacDowell board member Ken Burns and his wife, Julie, served as the honorary chairmen for this festive evening, which raised more than \$315,000 in support of the Colony’s residency program. MacDowell Chairman Robert MacNeil served as master of ceremonies for the evening’s program, which featured a special introduction by Ken Burns and performances by Colony Fellow composers **Fred Hersch** and **Lenora Zenzalai Helm**, vocalist Andy Bey, bassist Jay Leonhart, and Broadway performer JD Webster. We are grateful to all those individuals who supported this event, including our corporate supporters Harcourt, Inc., HarperCollins, Random House, Inc., and The Thomson Corporation. In-kind contributions were generously provided by BMG Classics and Katie Firth, Jay Leonhart, MidLantic Records, Palmetto Records, Prestige Records, Savoy Jazz, Sons of Sound, and Sony BMG/Legacy Recordings. Special thanks to our benefit cochairmen, Ruth M. Feder and Helen S. Tucker, for their wonderful efforts.



AT LEFT: (from left to right) Ellen Star, Carter Wiseman, JD Webster, Robert MacNeil, Lenora Zenzalai Helm, Bill Charlap, Fred Hersch, Andy Bey, Ken Burns, and Jay Leonhart. ABOVE: Composers and Fellows Fred Hersch (left) and Paul Moravec.

MacDowell Downtown

MacDowell Downtown moved from Thursday to Friday evening in January, aligning the event with Peterborough's "First Friday" program, a monthly event that showcases the town and its offerings. What a turnout it was for what has become a New Year's tradition: the reairing of the 1954 Hallmark Hall of Fame film about the Colony, *Lady in the Wings*. Nearly



COURTESY OF BUSHWICK FARMS

70 people showed up to munch on popcorn and enjoy a sentimental trip down memory lane. To the right are the other events that contributed to a very successful year of MacDowell Downtown. You can read articles about each on our

Web site: www.macdowellcolony.org/downtown.html. MacDowell Downtown's 2004-2005 season was generously sponsored by Ocean National Bank.

11.4.04

Visual artist **Paul Rowley** gave a presentation on his new video work.

12.2.04

Composer **Hyekyung Lee** played new works for the holiday audience.

1.7.05

Lady in the Wings was shown to an eager crowd.

2.4.05

Writer **Daphne Kalotay** returned to town to read from her just-released collection, *Calamity and Other Stories*.

3.4.05

Filmmaker **Sarah Shively** screened a preview of her work-in-progress, *Contemplating Emily*.

4.1.05

Bushwick Farms (pictured left), a husband-and-wife visual team, revealed their "living art" project.

5.6.05

Filmmaker **Sabrina Dhawan** screened two award-winning shorts.

Other Outreach

Besides MacDowell Downtown and MacDowell in the Schools, the Colony also helps to bring the arts to other town venues. On February 27, 2005, Peterborough native, MacDowell Fellow, and choreographer **Richard Siegal** (pictured) returned to town to preview his new dance program *If/Then* at the Peterborough Town House. For National Poetry Month, poets **Elena Rivera** and **Mary Ruefle** read for local verse lovers at the Peterborough Town Library on April 29th.



COURTESY OF RICHARD SIEGAL

MacDowell in the Schools

MacDowell's other community program, MacDowell in the Schools, placed several artists from a variety of disciplines in Monadnock area classrooms. A way to connect practitioners with students of all ages, MacDowell in the Schools has both inspired our artists and those who benefit from their time. The MacDowell Colony gratefully acknowledges a 2005 grant from the A. Erland and Hazel N. Goyette Memorial Fund in support of MacDowell in the Schools.

11.9.04

Visual artist **Richard House** visited a Contocook Valley High School (ConVal) art class for five Mondays.



DAVID MACY

12.13.04

Filmmaker **Steve Bognar** conducted a workshop with a fourth-grade class at Peterborough Elementary School. The workshop yielded a ghost story short titled *The Mysterious Mystery*.

12.15.04

Visual artist **Sabrina Gschwandtner** (pictured above) visited a ConVal art class to teach students how to produce a 'zine.

1.10.05

Poet **Cynthia Cruz** led a workshop for a ninth-grade English class.

1.19.05

Writer **Michael McDonald** visited two classes at ConVal, and instructed on the essay. He also read from his memoir, *All Souls*.

ideas of important



the sheer number of residency programs that have sprung up since MacDowell was founded in 1907 attests to the vision of the Colony and its simple formula: uninterrupted time plus a removed space plus a community of artists equals lasting art. But what happens when you're one variable removed from the equation? Say, at home? The following contributions from several Fellows describe the ways they've imported the MacDowell experience to their native environments. Like the Colony itself, it's not just about place — though there are locations as diverse as urban closets and marina wharves — but the spirit infusing it. Replicating the confidence earned here, transferring the Colony's value of honoring art and its essential pursuit into a daily practice, even how to “extreme makeover” your studio — they're all here. While MacDowell might be impossible to simulate entirely, in attempting a few staples here and there, the “Peterborough experiment” prevails outside its walls, just as visionaries Edward and Marian would have wanted.

Listening to the ways other artists interpreted their world opened up an old ache in me.

At home in Brooklyn, I have an office. In it are the requisite works of a writer-in-training: paper, books, Post-its, mugs of half-drunk coffee. Nice stuff, but it's no New Hampshire. I vowed to myself to re-create in my home office the experience I had in my Peterborough studio.

Ironically, what inspired me at MacDowell lay outside my own studio in the studios of the visual and interdisciplinary artists. Watching people and listening to the ways other artists interpreted their world opened up an old ache in me, the

AMANDA STERN *Writer*

adolescent one of trying to understand my own unfolding in the world, or the world's unfolding in me. It was refreshing to see how artists construed their world — not *how* they made something, but what they landed upon. Hearing their ideas for new ideas was more inspiring to me than sharing with other writers the struggles we face. And so, here, at home, I've done the only logical thing a person like me could do coming home from a place like MacDowell: I've installed a permanent MacDowell presentation.

On my wall is art made by Leah in Firth; a weird wire project inspired by Jae in Shop; thread, yarn, and crochet hooks dedicated to Sabrina in Cheney. There are blank canvases



COURTESY OF AMANDA STERN

leaning against my wall, half-started mini projects that I work on when my major project hates me.

I've learned that the absence of worldly things isn't what I need to drive me forward, or even the nature of the quiet world. It's the presence of what my friends are working so hard for, what I admire other people for doing. It's art, ideas, the gist of something. I realized that all I needed to remind me of my own desire was the want of other people. The want that creates the culture I need to be part of: the collective and maverick consciousness of my peers.

Amanda Stern's home studio, filled with the work of Fellows and friends.

