

MacDowell

FREEDOM TO CREATE

The Mission	2
Message from the Chairman	3
President and Executive Director's Report	4
Fellows Executive Committee	6
Artists-in-Residence	7
Medal Day	23
Events	24
Community Programs	26
Gifts for Residences and Studios	28
Contributors	33
Treasurer's Report	37
Board and Staff	38
A Gift to MacDowell	39

ANNUAL REPORT

FOR THE YEAR ENDING
MARCH, 2009

The Mission



A deer by
Firth Studio.

THE MACDOWELL COLONY WAS FOUNDED in 1907 in Peterborough, New Hampshire, by Edward and Marian MacDowell in order to stimulate creativity and enhance expression in American culture. It was in New Hampshire where Edward, America's first great composer, said he produced more and better music. Before he died in 1908, Edward conveyed to Marian that he wished to give other artists the same creative experience that had allowed him to thrive. Committing her life to this objective, Marian forged an ideal place where artists could work with peers from different disciplines. Their vision became known as the "Peterborough Idea." Struck by its potential, prominent citizens of the time — among them Grover Cleveland, Andrew Carnegie, and J. Pierpont Morgan — funded the Colony's beginnings, but it was under Marian's tireless leadership that MacDowell achieved the reputation it carries forward today.

More than 100 years later, the Colony has supported the work of more than 6,000 women and men of exceptional ability from around the world. Artists who experience a residency at MacDowell cite the pivotal difference it makes not only in their work but also in their ability to innovate and take creative risks. Fellows have earned 69 Pulitzer Prizes, and scores of MacArthur, Guggenheim, GRAMMY, EMMY, Sundance, Tony, and National Book Awards. A registered National Historic Landmark, the Colony was awarded the National Medal of Arts in 1997 for "nurturing and inspiring many of this century's finest artists."

Situated on 450 acres, MacDowell offers 32 studios to artists in seven disciplines. Each year, more than 250 artists come to the Colony to work. Anyone may apply; MacDowell welcomes both emerging and established artists. A Fellowship lasts from two weeks to two months, and accepted artists are given a private studio, accommodations, and all meals. There are no fees.

To continue to provide an ideal working environment for gifted artists, MacDowell depends on public interest and generosity. The Colony is grateful to the many who have given their support.

*Colony Fellow names are set in **bold** throughout this annual report.

THE MACDOWELL COLONY NURTURES THE ARTS BY OFFERING CREATIVE INDIVIDUALS OF THE HIGHEST TALENT AN INSPIRING ENVIRONMENT IN WHICH TO PRODUCE ENDURING WORKS OF THE IMAGINATION.



ONE OF THE NICEST THINGS I've read recently about MacDowell appeared in the British magazine *Wallpaper*. The writer commented on our selection of architect Thom Mayne as the recipient of the 2008 MacDowell Medal by saying: "The fact that this venerable rural institution can welcome the most provocative American architect of the age into their midst should dispel any notions that MacDowell is a twee little country club." Twee, indeed! Not likely an American notion since the word is almost exclusively British. But I loved the sentiment that followed: "Beneath the historical veneer, MacDowell is a modern idea: a purpose-built breeding ground for contemporary culture." Right on! And so the Colony has been, for 102 years, a very modern idea.

Incidentally, Thom Mayne's new academic building for The Cooper Union for the Advancement of Science and Art was greeted by *The New York Times* as "great art ... a bold architectural statement of genuine civic value. ... It proves that a brash, rebellious attitude can be a legitimate form of civic pride."

We're equally proud of our 2009 MacDowell Medalist, Kiki Smith, a much-honored visual artist exhibited in many countries and described by PaceWildenstein Gallery as "a leading figure among artists addressing the philosophical, social, legal, and spiritual aspects of human nature." Kiki Smith will bring another strong gust of the contemporary to our Medal Day ceremonies in August, further demonstrating the purposeful commitment MacDowell makes each day to our culture.

A handwritten signature in black ink that reads "Robert MacNeil". The script is fluid and cursive.

Robert MacNeil
Chairman

Message from the Chairman

President and Executive Director's Report



A YEAR AGO, when we engaged in post-Centennial strategic planning, we didn't expect a recession. With typical practicality and optimism, we took a careful look at our mission, honed our programs, and projected our long-term financial requirements. That thinking certainly put us in a better position to face the challenges we have encountered this past year — challenges we will continue to confront next year. We know that planning alone, however, will not do the trick. Action is required to weather this period of uncertainty, and this year was full of action.

We began the fiscal year on a happy note with a celebration of the re-opening of Colony Hall after two years of extensive renovations made possible through major gifts to the Campaign for the Second Century. Those of you who have visited MacDowell know that the dining room, Bond Hall, the administrative offices, and the kitchen are the heart of the Colony. It is extremely gratifying to have invested in updating these areas that are vital to the Colony experience, knowing they will continue to serve generations of artists to come. To conserve funds, the board agreed to defer studio renovations, knowing they are in excellent condition due to major investments over the last several years. We do, however, have architectural plans ready for the renovation of Baetz Studio, as well as the new interdisciplinary studio, when funds become available.

In these trying economic times when artists need us most, the Colony is working vigorously to raise funds to sustain operations. As with many service organizations, we are seeing an increase in demand with double-digit increases in applications. We know artists are being hit hard with fewer opportunities to earn funds for their work. There are fewer commissions; more competition for the few slots in performance schedules; reduced print runs and delayed publication at publishing houses; and fewer freelance assignments in reporting, writing, and designing. As you will see later in this annual report, the development team is devoting itself to getting the message out about the need for funds and bringing donors directly in contact with artists through programs like Mac 'n' Cheese, a subscription series devoted to introducing supporters to leading artists at work today. The Campaign for the Second Century is a good rallying point for supporters to see that we are determined that MacDowell be here for future generations.

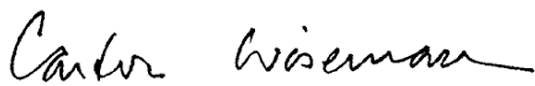
Last summer, the Colony was honored to receive an honorary doctorate from Franklin Pierce University in recognition of its leadership and service to the arts. How meaningful to receive this extraordinary distinction from an educational institution! As you will read, MacDowell's arts education activities, which were cited by Franklin Pierce, are going strong with MacDowell Downtown and MacDowell in the Schools. We also continue to work on the national stage by participating in field-wide activities and advocacy for artist residency programs in Washington, D.C. We are greatly encouraged by the wonderful news that the National Endowment for the Arts has established a new division to fund residency programs. Resident Director David Macy is serving his second year on the board of the Alliance of Artists Communities. MacDowell staff also participated in the Res Artis conference in Amsterdam that resulted in an increase in international applications while strengthening our network abroad.

Our Web site is bringing more of MacDowell to the Internet with a new design and streamlined navigation to allow visitors insight into what we have to offer. We have made significant progress with our online application form, and are moving toward accepting digital work samples in all disciplines, starting with visual arts this year. The investment is already paying off: The online application process is yielding significant time savings for the admissions staff, which has helped them keep up with the 12 percent increase in applications this year. This trend, while significant, does not include the 33 percent increase for the most recent application period. With 2,051 applications submitted this year from 49 states and 36 countries, MacDowell's seven admissions panels had the all-important task of identifying the most promising artists. Roughly one in 10 received residencies. The overall caliber of applicants is impressive. As a nation, we should be proud of the far-reaching creative output of artists everywhere.

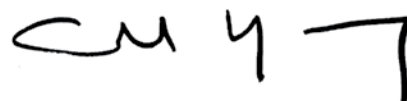
This report would not be a full record of our activities without mentioning that this past winter brought an ice storm of historic proportions to New Hampshire. The power outage, which lasted for eight days, certainly challenged the staff and artists-in-residence.

MacDowell is blessed with an exceptionally devoted staff, board of directors, and volunteer base. The quality of a MacDowell Fellowship owes much to the hard work of many. We want to take this opportunity to acknowledge with special thanks David Macy on his 15th year as resident director and John Sieswerda, maintenance foreman, on his 20th year. We thank retiring board members David Foster, Mira Nair, Dick Oldenburg, and **Mac Wellman** for their generous service. Of special note: During his many years of dedication to MacDowell, Dick has been a deep well of intelligent advice and goodwill. Lastly, we thank **Martha Southgate**, the outgoing president of the Fellows Executive Committee, for her energetic work, and welcome her successor, **Tana Hargest**. We look forward to their continued good company and association.

Thank you to all of our supporters, without whom MacDowell would not have the wherewithal to exist. We appreciate your generosity and commitment to the creation of new artistic work at a time when we most need this type of nourishment.



Carter Wiseman
President



Cheryl A. Young
Executive Director

Fellows Executive Committee

COURTESY IMAGE



Tana Hargest,
the newly elected
president of the
Fellows Executive
Committee.

COMPRISED OF ARTISTS who have been in recent residence, the Fellows Executive Committee (FEC) serves as an advisory group to the Colony. Committee members have three-year terms and are selected by their peers. With firsthand knowledge about the MacDowell experience, they provide recommendations and feedback to the Colony's staff and board of directors. The FEC also aims to broaden enlistment of Fellows across disciplines and generations.

Tana Hargest, an interdisciplinary artist, took over the FEC presidency this past March from writer **Martha Southgate**. "I've greatly enjoyed serving as president of the FEC for the past four years," said Southgate. "I depart thrilled to know that I am leaving the committee in the hands of someone as capable and committed as Tana. She will lead the FEC further into the Colony's next 100 years with grace, savvy, and wisdom." As FEC president, Hargest also serves as a MacDowell board member.

In 2008–2009, the FEC met three times with the executive director to discuss ways to engage the community of Colony Fellows. During the year, the FEC helped develop an artist-in-residence blogging policy for the Fellows' handbook, created a subcommittee to investigate ways to use the Internet to enhance Fellows' communication, and discussed ways to engage Fellows in different parts of the country. At the Annual Fellows Party in October, the FEC raised more than \$2,000 for the Colony, which, due to the difficult economy, it donated as an unrestricted gift.

To learn more about the Fellows Executive Committee, log on to www.macdowellcolony.org/artists-fec.html. You can also e-mail the committee by writing to: fec@macdowellcolony.org. A list of current FEC members follows below.