MacDowell is wonderful and terrible. We're summoned to paradise and then we're cast out. Is anyone prepared for the agony of exile?

After my summer residency, I moped and complained and sank for a time into a perplexed creative silence. As cubbyholes and lunch baskets and whispering trees dissolved like a dream, I felt desperate to hang on to the gift I'd been

I wanted MacDowell to be more than a grateful memory. I wanted it to be a totem.

given. I wanted MacDowell to be more than a grateful memory. I wanted it to be a totem for me, one I could summon at will and use as

shorthand to connect to my best work. This hasn't been easy for a professional moper like myself. I started small. I turned off my phone

LESLEY DORMEN *Writer*

for the first half of the day (a fellow writer's suggestion). I placed a photo of my studio on my computer's desktop (just looking at it slows my breath). I've continued to remain in joyful contact with the wonderful friends I made. But the gift of our brief paradise, I've come to understand, is what it invokes in us. What I try to actively remember is that such a place exists — one that honors my working, playing self with kindness, generosity, and tact — and, by remembering, I remind myself to do the same. That is the totem.

While biking through Peterborough near the end of my residency, I noticed the Peterboro Basket Company. I thought maybe I could find its version of the MacDowell basket to take home to California.

Inside the store there were all kinds — tall baskets, small baskets, magazine baskets, picnic



COURTESY OF AUDREY TANG

Toni Mirosevich's students pass "the basket" during a class at San Francisco State University.

baskets — but none looked like *the lunch basket*. After a brief conversation with the woman behind the counter, she asked if I was staying at the Colony. (Maybe after you're there a few weeks you develop a look.) I asked how she guessed. "Oh, everyone comes in asking if we sell that basket," she said. "I have to tell them no. We make them special for MacDowell."

I could understand why so many would want to possess it. If you could bring home the basket you could possibly, just possibly, replicate some small part of the MacDowell experience in the real world. With it might come the peace, the shared inspiration that's so much a part of the Colony.

In a generosity that seemed much like MacDowell, as if this company were a part of the Colony, *as if bounty were a daily gift*, the woman went over to a shelf I had overlooked and brought me a small basket, almost an exact replica. The diminutive version. She said, "Here, this one's not exactly the same, but it's close."

I brought the basket back to Pacifica, California, in hopes that its very presence would allow me to hold on to the residency experience, to extend it. As if I'd been given another month

or two, I placed the basket on my desk. There it sat: pretty, nice to look at, but inert. Very inert. Perhaps what was missing was what came inside, the lunch made with loving care. I went to the kitchen, slapped together a peanut butter sandwich, found some store-bought cookies — I knew I couldn't duplicate what Scott and Maryel create — and put everything inside. As if I were re-enacting the daily event, I walked back to the den and set the basket down outside the door. Then I shut the door. After a moment or two, I opened it and exclaimed.

It wasn't the same.

A month later, I returned to teaching full-time at San Francisco State University. One evening early in the semester, while leading an MFA poetry workshop, I was asked a question, and I went blank. Italo Calvino speaks of the moment of not knowing as liberating, but this felt different. Serious. I felt as if I might not be able to find my way back to teaching.

That night it came to me. It was MacDowell. I felt changed by the experience, deeply connected to my own writing. I wanted that to continue. And in the next beat I realized I wanted that experience for the students as well. To have their creative lives honored.

I brought the basket to class. I told them about the studio experience, the camaraderie, the deep work one could do while at MacDowell. "This is what I want you to have," I said. I placed the basket on the table. I'd filled it with tangerines. "Let's talk about your writing, as if we are gathering after a day of creative work, all of us returning from our separate studios. You've had a day when all that you had before you was time. And someone saying, 'Here. Here's something to keep you going.'"

The next week the basket came full of apples. And then shortbread; following that, wheat-free peanut butter cookies. The students had taken up the cause. Now, every week, it sits there as the poems fly around the room, as if we're gathering in Savidge Library, or at an open studio, or in Colony Hall, collaborating.



Filmmaker Julia Reichert, at MacDowell for the second time, told me that after her first residency she returned to Ohio determined to find a space where she could honor her

art. Where would I find a MacDowell studio in San Francisco? In the Bay Area anything having to do with real estate is a very pricey proposition. I was about to give up on the idea when my

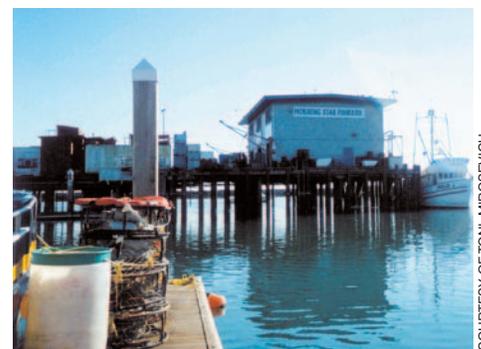
TONI MIROSEVICH

Writer

girlfriend suggested I go looking in Princeton, California, a small coastal town that boasts its own fishing harbor and an industrial area full of old boat works, empty lots, trailers, and shacks.

The area made sense. My current manuscript was about growing up in a Croatian fishing

different ambience. There were crab boxes — some flattened, some constructed — rusty tools, ropes, an old mattress, an older couch. And a bank of windows that overlooked the harbor and the fishing boats coming in and out, the open sea, the waves crashing against the breakwater. A million-dollar view. This was no Calderwood, but this was perfect. The perfect place to write. No cell phone, no e-mail, no interruptions other than the gulls that sat on the roof of the building, the men yelling to each other below, the customers coming in for crab, trying to dicker about the price. David Mallory, fishery owner, whom I would



COURTESY OF TONI MIROSEVICH

family. A place near the sea would be perfect. I drove down to Pillar Point Harbor and asked the harbormaster if he knew of any storage sheds or empty trailers. He said to ask David Mallory, the owner of Morningstar Fisheries.

I walked to the end of the pier, past the crabbing boats, the pleasure boats, the gulls and sea birds, to a two-story building that holds three small fisheries. The corrugated door of Morningstar was up. Inside the big open cement room I found a tall thin man with his hands deep in a large tub of crabs. I introduced myself, then took out my credentials: a photo of my father's fishing boat, *The Western Maid*. "Do you know of any space for a writer, a room or shack where I can work on this project?" He looked at me skeptically, then said there was a closet off his office upstairs that was empty, and that I was free to take a look.

The closet was very small and dark, without ventilation. As I was about to leave the office he said, well, there was one other place, a back room that was full of junk — the room where the men put together the cardboard crab boxes. He gestured to a door in the back wall. I opened the door.

It was like opening the door to Calderwood Studio my first night — albeit with slightly

later find out was a lover of literature, pointed the way to a desk in the corner and said, "Have at it."

And there it was. The MacDowell experience all over again. You show up on the steps of Colony Hall. You receive directions to your studio, to mealtimes, are introduced to the other Colonists and the wonderful staff. To the basket and the beauty. And then, as they have been doing for 98 years, they set you up and get out of the way. The MacDowell experience reduced to three words. "Have at it."

The sea is stormy today. The gulls come in and out of the framed view like a family of deer

As they have been doing for 98 years, MacDowell sets you up and gets out of the way.

outside Calderwood. Whitecaps cover the surface of the sea, just as fall leaves then snow flurries cover the meadow at MacDowell. Someone downstairs is yelling about the price of crab. It doesn't bother me. I'm in my own world. It's lunchtime. It's time to open the basket.

I think it is ingrained in us (particularly women) that one must be available for phone calls, to attend to household chores.

After I got home from MacDowell, I had no time to put my resolutions into effect. I immediately left for Australia to work with an ensemble for which I was composing a new piece. I returned home in early March, and in settling down realized: It's a struggle to keep good resolutions.

I think it is ingrained in us (particularly women) that one must be available for phone calls, to attend to household chores, etc. These are all ways of avoiding work, but I find I put

pressure on myself to be "good" in this way. It's a way of getting over the feeling that I am selfish if I make composing my top priority.

My husband and I live in a very small house, and we share a spare room as an office/studio. During the week, this is fine because my husband works outside our home, but on weekends and evenings it becomes very difficult. I find it hard to compose when somebody else, even somebody I love, is in the room. For some time, we have been talking about a small expansion of our house. After my MacDowell residency, where it goes without saying that an artist's work should come first, the idea suddenly occurred to both of us: Why not build a little outbuilding in our ½-acre yard that could be my own

FRANCES WHITE

Composer

MacDowell-type studio? This would be the perfect solution to the problem of distractions. I would have no phone or Internet there, and would not notice anything in the house that needed to be done. (Also, my two beloved but sometimes very demanding feline friends would not be able to come to the studio.) Plus, I would have a work space completely separate from my husband's. I could work whenever I wanted to. I could even sing without feeling self-conscious. The MacDowell experience pushed me in this direction. Now, if I can only figure out how to get lunch delivered . . .



COURTESY OF FRANCES WHITE

Being in a studio at MacDowell is like trying on clothes that you thought you never could afford. What's more, you never thought

MICHAEL O'REILLY

Filmmaker

they would fit you, or that you even deserved them. MacDowell made me realize that all those fears are immaterial and that the studio *is* the work. To be honest, I don't think I realized that until I was asked to write this paragraph. MacDowell made it okay in my mind to not just want, but *need* a studio. And while it may not

look like much now, when finished my studio will double my current space, which oddly enough, is what happened when in 2000 I had Kirby and in 2002 moved up to Adams. It is not by accident that the development of my home studio cleaves closely to my MacDowell experience, albeit with paneling and drop ceiling.

MacDowell made it okay in my mind to not just want, but need a studio.

I should have come home from MacDowell and called a family meeting: “Okay, kids. Things are going to be different from now on. You will NEVER interrupt me in my office unless you’re bleeding from the head, you will walk to Hebrew school and do distance-learning tae kwon do, you’ll bring me lunch in a gingham-lined straw basket and incorporate all my food intolerances...”

For a year after my residency, I failed to contrive fertile stretches of uninterrupted time. I worked on my novel in pitiful fits and starts. “If I could just have that large desk overlooking the meadow of snow, a fireplace, fabulous meals made by *someone else*, then...” So much had been generously granted to me because others deemed that my work had promise. While at MacDowell, I felt an unprecedented passion for my work and belief in its value.

This meditation is what I brought back and now use to restore my momentum: Trust that your creative efforts will be fruitful. Sometimes it

works. It keeps me from answering the phone, retrieving e-mails, or carpooling on my writing days. It quiets me when I feel indulgent about working in my heated basement office while a

DEBBIE DANIELPOUR CHAPEL
Writer

National Guard reservist is freezing in a trench. And sometimes, when I’ve become blissfully lost in writing a scene, I’ll suddenly look up through my sliding-glass door, certain I saw something tromping through the backyard snow, something resembling a man in a Woolrich coat carrying a straw basket.

I should have come home from MacDowell and called a family meeting: “Okay, kids. Things are going to be different from now on.”

It’s easy to understand how necessary a place like the Colony is when you and your fiancée are walking the dogs in a thunderstorm at six in the morning. I missed Peterborough.

Having written little of consequence six

months after I’d left, I started rereading the work that I had produced at the Colony. Again, I felt the need to write. So I took steps to reclaim that feeling. Dogs barking? Put in some earplugs. New job taking up most of your time? Writing a story at work looks a lot like typing a memo. Wedding to plan? Let’s elope.

Perhaps the most important thing that I brought back from MacDowell wasn’t the writing itself, but the understanding that in order to do good work, you have to devote time to it,

KEVIN WILSON
Writer

however little is available. Though I may only have a few hours at night to work on a story, as opposed to an entire day at MacDowell spent working on a single paragraph, I try to bring the same focus I had inside my cabin. In the moments when the writing is going well, I type away and, if I ignore the dogs pacing around my desk, it feels almost like MacDowell, which is as much as I can ask for.



COURTESY OF KEVIN WILSON

It’s easy to understand how necessary a place like the Colony is when you and your fiancée are walking the dogs in a thunderstorm at six in the morning.



COURTESY OF ANNI ABBI

As much as MacDowell is about coming here — to these hallowed grounds — and being in an artistic refuge, it may be more about leaving here,

ANNI ABBI

Visual Artist

with a sound validity of purpose, derived from a deep association with self and work and supportive words of affirmation from other Colonists.

*MacDowell was a welcome escape from my piles...
I have since tried to create the illusion of space at home.*

I'm a piler; I like to pile things on top of each other. Books, papers, CDs, anything that's within reach. This is partly caused by the lack of space in my home studio, which is an 11' x 7' box with just enough room for a small desk, a chair, a tiny bookcase, and me. My time at MacDowell

was a welcome escape from my piles. I had more desk space than I knew what to do with and an

SOPHOCLES PAPAVALOPOULOS

Composer

abundance of walking space. At MacDowell, I found that I enjoyed (and now require) walking around my work space when I need to create some distance between myself and the material.

I have since tried to create the illusion of space at home by replacing my horizontal desk with a desk that has more vertical work surfaces, thus opening a slim walkway from one end of the room to the other. This solution freed up elbow room but did not diminish workable areas. I also now use another, smaller desk that gives me extra writing room but rolls away when I need to breathe. As for the piles — so far, I've eliminated those by 50 percent.