FELLOWS EXECUTIVE COMMITTEE MEMBERS

PRESIDENT

Tana Hargest, *interdisciplinary artist*

SECRETARY

Joshua Fried, *composer*

TREASURER

Rachel Sussman, *visual artist*

MEMBERS

Lorna Bieber, *visual artist*

Margaret Brouwer, *composer*

Daniel Felsenfeld, *composer*

Kermit Frazier, *theatre artist*

Michelle Jaffe, *visual artist*

Jonathan Pieslak, *composer*

Seth Riskin, *interdisciplinary artist*

Anthony Schneider, *writer*

Joan Silber, *writer*

The FEC would like to thank the following members who retired from the committee this past year:

Hayes Biggs, *composer*

Stacey D'Erasmio, *writer*

MeGo (Melissa Gould), *visual artist*

Kym Richardson, *filmmaker*

Martha Southgate, *writer*

THE COLONY CONTINUES TO ATTRACT the highest caliber of professional artists in the country and abroad. More than 2,000 artists applied to MacDowell from April of 2008 to March of 2009; 267 received Fellowships, including 10 architects, 15 interdisciplinary artists, 23 filmmakers, 31 theatre artists, 37 composers, 41 visual artists, and 110 writers. These artists came to MacDowell from 34 states and nine countries. The projects they worked on during their residencies and their recent accomplishments are described below and on the following pages.

ARCHITECTS

Larry Bowne, Manhattan, KS, worked on *Chthonic Mappings*, a suite of drawings merging hand- and computer-generated images that explores divergent interior topographies. He also administered the construction of two projects: an advertising agency in New York City and a renovation and addition to a weekend house on Long Island.

Mark Foster Gage, New York, NY, completed the first draft of his book on aesthetic theory, to be published in 2009 by Princeton Architectural Press. The work of his New York firm, Gage/Clemenceau Architects, was recently displayed at the Museum of Modern Art in New York, the Museum of the Art Institute of Chicago, and several international galleries.

Richard Griswold, Boston, MA, explored architectural space in a series of 50 watercolor sketches. He also began translating his beginning undergraduate lecture course, Design Principles, into a written narrative.

Philipp Hoppe, Cologne, Germany, worked on his theoretical Cubic Cloud project. He will be a visiting scholar with the Network Architecture Lab at Columbia University until 2009 thanks to a research grant from the German Academic Exchange Service (DAAD).

Dennis Maher, Buffalo, NY, continued his recent investigations of the undone and redone city. He also worked on an article and a forthcoming manuscript of assembled city fragments, as well as a series of assemblages and photo collages of reorganized urban remains.

Matthias Neumann, Brooklyn, NY, continued work on a survey of past work to be formalized in a publication about diverse artistic activity related to the discipline of architecture. He also continued work on a fictitious architectural and urban history of Neutral City, Kansas, and a theoretical pamphlet on alternate histories of Western architecture.

William O'Brien, Jr., Austin, TX, developed two essays concerning methods of formation in contemporary architecture.

David Pressgrove, Biloxi, MS, developed models of incremental building as an architectural strategy to alleviate extreme mortgage debt in commonly underserved populations. He also further examined the abstract possibilities of conventional construction in affordable housing.

Artists-in-Residence



Lunch baskets awaiting delivery to the studios.

David Shanks, Cambridge, MA, continued research for his Master's of Architecture thesis at Harvard's Graduate School of Design, which involved examining the events and politics of the 1969 trial of the Chicago Seven with respect to the trial's setting: Mies van der Rohe's Federal Center Courthouse.

Jason Van Nest, New York, NY, continued work on the changing ideas of beauty in Western architectural history. He also worked on a parametric design program, which will be used to clad a series of houses in the Northeast in the coming years.

COMPOSERS

Michael Attias, New York, NY, developed a new daily harmonic practice for the saxophone, completed two new pieces for his quartet, and recorded and composed sounds and music for Theater for a New Audience's production of *Edward Bond's Chair*.

Wendy Bartley, Toronto, Canada, focused on a new composition for choir, which was performed in August of 2008 at the Sound Travels festival. In addition, she made a series of vocal improvisational recordings to be used in future compositions.

Nathan Currier, Greenwood, VA, worked on a composition for string quartet and spoken voice for the group Ethel. His work *Possum Wakes from Playing Dead* for cello and harp, commissioned by the Berlin Philharmonic, premiered in September of 2008.

Sebastian Currier, New York, NY, worked with video artist **Pawel Wojtasik** on a multimedia piece for string quartet, prerecorded samples, and video that will open at MASS MoCA in 2009.

Corey Dargel, Brooklyn, NY, composed *Thirteen Near-Death Experiences*, an art-pop song cycle for the Chicago-based International Contemporary Ensemble (ICE), for premiere in the spring of 2009. His second solo album, *Other People's Love Songs*, was released by New Amsterdam Records in November of 2008.

Patricio da Silva, Los Angeles, CA, wrote three orchestral pieces for the Berkeley Symphony, which premiered them in the fall of 2008. He also worked on a new piano piece and a work for two tuba soloists and five trombones with percussion for an upcoming CD.

Maggie Dubris, New York, NY, worked with **Lisa Gutkin** on songs exploring the barrier that forms between people. She also finished the first draft of a novel titled *Collide-O-Scope*, and organized a nonfiction book.

Dave Eggar, New York, NY, completed a set of seven *Transcendental Études* for cello exploring extended techniques, jazz improvisation, spectral textures, and looping techniques, which premiered in New York in 2008. He also began work on a new opera and a set of piano works.

Brian Folkins-Amador, Cambridge, MA, completed the bulk of seven movements of his upcoming suite, *Sabor y Memoria: A Musical Feast in Seven Courses*, for Latin ensemble and string quartet. The suite will be performed by Sol y Canto and Cuarteto Latinoamericano in 2010.