BEFORE



COURTESY OF SOPHOCLES PAPAVALOPOULOS

AFTER



COURTESY OF SOPHOCLES PAPAVALOPOULOS

It struck me at MacDowell, nestled in Wood Studio, with papers and books on every table, countertop, rocking chair, and window sill that for the first time I actually had enough elbow room to write. But how to reproduce this at home?

At MacDowell there were no MFA theses and schoolwork to check, no competing 1099 tax forms and piles of receipts, no pizza boxes (okay,

Do you hear me? I will never share a work space with bills and dinner plates again!

just once at MacDowell, it was delivery, when the roads cleared of snow, and all evidence was burned in the fireplace). No offers for zero-percent credit cards, no dinner plates, no daily array of vitamin pills and Diet Coke cans. At MacDowell there was just me and my novel and all its attendant research.

Well, back in North Carolina — about a month after I wasted an entire night looking for a single research note card, burrowing through the

utility bills and lapsed correspondence — I decided a little MacDowell re-creation was in order. I bought two expandable tables, wooden and sturdy (like in the studio), eschewing the aluminum

WILTON BARNHARDT
Writer

fold-out thing that looked only appropriate for a church potluck. My notes and drafts required solid oaken support and, like Wood, every table was pushed up to a window, so when I worked there I could look out and feel less imprisoned by the task at hand.

I now have three big tables downstairs, each piled high with notes, drafts, false-starts and chapters that were cut. The only color is provided by the near-incomprehensible Post-it notes (“Don’t mention Fremont until Chapter 6!”). I know where everything is, and I will never share a work space with bills and dinner plates again! Do you hear me?

If MacDowell is about anything, it’s about the primacy of the artist’s work space. I have, for my own mental health and enrichment, kept that lesson going in my own home. Give or take a pizza box.

I came to MacDowell at the end of a terrible year, a year of personal tragedy and attendant grief. I had been battling to write, struggling with what I should write and why to write at all.

ANTHONY SCHNEIDER
Writer

I left in a new year, armed with new fiction and a new resolve, and as a result of the work I did, the thinking I did, and friendships I made, carrying a creative and personal arsenal that felt powerful enough to get me through the new year.

During my month at MacDowell I tore up more pages than I saved. But I wrote. And talked and walked and thought and played pool and painted my first watercolor since the age of seven and made friends and felt like a writer again. My month at MacDowell gave me the courage to write and the out-of-time-ness to invent.

I have since taken to creating mini MacDowells. Give me a week, a few days, even a good eight-hour stretch, and I make a colony in my apartment. I batten the hatches, ignore the telephone and e-mail,

and forget the rent and the to-do list. I listen to music, stare at the sky, and write.

I don’t have lunch delivered in baskets; I have to make my own coffee and cook my own dinner; I don’t forget what day it is; there’s no pool table, no evening readings, no camaraderie. But I get a bit of creative space — “time enough but none to spare,” as Charles Chesnutt put it.

I wish it were a month. I wish I looked outside and saw immense nature, not the hunched brown backs of Manhattan apartment blocks. But it is enough. I’ve gotten a lot done this way.

I had been battling to write, struggling with what I should write and why to write at all.

Sometimes, when the view outside reminds me I’m in New York and there is no crunch of snow to signal the arrival of lunch, a quiet voice in my head says: next year in Peterborough.

Artist Awards, Grants, and Fellowships

Kim Addonizio	<i>Guggenheim Fellowship</i>
Michael Almereyda	<i>Guggenheim Fellowship</i>
Allen Anderson	<i>Goddard Lieberson Fellowship ~ American Academy</i>
T. J. Anderson	<i>New Member of the American Academy of Arts and Letters</i>
Craig Arnold	<i>Rome Fellowship in Literature ~ American Academy</i>
Sarah Arvio	<i>Guggenheim Fellowship</i>
Ross Bauer	<i>American Academy Award in Music</i>
Roger Briggs	<i>Goddard Lieberson Fellowship ~ American Academy</i>
Geoffrey Brock	<i>Guggenheim Fellowship</i>
Sarah Shun-lien Bynum	<i>National Book Award Finalist in Fiction, Madeleine Is Sleeping</i>
Paul Spencer Byard	<i>Guggenheim Fellowship</i>
Jem Cohen	<i>Alpert Award</i>
Henri Cole	<i>Guggenheim Fellowship</i>
John Dalton	<i>Sue Kauffman Prize for First Fiction, Heaven Lake ~ American Academy</i>
Eisa Davis	<i>Helen Merrill Award for Emerging Playwrights</i>
Richard Festinger	<i>American Academy Award in Music</i>
Peter Filkins	<i>Berlin Prize Fellowship</i>
Jack Gilhooley	<i>John Ringling Fund Artists Fellowship</i>
Gina Gionfriddo	<i>Guggenheim Fellowship</i>
Peter Gizzi	<i>Guggenheim Fellowship</i>
David Glaser	<i>American Academy Award in Music</i>
Adam Haslett	<i>Guggenheim Fellowship</i>
Jane Hirschfield	<i>Academy of American Poets Fellowship</i>
Donald Justice	<i>National Endowment for the Arts Fellowship</i>
	<i>National Medal of Arts (posthumous)</i>
	<i>National Book Award Finalist in Poetry, Collected Poems (posthumous)</i>
Lisa Kron	<i>Guggenheim Fellowship</i>
Paul Yeon Lee	<i>Walter Hinrichsen Award ~ American Academy</i>
Joshua Marston	<i>Best First Screenplay, Maria Full of Grace ~ Independent Spirit Awards</i>
	<i>Breakthrough Director, Maria Full of Grace ~ Gotham Awards</i>
	<i>Best First Film, Maria Full of Grace ~ New York Film Critics Circle Awards</i>
	<i>Audience Award/Critics Award, Maria Full of Grace ~ Deauville Film Festival</i>
	<i>Pulitzer Prize Finalist for General Nonfiction, Maximum City: Bombay Lost and Found</i>
Suketa Mehta	
Samuel Menashe	<i>Neglected Masters Award ~ The Poetry Foundation</i>
Valerie Miner	<i>Lambda Literary Award Finalist, Abundant Light</i>
	<i>McKnight Artist Fellowship</i>
Han Ong	<i>Guggenheim Fellowship</i>
ZZ Packer	<i>Guggenheim Fellowship</i>
Ann Patchett	<i>Harold D. Vursell Memorial Award ~ American Academy</i>
Abby Robinson	<i>Aaron Siskind Foundation Fellowship</i>
Kurt Rohde	<i>Charles Ives Fellowship ~ American Academy</i>
Ira Sachs	<i>Grand Jury Prize, Forty Shades of Blue ~ Sundance Film Festival</i>
Philip Schultz	<i>Guggenheim Fellowship</i>
Katherine Sherwood	<i>Guggenheim Fellowship</i>
Joan Silber	<i>National Book Award Finalist in Fiction, Ideas of Heaven: A Ring of Stories</i>
Kimi Takesue	<i>Guggenheim Fellowship</i>
George Tsontakis	<i>Grawemeyer Award for Music Composition, Violin Concerto No. 2</i>
Lily Tuck	<i>National Book Award in Fiction, The News from Paraguay</i>
Peter Turchi	<i>Guggenheim Fellowship</i>
Jean Valentine	<i>National Book Award in Poetry, Door in the Mountain: New and Collected Poems, 1965–2003</i>
Kate Walbert	<i>National Book Award Finalist in Fiction, Our Kind: A Novel in Stories</i>
Debra Weisberg	<i>Best Solo Installation/Single Work in a Museum, (Sub)surface ~ Association of International Art Critics</i>