Julia Frodahl, Brooklyn, NY, began work on an album of songs dedicated to the Earth, which will be arranged and recorded in New York with her musical ensemble, Edison Woods. This album will be released internationally by Cotton Wool Music in late 2009.

Alexandra Gardner, Washington, D.C., completed a new work for orchestra entitled *Banyan*, and began a composition for cello and electronics to be premiered at The Flea Theater's Music With a View series in New York.

Lisa Gutkin, New York, NY, wrote songs with **Maggie Dubris** and a piece for solo violin with digital delay.



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NOT JUST THEIR WORK."

—Jason Van Nest, architect

Joel Harrison, Brooklyn, NY, worked on a five-movement suite for piano, clarinet, cello, and percussion. He also finished a marimba duo, wrote a song, and made headway on his first orchestral piece.

Michael Johanson, Portland, OR, completed a work for full chorus entitled *Earth Dweller*, a setting of a poem by William Stafford to be performed in the fall of 2009 by the Lewis Clark College Cappella Nova.

Adrienne Jones, Willimantic, CT, continued work on a collection of songs for a healing-themed CD to be released by her trio, Mad Agnes.

Susan Kander, New York, NY, completed the first act of a libretto for an opera about William Carlos Williams and poetry in America. Her CD *Five Movements for My Father* was released in 2008. *Miranda's Waltz*, a commission by the National Symphony Orchestra, premiered in May of 2009 at The Kennedy Center.

Suk-Jun Kim, Gainesville, FL, continued work on two new electro-acoustic compositions. His work *Welcome to Hasla!* won first prize at Metamorphoses Biennale Acousmatic Composition Competition in Belgium in 2008.

Michael Klingbeil, New Haven, CT, worked on *Subterrain* for solo clarinet, strings, and live electronics, which was premiered by the Argento Chamber Ensemble at Symphony Space in New York.

Tom Lopez, Oberlin, OH, completed three musical compositions: *The Death of the Moth* for chamber orchestra and electronics, a solo piano piece, and *Immaculata Erotica* for ensemble and electronics.

Zibuokle Martinaityte, San Francisco, CA, continued to work on an orchestral piece about the city of Vilnius, Lithuania, which was commissioned by European Capital of Culture. The piece will be premiered in September of 2009 by the Lithuanian National Symphony Orchestra.

Martha Mooke, Nyack, NY, composed *In the Space Between* for electro-acoustic string quartet, which was created for the group Ethel and is dedicated to the "Mountain That Stands Alone."

Paul Moravec, New York, NY, completed *Brandenburg Gate*, a commissioned work premiered by Orpheus Chamber Orchestra at Carnegie Hall in October of 2008. He also did editing work on *The Letter*, an opera commissioned by Santa Fe Opera for premiere in July of 2009.

Diane Moser, Montclair, NJ, composed music based on birdsongs for an upcoming recording on CIMP records with bassist Mark Dresser.

Billy Newman, Brooklyn, NY, composed eight *choros* (a Brazilian genre of instrumental music). He also completed two jazz waltzes and two polyrhythmic compositions for jazz ensemble.

Jonathan Newman, New York, NY, worked on an opera based on the 1962 cult horror film *Carnival of Souls*. He recently completed *Symphony No. 1* for large wind ensemble, and both his flute *Concerting* and *My Hands Are a City* have been recorded for release on the Naxos label.

Andrew Norman, New Haven, CT, completed an orchestral work for the Tanhalle Orchestra in Zurich, and began another work for the Colburn School in Los Angeles.

Seung-Ah Oh, Oberlin, OH, worked on two pieces to be premiered in 2009: *JungGa*, a concerto for oboe/musette and chamber ensemble; and *Fragments*, a quartet for electric guitar, saxophone, piano, and percussion.

Bobby Previte, New York, NY, wrote new music for a quintet record, *Pan Atlantic*; began *Terminals*, a series of nine concertos for percussion ensemble and soloist; recorded two new solo records (one for solo piano and one for pipe organ); and continued working with **Andrea Kleine** on their sci-fi graphic novel/screenplay, *Doom Jazz*.

Bert Seager, Boston MA, composed seven new songs for jazz piano trio. His recently released trio CD, *Near and Far* (Invisible Music, 2008), includes five original pieces composed at MacDowell in 2007.

Jen Shyu, New York, NY, composed new songs for her *Jade Tongue* solo project, which she will sing and accompany herself with piano, dance, moon guitar, or er hu for performances in 2009. The songs are based on Taiwanese folk and aboriginal music or set to Brazilian poet Patrícia Magalhães' poetry or Shyu's own lyrics.

Alvin Singleton, Atlanta, GA, worked on a composition for chamber orchestra, tenor solo, and chorus commissioned for the Prison Ships Martyrs Monument 2008 centennial celebration and rededication in Fort Greene Park, Brooklyn.

Jeff Stanek, Madison, WI, wrote a substantial section of a new orchestra piece, *The Harp of Melody*. He was recently the ASCAP Foundation Leonard Bernstein Fellow at Tanglewood.

Aleksei Stevens, Brooklyn, NY, composed five pieces, including two short piano works; *Thaw*, a four-channel sound installation using sounds recorded at MacDowell; *Slipstream* for flute and electronics; and *Pop* for his ensemble Rusty Limited Company.