MacDowell Artists Featured at The Aldrich

An exhibition of works by recent MacDowell Colony Fellows opened on January 23rd at The Aldrich Contemporary Art Museum in Ridgefield, CT. Titled *Solitude and Focus: Recent Work by MacDowell Colony Fellows in the Visual Arts*, the show includes work by artists **John Bisbee**, **Lynn Cazabon**, **Neil Goldberg**, **Mark Greenwood**, **Bill Jacobson**, **Joyce Kozloff** in collaboration with **Judith Solodkin**, **Sarah Jane Lapp** and **Mark Dresser**, **Jane South**, **Whiting Tennis**, **Alan Wiener**, and **Amy Yoes**. A variety of visual art formats are represented, including photography, paintings, drawings, sculpture, prints, videos, animation, and installation pieces. A catalogue was published in conjunction with the exhibit, which runs through June 22nd.

Leonard Bernstein Radio Documentary Aims

An 11-part documentary series about Colony Fellow **Leonard Bernstein** aired on radio stations across the country and around the world in October, 2004. A series of 60-minute programs, *Leonard Bernstein: An American Life* examined



ARCHIVAL IMAGE

virtually every aspect of Bernstein's life and career using Bernstein's own correspondence and interviews with more than 100 people who knew him. The program — produced by Steve Rowland and Larry Abrams, and narrated by Academy Award-winning actress Susan Sarandon — took six years to complete.

Two Fellows at The Whitney

Fellow **Ellen Gallagher**'s solo visual art exhibition, *DeLuxe*, opened at New York's Whitney Museum of American Art on January 27th. Exploring the issues of race, identity, and transformation, 60 archival images — altered by Gallagher using a variety of innovative printmaking



COURTESY OF THE WHITNEY

techniques — were included in the show, which ran through May 15th.

On February 3rd, architect **Jennifer Siegal** presented a lecture about her modular

nomadic habitats as part of the Whitney's Architecture Dialogues program. Siegal's Office of Mobile Design is dedicated to developing a variety of non-permanently sited structures in order to contrast the clutter that increasingly clouds our landscape.

Simon Lee's *Bus Obscura* Arrives at The Armory

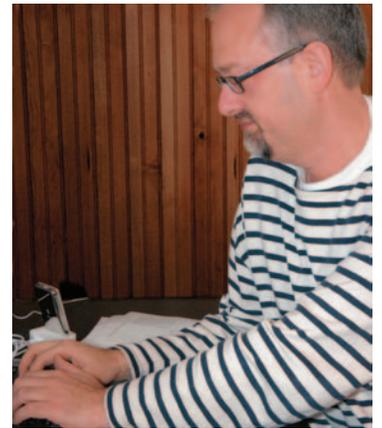
Simon Lee's site-specific work *Bus Obscura* (right) made scheduled stops at New York's Armory Show 2005 on March 11th–14th. The installation utilizes the phenomenon of camera obscura. As the bus moves, real-time images and scenes are projected on the covered interior windows, creating a 360-degree panorama. The experience is enhanced by a soundtrack, which is customized to reflect the locale of each venue.

Lee worked on the early stages of this project during his 2002 residency at MacDowell. "It's an idea that started there. I used a big wooden box on the back of a pick-up truck, and drove it around the forest with a bunch of Colony people rattling around inside, watching the projections," he says. "That was *Truck Obscura*; *Bus Obscura* is much more comfortable."

QUOTABLES

“In the glorious refuge of MacDowell, we found critical time to collaborate without the maddening distraction of our three very hectic lives in New York. Though our time was brief, we were all three delighted and surprised by our productivity.”

— **Doug Wright**, 2004 Pulitzer Prize-winner, commenting on his 2004 joint residency with composer **Scott Frankel** and writer **Michael Korie**. The trio worked on a new musical adaptation of *Grey Gardens*, which will be directed by **Michael Greif** (Rent) in New York.



Lee plans to take his project to a variety of locations in America, Europe, and possibly Africa, using a different modified bus at each venue.

Walter Mosley Reads at BAM

Award-winning writer **Walter Mosley** participated in the Brooklyn Academy of Music's new "Eat, Drink, and Be Literary: Dinner & A Reading" series on March 10th. The

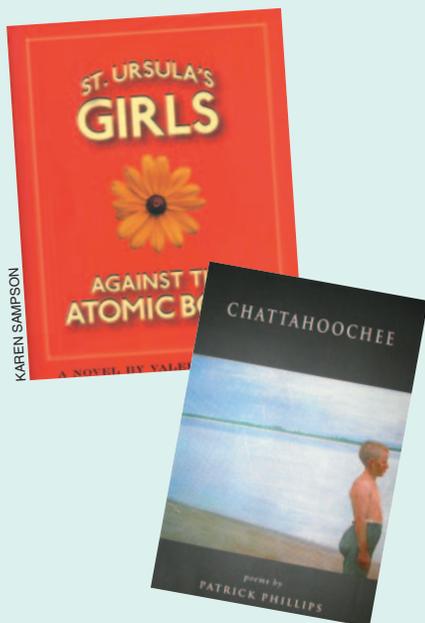
program aims to provide an intimate evening of food, wine, and discussion with a best-selling author each month. Mosley, the author of 19 critically acclaimed books, launched his popular Easy Rawlins mystery series with *Devil in a Blue Dress* in 1990; the latest in the series is his *Little Scarlet* (2004). The evening's special guest moderator was Colony Fellow and board member **Wendy Wasserstein**, whose interview with Mosley was followed by audience questions and a book signing.



COURTESY OF SIMON LEE

New and Notable

As always, the Colony appreciates the generous donations of Fellows' artwork in any format, be it books, CDs, DVDs, videocassettes, films, visual art, or musical scores. Though we are unable to list all the donations received from November to April, we have highlighted below the works that were specifically created in whole or in part at the Colony. Again, we thank those who donated and encourage those who might have material to send it to our library now and in the future.



Books

Jane Brox
Daniel Felsenfeld
Nick Flynn
Valerie Hurley
Sarah Mangold
Hugh Ogden
Patrick Phillips
Barry Strauss

CDs

Fred Hersch

Films, Videos, and DVDs

**William Brown, Janet Frame,
 and Alan Lelchuk**
Emily Doolittle and Frank Ticheli
Bobby Previte

Visual Work

Sue Johnson

Clearing Land: Legacies of the American Farm
Charles Ives and Aaron Copland: A Listener's Guide
Another Bullshit Night in Suck City
St. Ursula's Girls Against the Atomic Bomb
Boxer Rebellion
Bringing a Fir Straight Down
Chattahoochee
The Battle of Salamis

Leaves of Grass

Wrestling with the Angel:
A Documentary About Janet Frame
Two Songs
Motion Pictures

The Alternate Encyclopedia

QUOTABLES

“At the time I went to MacDowell, I was in the middle of a very long financing stage for my film, *Forty Shades of Blue*. During my relatively short stint there, I finished the first draft of the film, and it was without doubt the most inspiring and fertile few weeks I had experienced in years. In the quiet of my studio, I was able to reconnect with what I love most about my work: the moments of inspiration and association that come with a fully creative act. For me, MacDowell is a true Utopia. On every level it succeeds in its mission to support and encourage the artist in creating art.”

— **Ira Sachs**, 2005 Sundance Grand Jury Prize-winner for his film *Forty Shades of Blue*.



COURTESY OF IRA SACHS

Ira Sachs on the set of Forty Shades of Blue.

Sonya Hess Dorman

Author and poet **Sonya Hess Dorman** passed away on February 14, 2005, in Taos, New Mexico. Her published work



BERNICE PERRY

includes seven volumes of poetry, countless short fiction pieces, essays, and a science fiction novel for young readers titled *Planet Patrol*. A five-time MacDowell Fellow, Hess received the Rhysling Award from the Science Fiction Poetry Association in 1978. She was 80.

Elizabeth Janeway

Feminist writer and distinguished critic and lecturer **Elizabeth Janeway** died on January 15, 2005, in Rye, New York, at the age of 91. During her career she published seven novels, as well as numerous nonfiction books about feminist issues, including *Man's World, Woman's Place* (1971). An outspoken advocate for women's rights, Janeway befriended such notable women as Betty Friedan and Gloria Steinem, and was a director of the National Organization for Women's legal and education fund. A book reviewer for *The New York Times* and other newspapers, she was also a judge for the National Book Awards and the Pulitzer Prize. Active in her support of the arts as president of The Authors Guild from 1965–1969, a board member of the American Center of Poets, and a MacDowell board member from 1971–1975, Janeway once remarked: "In this nadir of poetic repute, when the only verse that most people read from one year's end to the next is what appears

on greetings cards, it is well for us to stop and consider our poets. . . . Poets are the leaven in the lump of civilization."

Christopher Marquis

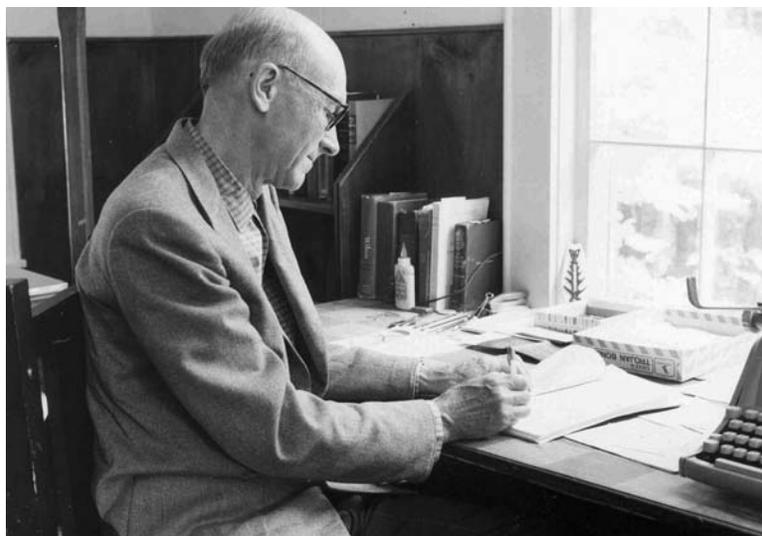
New York Times reporter **Christopher Marquis** passed away in San Francisco on February 11, 2005. He was 43. A Nieman fellow at Harvard in 1998 and 1999, he joined the Washington bureau of the *Times* in 2000 after working for 11 years as a foreign correspondent focusing on Cuba and Central America for *The Miami Herald*. His first novel, *A Hole in the Heart*, was published in 2003. Recently he had taken a leave of absence from the *Times* to work on his second novel, which he started during his 2003 MacDowell residency.

Arthur Walworth

Writer and editor **Arthur Walworth** died January 10, 2005, in Needham, Massachusetts. Known for his 1959 Pulitzer Prize-winning biography of Woodrow Wilson, he was also the author of the nonfiction titles *Black Ships Off Japan: The Story of*

"Poets are the leaven in the lump of civilization."

—ELIZABETH JANEWAY



BERNICE PERRY

Commodore Perry's Expedition and America's Moment: American Diplomacy at the End of World War I. A 16-time MacDowell Fellow, Walworth left a \$100,000 bequest to the Colony in his will. He was 101.

From November, 2004, to April, 2005, The MacDowell Colony welcomed a total of 115 artists from 21 states and eight countries. This group included 58 writers, 20 visual artists, 13 filmmakers, 12 composers, 10 interdisciplinary artists, and two architects.