George Tsontakis, Shokan, NY, worked on a duo for cello and piano as well as a chamber work to commemorate the reopening of Alice Tully Hall, both of which were commissioned by the Chamber Music Society of Lincoln Center.

Meira Warshauer, Columbia, SC, continued work on *Tekiyah* (working title) for shofar/trombone and orchestra, which was commissioned by a consortium of orchestras including the University of South Carolina Symphony, Western Piedmont Symphony, and Wilmington (NC) Symphony. Premiere performances are planned for the fall of 2009.

Peter Wyer, Brighton, England, wrote the libretto and partial score for an opera based on TV advertising entitled *You Must Have This*. The work was performed (as a work-in-progress) at London's Tête à Tête Opera Festival in August of 2008.

Sueyoung Yoo, Daegu, Korea, worked on her first CD project featuring jazz arrangements of Korean traditional folk music. Her previous arrangement *Jindo Arirang* was performed by the Matt Sawyer Orchestra at the North Sea Jazz Festival in Rotterdam in 2006.

FILMMAKERS

Natalia Almada, Mexico, completed *El General*, a documentary film inspired by audiotapes about her great-grandfather, El General Plutarco Elias Calles, a general in the Mexican revolution who became president in 1924. The film premiered at the 2009 Sundance Film Festival and will be broadcast on the PBS series *P.O.V.*

Michael Almereyda, New York, NY, worked on a screenplay about experimental psychologist Stanley Milgram. His most recent movie, *Paradise*, screened in the Film Comment Selects series at Lincoln Center.

Anna Boden, Brooklyn, NY, began writing a new screenplay with her collaborator, **Ryan Fleck**. She was nominated for a 2009 Spirit Award in the category of Best Screenplay for the script *Sugar*, which she and Fleck worked on during their 2006 MacDowell residency. *Sugar* was theatrically released by Sony Pictures Classics in April of 2009.

Jerome Bongiorno, Newark, NJ, worked in collaboration with his wife, **Marylou Tibaldo-Bongiorno**, on the final draft of a screenplay based on their award-winning documentary, *Revolution '67*, which was broadcast nationally on PBS's *P.O.V.* in 2007. The Bongiornoes also worked on their screenplay *Watermark*, set in post-Katrina New Orleans and Venice, Italy.

Bill Brown, Madison, WI, worked on writing a documentary about 9/11 memorials. His travelzine, *Dream Whip*, was recently included in the collection *An Illustrated Life: Drawing Inspiration from the Private Sketchbooks of Artists, Illustrators, and Designers* (How, 2008).

L.M. Kit Carson, Venice, CA, prepared for the production of a documentary series titled *Africa Diary*, a digital diary of reports on Africa that will launch on The Sundance Channel in the fall of 2009.

Katy Chevigny, Brooklyn, NY, researched a new documentary film that she will direct in 2009. Her film *Election Day* was broadcast on the PBS series *P.O.V.* in 2008, and will be released on DVD by Docurama in 2009.

Jem Cohen, Brooklyn, NY, worked on a film about New York's 42nd Street/Times Square area using footage shot over the last 20 years. He also worked on his first show of still photography. His feature film *Chain* premiered at the Berlin Film Festival.

Jo Dery, Providence, RI, worked on an experimental animation and completed a book of drawn stories that was recently published by Little Otsu. She received funding for her animation project from the LEF Foundation and the Free History Project's Sarah Jacobson Grant.

Louise Despont, New York, NY, worked on a new stop-motion film using an overhead projector and burnt transparencies. She also completed two large-scale drawings. Her first solo show, *The Plant Life of Saints*, took place at Nicelle Beauchene Gallery in April of 2008. Her work will be included in The New Museum's publication, *Younger Than Jesus*.

Rodney Evans, Brooklyn, NY, completed a third draft of his feature-length screenplay *Day Dream*, and prepared for a full staged reading of the script with 11 actors and a live jazz quartet. He also continued to research development, funding, and casting for the film. Production is slated to begin in 2009.

Ryan Fleck, Brooklyn, NY, worked with partner **Anna Boden** on a new original screenplay.

Corrie Francis, Lake Tahoe, CA, completed storyboards and layout drawings for an animated short film, based on the prose piece *Faces* by Rainer Maria Rilke. Her recent films have been screened at the Banff Mountain Film Festival, Zagreb Animation Festival, Hiroshima Animation Festival, Animadrid, and AnimaMundi.

Sam Green, San Francisco, CA, spent two weeks editing a feature-length documentary, *The Universal Language*, a meditation on the state of the utopian impulse at the beginning of the 21st century. The film will be completed by the end of 2010.

Jim Hubbard, New York, NY, completed editing four sections of his feature-length documentary *United in Anger: A History of ACT UP*. The film explores the historic contribution of the AIDS activist group ACT UP, which used innovative strategies to impact the AIDS crisis in the United States. An earlier excerpt from the film screened at MoMA in New York in 2006.

Immy Humes, New York, NY, began a new film about Don Quixote, taking off from an unfinished 1961 Beat film, *Don Peyote*. Her feature documentary, *Doc* — about her late father, novelist, and *Paris Review* cofounder HL “Doc” Humes — aired nationally on PBS in January of 2009.

Peter Hutton, Tivoli, NV, edited a 16-millimeter film titled *Berlin/Leningrad/Moscow 1980*. An 18-film retrospective of his work was presented at MoMA in New York in 2008.