Jennifer Allen,
interdisciplinary artist
BROOKLYN, NY

Ivy Alvarez, *poet*
CARDIFF, WALES

Robert Anasi, *writer*
BROOKLYN, NY

Karen Aqua, *filmmaker*
CAMBRIDGE, MA

Kevin Augustine,
interdisciplinary artist
BROOKLYN, NY

Tama Baldwin, *writer*
IOWA CITY, IA

Ngamanya Banda,
visual artist
LUSAKA, ZAMBIA

Loran Bieber, *photographer*
NEW YORK, NY

John Bisbee, *visual artist*
BRUNSWICK, ME

Steven Bognar, *filmmaker*
YELLOW SPRINGS, OH

Timothy Braun, *playwright*
NEW YORK, NY

Alan Brown, *filmmaker*
NEW YORK, NY

Brenda Brown, *architect*
GAINESVILLE, FL

Bill Burns, *visual artist*
TORONTO, CANADA

Bushwick Farms, *visual artists*
LAS VEGAS, NV

Marie-Helene Carleton,
writer
NEW YORK, NY

L.M. Kit Carson, *filmmaker*
LOS ANGELES, CA

Michael Chabon, *writer*
BERKELEY, CA

David Marshall Chan, *writer*
NEW YORK, NY

Carolyn Chute, *writer*
PORTER, ME

William Coble, *composer*
CHICAGO, IL

Ali Craighead,
interdisciplinary artist
LONDON, ENGLAND

Cynthia Cruz, *poet*
NEW YORK, NY

Katie Davis, *writer*
WASHINGTON, DC

Emily Doolittle, *composer*
MONTREAL, CANADA

PAINTER

Cynthia Ona Innis

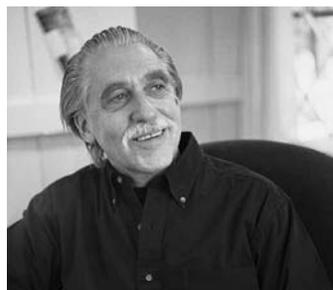
“I grew up in a kind of derelict home where interior and exterior space kept meshing,” painter Cynthia Ona Innis casually mentions. “Things were always growing where they shouldn’t be.” When she later recounts the stories of caretaking her father after quadruple bypass surgery, the connection between the house of her childhood, the house of the body, and her current work emerges.

“I just had never been interested in the human form,” she says. “But all of a sudden I was dealing with clumsy, lumpy shapes that were pink and fleshy. Blood reds. All these things that were growing, sometimes healing. And I thought, how can I make this beautiful and failing at the same time?”

The answers didn’t come immediately, but in reading through science books, she was drawn to the shapes of organic materials, as well as the unseen forms assumed by cell growth, seed patterns, and the natural, physical cycles of nature.

Mixing materials that included satin (“like skin,” she reports), paper, oils, and acrylics, she found the tactility and gossamer detail inherent in the body’s own lines, the diseases that broke them, even the florid processes induced by their healing.

It’s in the meshing of intimate spaces, inside and out, where Innis’s work and the artist herself now hope to reside. “Like anyone, I need to go into myself to externalize something, and I think art can be aggressive in showing that.”



CLOCKWISE FROM TOP LEFT: Kevin Augustine, Ngamanya Banda, Emily Doolittle, Brian Evenson, Robert Hahn, and Anna Hall

ARCHITECT

Damon Rich

“There’s this joke my organization has about how, at one of our events, ideally an architect would spill his wine onto an activist, the activist would step on the shoe of a congressperson, and so on until the entire space was mobilized,” says Damon Rich. He’s talking about his passion, the Center for Urban Pedagogy (CUP), a nonprofit he founded devoted to illuminating the political, economic, and artistic intersections of architecture, and thereby prompting social change. “I really believe if everyone had more power, the world would be more interesting.”

If anyone can do it, it’s Rich, who is not merely a connoisseur of architectural and aesthetic theory but a carnivore, with an encyclopedic awareness of how to translate his vision into practical change for the disenfranchised. “Whether you’re in the suburbs and it’s traffic you’re worried about or you’re in East Harlem and dealing with the ghetto, the best feeling in life is to exercise some control over your own existence and that directly includes the space you live in.”

Rich, who is currently writing a book about the ideal city and the national values forgotten in the scrapping of urban renewal, collaborates with artists and activists to create all kinds of material to discuss the politics of space. Installations and exhibitions about neighborhoods and the roles municipalities play in governing them, public forums on the poetics of garbage, and civic education for all of the above, factor into CUP’s unusual aesthetic athleticism (or athletic aestheticism).

It is perhaps surprising that architecture — arguably the most pervasive art form — manages to fly under the radar, but for Rich and CUP, that oblivion often leaves an unquestioned residue of inequality. By harnessing the pathos of art and, like any good architect, lending it a framework, the man and the organization both aim to give one of our basic needs a basic understanding.



CLOCKWISE FROM TOP LEFT: Joel Harrison, Catherine Jelski, Hyekeyung Lee, Kakyoung Lee, Michael MacDonald, and Virgil Moorefield

- Rona Edington, *writer*
EDINBURGH, SCOTLAND
- Brian Evenson, *writer*
PROVIDENCE, RI
- Daniel Felsenfeld, *composer*
ASTORIA, NY
- Darcy Frey, *writer*
NEW YORK, NY
- Kenny Fries, *writer*
NEW YORK, NY
- Alice Friman, *poet*
MILLEDGEVILLE, GA
- Micah Garen, *writer*
NEW YORK, NY
- Leah Garnett, *poet*
ADDISON, VT
- Jessica Garratt, *poet*
SYKESVILLE, MD
- Sabrina Gschwandtner, *visual artist*
NEW YORK, NY
- Robert Hahn, *writer*
BROOKLINE, MA
- Anna Hall, *filmmaker*
NEW YORK, NY
- Meg Harders, *visual artist*
LOS ANGELES, CA
- Joel Harrison, *composer*
NEW YORK, NY
- Julia Haslett, *filmmaker*
NEW YORK, NY
- Rebecca Hoogs, *poet*
SEATTLE, WA
- Richard House, *writer*
NOTTINGHAM, ENGLAND
- Helen Humphreys, *writer*
KINGSTON, CANADA
- Cynthia Ona Innis, *visual artist*
OAKLAND, CA
- Gisela Insuaste, *visual artist*
CHICAGO, IL
- Michelle Jaffe, *visual artist*
NEW YORK, NY
- Cathryn Jakobson-Ramin, *writer*
MILL VALLEY, CA
- Catherine Jelski, *filmmaker*
LOS ANGELES, CA
- Elizabeth Kadetsky, *writer*
NEW YORK, NY
- Jonathon Keats, *writer*
SAN FRANCISCO, CA
- Roger King, *writer*
LEVERETT, MA
- Andrea Kleine, *playwright*
NEW YORK, NY
- Charles Kondek, *librettist*
HUDSON, NY
- Jacob Kornbluth, *filmmaker*
NEW YORK, NY
- Franziska Lamprecht, *interdisciplinary artist*
BROOKLYN, NY