Arthur Jones, Brooklyn, NY, worked on an animated short and made an illustrated slideshow for his project *The Post-It Note Reading Series*, which was performed in Chicago and New York City in April of 2009. He also completed a painting for *The Exquisite Corpse Book* (Chronicle Books, 2010) and an essay for the anthology *Cassette from My Ex* (St. Martin’s Press, 2009).

Jennie Livingston, Brooklyn, NY, created tests for animation about different conceptions of the afterlife, to be included in her nonfiction feature *Earth Camp One*. Her short film *Who’s the Top?*, which premiered at the Berlinale in 2005, recently won an award in Prague and is currently on tour with the Cinekink Film Festival’s Best of Cinekink.

Joshua Marston, New York, NY, worked on a new narrative film about blood feuds in northern Albania, for which he received a grant from the Cinereach Foundation. His short film contribution to *New York, I Love You* will be released theatrically in the summer of 2009.

Lorelei Pepi, Providence, RI, continued work on *Happy & Gay*, an animation film to be released in 2009.

Sydney Sidner, New York, NY, completed a significant revision of her feature-length screenplay *Adelaide*, which she plans to direct.

Marylou Tibaldo-Bongiorno, Newark, NJ, working in collaboration with her filmmaker husband, **Jerome Bongiorno**, completed a final draft of a screenplay based on their award-winning documentary film, *Revolution ’67*, which was broadcast nationally on PBS’s *P.O.V.* in 2007. The Bongiornos also worked on their screenplay *Watermark*, set in post-Katrina New Orleans and Venice, Italy.

INTERDISCIPLINARY ARTISTS

Kevin Augustine, Brooklyn, NY, researched and began sculptural and script work on two new projects dealing with warfare and its human cost, beginning with the Civil War through 21st-century armed conflicts.

Anthony Barilla, Pristina, Kosovo, collaborated with playwright **Jason Nodler** on the stage adaptations of work by rock-and-roll artists Herman Brood, Daniel Johnston, and Charles Thompson. The resulting two pieces (tentatively titled *True Grief* and *Bluefinger*) will be produced in 2009 and 2010.

Peter Burr, Portland, OR, developed a 36-color looping marker animation called *Dudlip[1]* and organized an upcoming DVD compilation of contemporary animated videos entitled *Cartune Xprez 2008*. He also organized a three-month American tour for the coming fall, finished an animation entitled *Gylden Load*, and began developing a pop-up book entitled *Realer*.



“I AM A SINGLE-TASK GIRL IN A MULTITASK WORLD, AND FOR ME, MY TWO WEEKS AT MACDOWELL WERE A FEVER DREAM OF SINGLE TASKING.”

—Susan Kander, composer

Ryder Cooley, Chatham, NY, illustrated her ongoing multimedia performance, *Animalia: Stories of Collapse, Calamity and Departure*. The illustrations will be rendered as an animation and artist book. The performance was presented in March of 2009.

Wes Heiss, Allentown, PA, performed a series of levitation experiments that resulted in a new body of work, and completed a script for a video piece that will be shot in the summer of 2009. His installation *Under Contract* opened at ArtSpace in Connecticut in 2008.

Andrea Kleine, New York, NY, worked on her second novel, *Throttle*; a performance piece, *Worktape 1999*; and *Doom Jazz*, a collaboration with composer **Bobby Previte**. Her previous piece with Previte, *The Separation*, premiered at the Walker Art Center in 2007.

Heidi Kumao, Ann Arbor, MI, worked on *Timed Release*, a series of intimate video sculptures about people who survive physical confinement. Her Creative Capital project, *Misbehaving: Performative Media Machines Act Out*, premiered in 2008.

Julie Lequin, Los Angeles, CA, completed the filming of her new video project, *Car Talk*. Her work was included in a group exhibition and presented as a solo project at Art in General in New York in the fall of 2008.

Robin Mandel, Providence, RI, began a series of kinetic sculptures based on persistence-of-vision, still-life painting, and early cinema.

Jason Nodler, Houston, TX, created *True Grief*, a stage adaptation of the words and songs of Daniel Johnston, which will premiere at The Catastrophic Theatre in Houston in 2009. He also made revisions to his musical play *Speeding Motorcycle*, which is tentatively set for a New York run in 2010. In addition, he began work, in collaboration with **Anthony Barilla** and Charles Thompson, on a new rock opera entitled *Bluefinger*, which will premiere in Houston in 2010.

Philip Ross, San Francisco, CA, worked on drawings for a project that will involve him growing a building into being using organic materials. He also did research for a show he is curating that will take place at Trinity College's Museum of Science in the spring of 2010.

Elizabeth Tubergen, New York, NY, created a series of objects and experimented with choreography to be used in an upcoming short video. The video was screened at the public library in Providence in the fall of 2008.

Cathy Weis, New York, NY, developed a hieroglyphic language to notate movement in space by a performer with wheeled screen and projected image. She also began work for a 2009 show at The Experimental Media and Performing Center at Rensselaer Polytechnic Institute.

Joe Winter, Long Island City, NY, worked on a new sculpture, *Xerox Astronomy*, which was exhibited at Eyebeam Art and Technology Center in September of 2008. He exhibited new works at the Urbis Center, Manchester, UK, in the spring of 2009.

Caroline Woolard, Brooklyn, NY, built a shed inspired by Shaker extremism. Parts of this living set were incorporated in her collaboration with Linda Austin at the Watermill Center in March of 2009.

THEATRE

Liz Duffy Adams, New York, NY, completed a new draft of a pirate musical (book and lyrics) commissioned by the Children's Theatre Company in Minneapolis that is scheduled for their 2010–2011 season. She also completed a draft of a screenplay called *Leap*. Her alt-rock musical, *The Listener of Junk City*, won the 2008 Weston Playhouse Music Theater Award and received a concert presentation in Weston, Vermont.



"MACDOWELL BELIEVED IN ME AT A TIME WHEN MY SELF-CONFIDENCE WAS LOW. WITH NATIONAL ARTS FUNDING IMPOSSIBLE TO FIND, MACDOWELL GAVE ME NEWFOUND HOPE FOR MY OWN WORK AND FOR AMERICAN RESPECT TOWARD CULTURAL PRODUCERS IN GENERAL."

—Caroline Woolard, interdisciplinary artist

Sara Asselin, Brooklyn, NY, wrote a full-length play called *A Bad Star*, inspired by Thomas Hardy's *Tess of the D'Urbervilles*. Her play *The Rise and Fall of Miles and Milo* won the Outstanding Playwright Award at the 2007 Fringe Festival in New York. Her play *Weimarhole* premiered in November of 2008 at New York's Emerging Artists Theatre.

Brooke Berman, New York, NY, adapted her award-winning short *All Saints Day* into a feature-length screenplay. She also compiled a final rehearsal draft of her play *A Perfect Couple*, which opened in New York in June of 2008. Her play *Hunting & Gathering* ran off-Broadway in 2008.

Kenneth Collins, New York, NY, continued work on his play *American Kamikaze*, which combines Japanese ghost stories with the unique theatrical language of his performance group, Temporary Distortion. The play will premiere in the U.S. at P.S. 122 in the fall of 2009, and in Europe at Paris's Creteil Maison des Arts in the spring of 2010.

Kara Lee Corthron, New York, NY, continued working on her Hurricane Katrina play and began a first draft of a play about black ex-pats in Iceland. She is the recipient of a 2009 20/20 New Play Commission from InterAct Theatre, the 2008 Princess Grace Award for Playwriting, and a residency at Skriduklaustur Arts Center in Egilsstaðir, Iceland.

Gordon Dahlquist, New York, NY, completed the first act of *Velázquez*, a new play. His play *Venice Saved: A Seminar* — a collaboration with director David Levine — was presented at P.S. 122 in March of 2009. His second novel, *The Dark Volume*, will be published in 2009 by Random House.

Emily DeVoti, Brooklyn, NY, began a new play, *Seven-Card*, about dames who play poker. Her play *Milk* is in ongoing development with New Georges Theater Company in New York. Her essay, "When You Are Locked in the Trunk of a '69 Bonneville," created at MacDowell for a storytelling evening in Colony Hall, was published in the January, 2009 issue of *The Brooklyn Rail*.

Kevin Doyle, Brooklyn, NY, revised his play *W.M.D. (just the low points)* prior to its world premiere in March of 2009 at the Vooruit Arts Center in Ghent, Belgium. He also completed a draft of a new play *Behind the Bullseye*, which is scheduled to premiere at New York's Ontological-Hysteric Theater in 2009.

Samantha Ellis, London, England, mapped out her play *Eating My Heart Out for Iraq*, about Gertrude Bell, the British mapmaker who made Iraq. She also wrote a draft of a play titled *Cling to Me Like Ivy*, commissioned by the Birmingham Rep Theatre. Her work has been performed at England's Hampstead Theatre, Young Vic Theatre, Theatre 503, and Arcola Theatre.

Kermit Frazier, Brooklyn, NY, continued work on two new plays: *Firepower* and *Modern Minstrelsy*. His play *Smoldering Fires* was published by Dramatic Publishing Company in September of 2008, and his play *Kernel of Sanity* was produced by Woodie King's New Federal Theatre in New York in the spring of 2009.

Joseph Goodrich, Point Pleasant, PA, began a new play called *Property of the Dead*. He is an alumnus of New Dramatists and the Edgar Award-winning author of *Panic*, which — along with *Smoke and Mirrors* — was published by Samuel French, Inc.

Jennifer Haley, Los Angeles, CA, completed a second draft of her play *Breadcrumbs*, which will be further developed with actors and a director at PlayPenn in Philadelphia. Her previous play *Neighborhood 3: Requisition of Doom* was produced in 2008 at the Actors Theatre of Louisville Humana Festival and at Summer Play Festival at The Public Theater in New York.

Trish Harnetiaux, Brooklyn, NY, completed a new draft of her play *Mr. Bungle and the Incident on LambdaMOO*, which takes a look at the first instance of virtual rape that occurred in 1993. The play was presented in May of 2009 as part of the Drilling Company's Discovery Reading Series. Her play *Straight on Til Morning* was published by Broadway Play Publishing in 2006.

Cory Hinkle, Minneapolis, MN, completed a new short play for the Red Eye Collective to be produced in 2009. He also started a surreal and darkly comic new play about economics, death, and obsession with American cinema of the 1970s.

Timothy Huang, New York, NY, completed the first act of his full-length musical *Death and Lucky*, for which he is writing book, music, and lyrics. He also continued work on his song cycle *Lines*, which premiered at the 2008 New York Musical Theater Festival.

Len Jenkin, New York, NY, worked on a new novel. He also completed one large painting.