Chad Lange, *writer*
SAN FRANCISCO, CA

Margaret Lanzetta,
visual artist
NEW YORK, NY

Hyekyung Lee, *composer*
COLUMBUS, OH

Kakyong Lee, *filmmaker*
BROOKLYN, NY

Robin Lippincott, *writer*
CAMBRIDGE, MA

Michael MacDonald, *writer*
BROOKLYN, NY

Craig Marsden, *filmmaker*
NEW YORK, NY

Julie McKee, *playwright*
NEW YORK, NY

Katherine Min, *writer*
PLYMOUTH, NH

Toni Mirosevich, *writer*
PACIFICA, CA

Hajoe Moderegger,
interdisciplinary artist
BROOKLYN, NY

Honor Moore, *writer*
NEW YORK, NY

Virgil Moorefield, *composer*
EVANSTON, IL

D.S. Moss, *filmmaker*
AUSTIN, TX

Leila Nadir, *writer*
VANCOUVER, CANADA

Margie Neuhaus,
visual artist
BROOKLYN, NY

D. Nurkse, *poet*
BROOKLYN, NY

Dominic Orlando, *playwright*
MINNEAPOLIS, MN

Frank Oudeman,
photographer
NEW YORK, NY

Sophocles Papavasiliopoulos,
composer
BROOKLYN, NY

Arnaud Petit, *composer*
PARIS, FRANCE

Patrick Phillips, *poet*
NEW YORK, NY

Virginia Poundstone,
visual artist
LEXINGTON, KY

Bobby Previte, *composer*
NEW YORK, NY

Adolfo Profumo, *writer*
NEW YORK, NY

Luke Ramsey, *visual artist*
VICTORIA, CANADA

Julia Reichert, *filmmaker*
YELLOW SPRINGS, OH

Damon Rich, *architect*
BROOKLYN, NY

Zoe Rosenfeld, *writer*
NEW YORK, NY

WRITER

Monique Truong

“The U.S. is dealing with the idea of gay marriages, transnational adoptions, parents pushing baby strollers with children of a different race, but what it’s really dealing with is what makes up a family,” says Monique Truong, author of the award-winning novel *The Book of Salt*. In her new book, *Bitter in the Mouth*, Truong plays once again with how such



questions taste to the modern tongue through her protagonist, an adoptee named Linda Hammerick.

Linda, who arrives in the U.S. via an Asian refugee exodus, suffers from synesthesia, a real-life illness that mingles one or more senses. In Linda’s case, it’s hearing and taste. Language, for instance, produces such gustatory sensations as grass for her own name, or in the case of legalese (Linda’s a lawyer), no taste at all. It’s not wholly a conceit as Linda is forced to seek opportunities of belonging that are literally palatable to her, a dilemma made more challenging — and interesting — by the fact of her foreignness

and the contradictions it presents. Namely, how does one preserve the innate gifts of the outsider but create the inherent community those on the inside already enjoy?

In this era of policies and politicians that survive based on how personal they can get, our most private realms — family chief among them — have a way of becoming instruments of ideology, not expressions of our humanity. Truong’s book is a response to that, one that is bent on expanding those expressions in order to articulate the narrative of values such personal journeys tell. In doing so, she leaves a sense memory in our collective consciences that is curiously invulnerable to the manipulation of language.



CLOCKWISE FROM TOP LEFT: D.S. Moss, Margie Neuhaus, Sophocles Papavasiliopoulos, Paul Rowley, George Sanchez, and Anne Sanow

POET

Patrick Phillips

Does poetry's aspiration to universal truth ineluctably result in sentimentality? Without a Muse, or a divine being to appeal to, can the secular poet express themes that transcend individual experience? In a new cycle of poems he is calling *Sonnets to Nothingness*, Patrick Phillips wrestles with these two questions.

"I think there is a kind of narcissism in American poetry — myself included — a kind of emotional weather report of the individual. But I also think poetry can be woefully inadequate and fall short of the 'global.'"

While it's not only 9.11 that has prompted Phillips to consider poetry's potential and its limitations, he cites that catastrophe as a demonstration of the form's paradox. "Any large-scale statement that was made about 9.11 seemed incomprehensible; it was the small newspaper blurbs about the four-year-old at home that had the most power."

But it's because of 9.11 and this century's other horrors that he wonders if now is the time for the sublime aspirations of a perhaps old-fashioned style. "The elevated register of religious poetry, faith, and a higher order is often represented in the sonnet because it's a virtuoso form. But with an absence of the *O*-type of language, I'll be able to write about the world I'm in." In colliding the ecstatic with the mundane, Phillips wants *Sonnets to Nothingness* to occupy a middle ground where the incomprehensible clears its throat and speaks.



CLOCKWISE FROM TOP LEFT: Jae Shin, Amanda Stern, Robert Stern, Patricia Villalobos, Frances White, and Susan Wicks

- Roberto Rossi, *interdisciplinary artist*
LONG ISLAND CITY, NY
- Russell Rowland, *writer*
SAN FRANCISCO, CA
- Paul Rowley, *interdisciplinary artist*
NEW YORK, NY
- Michael Russell, *writer*
NEEDHAM, MA
- Kris Saknussem, *writer*
CASTLEMAINE, AUSTRALIA
- Mary Jo Salter, *poet*
AMHERST, MA
- George Sanchez, *interdisciplinary artist*
BROOKLYN, NY
- Anne Sanow, *writer*
PROVINCETOWN, MA
- Shauna Seliy, *writer*
MONROEVILLE, PA
- Brenda Shaughnessy, *poet*
BROOKLYN, NY
- Steven Sherrill, *writer*
ALTOONA, PA
- Jae Shin, *visual artist*
BROOKLYN, NY
- Sarah Shively, *filmmaker*
STATEN ISLAND, NY
- Amanda Stern, *writer*
BROOKLYN, NY
- Robert Stern, *composer*
AMHERST, MA
- Lysley Tenorio, *writer*
SAN FRANCISCO, CA
- Jonathan Thomson, *interdisciplinary artist*
LONDON, ENGLAND
- Frank Ticheli, *composer*
PASADENA, CA
- Topiary, *interdisciplinary artist*
NEW YORK, NY
- Monique Truong, *writer*
BROOKLYN, NY
- Yuri Vaschenko, *visual artist*
MOSCOW, RUSSIA
- Patricia Villalobos-Echeverria, *visual artist*
PITTSBURGH, PA
- Wendy S. Walters, *writer*
PROVIDENCE, RI
- Frances White, *composer*
PRINCETON, NJ
- Sam White, *poet*
PROVIDENCE, RI
- Joan Wickersham, *writer*
CAMBRIDGE, MA
- Susan Wicks, *writer*
KENT, ENGLAND
- Elizabeth Willis, *poet*
HOLYOKE, MA
- Jody Winer, *poet*
NEW YORK, NY

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SUNDAY, AUGUST 14, 2005

Free and open to the public

12:15 p.m. Edward MacDowell Medal Award Ceremony for Steve Reich under the tent; Richard Serra and David Lang, speakers.

1:15 p.m. Picnic lunch on the grounds near Colony Hall. Bring your own picnic lunch or reserve a basket lunch using the reservation form below.

2:00 – 4:00 p.m. Open Studios by artists-in-residence. Visit some of the 32 artist studios at the Colony.



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