John Jesurun, New York, NY, prepared eight plays for two collections of his work to be published by *Performing Arts Journal* and NoPassport Press. He also began editing a new serialized video piece titled *Shadowland*.

Stephen Karam, New York, NY, began work on a new play commission for Roundabout Theatre Company, *Sons of the Prophet*, which will receive a reading in the summer of 2009. He also completed the first draft of a libretto for an original chamber opera titled *Dark Sisters*, and continued work on a screenplay for Overture Films.

Karinne Keithley, Brooklyn, NY, drafted a new play, *Montgomery Park*, and *Opulence: An Essay in the Form of Building*, a textual installation exploring the edges of the conscious sense of self. Her play *Do Not Do This Ever Again* was presented at Soho Think Tank's Ice Factory series at the Ohio Theater in 2008 and was published in the 53rd State Press anthology, *Joyce Cho Plays*. Her play-in-progress *My Address Is Still Walton* received a reading at New York Theater Workshop in October of 2008.

Suzanne Kim Lee, New York, NY, began a new screenplay tentatively titled *The Girl in the Tree*. Her other screenplay, *The Grace of Giants*, was a finalist in the writemovies.com contest, a quarterfinalist in the Page International Screenwriting Awards, and a finalist for the 2009 Sundance Screenwriting Lab.

Krista Knight, Brooklyn, NY, worked on her play *Teen Flush*. She also worked on a commission for The American Story Project.

Michael Korie, New York, NY, worked on librettos for new opera commissions from Minnesota Opera and The Metropolitan Opera. His previous opera with composer Ricky Ian Gordon, *The Grapes of Wrath*, has been released on CD by P.S. Classics. His new musical with composer Scott Frankel and book writer John Weidman, *Happiness*, opened in the spring of 2009 at Lincoln Center Theatre.

Young Jean Lee, Brooklyn, NY, worked on a new show *The Shipment*, which premiered at the Wexner Center in Ohio in 2008 and then at The Kitchen in New York in 2009. Her show *Church* premiered at New York's P.S.122 in 2007 and was remounted at the Public Theater in January of 2008. Her adaptation of *King Lear* is slated to open at New York's Soho Rep in January of 2010.

Cassandra Medley, New York, NY, completed a screenplay; wrote major portions of her new book, *Writers Gym*; and prepared for an upcoming production of her play *Daughter*, which is due to open in 2009.

Charlotte Meehan, Sharon, MA, finished a draft of her play *27 Tips for Banishing the Blues*, which will premiere at Perishable Theatre in 2010.

Ben Musgrave, London, England, completed a commission for the UK National Theatre Studio, wrote the first draft of his new play *Self-Defence for Men*, sketched out a play about British politics, and wrote a trial episode for the soap opera *Hollyoaks*.

Kestutis Nakas, Chicago, IL, completed a solo performance piece entitled *No Bees for Bridgeport*. He performed another newly written work, *Remembrance of Things Pontiac*, in April of 2009 at the Prop Theatre in Chicago.

Sibyl O'Malley, Los Angeles, CA, continued work on *Oh My Tiger*, which will premiere in May of 2009 at Highways Performance Space in Santa Monica, California. She also completed the second episode in an ongoing serial about Michelle Obama, which will premiere at the Manual Archives in Los Angeles.

Kathleen Tolan, Brooklyn, NY, began a play called *Chicago Boys*.

Ken Urban, Cambridge, MA, completed drafts of two new plays: *The Awake* and *Correspondence*. He also revised his play *The Private Lives of Eskimos* for its Chicago opening at Stage Left in 2009.

Lauren Yee, San Francisco, CA, continued work on two full-length plays: *Crevice*, a commission for PlayGround; and *Samsara*, a new work on commercial surrogacy in India developed with Exit Theatre. Both plays will receive staged readings in San Francisco in 2009.

VISUAL ARTISTS

Megan Biddle, New York, NY, focused on a new body of work inspired by the landscape. She also completed time-lapse videos of her salt crystal baths and the formation of cracks.

Suzanne Bocanegra, New York, NY, continued work on a drawing series based on Jan Brueghel the Elder's paintings to be exhibited at Lux in Encinitas, California, in 2009. She also began a series of drawings for a Girl Scout opera.

Ruth Boerefijn, Oakland, CA, made a site-specific piece based on the winter light in and around Alexander Studio, as well as wall pieces based on the sounds and sights absorbed from daily walks through the woods. Her experience at MacDowell informed a ceiling piece she created at the de Young Museum in San Francisco, where she was the resident artist in June of 2008.

Sandra Burns, New Haven, CT, built and completed three installations to be used in photographing MacDowell Fellows.

Jerry Carniglia, Emeryville, CA, completed *Excuses for Perfection*, a compilation of drawings from studio notebooks made over the past 20 years. A new catalogue of paintings on canvas and paper comprising work from his *Worlds on Worlds* series was released in January of 2009. His work was featured in concurrent shows in May of 2009 at Smith Andersen Editions and Tercera Gallery in Palo Alto, California.

William Cordova, Miami, FL, focused on a series of projects addressing Peterborough's history. His work will be shown at Sekkima Jenkins Gallery in New York and Saltworks Gallery in Atlanta in 2009. The photographs and films he shot at MacDowell will be incorporated into a show at the 2009 San Juan Biennial in Puerto Rico.

Nathan Danilowicz, Los Angeles, CA, completed an installation exploring notions of eroticism and mortality.

Blane De St. Croix, Brooklyn, NY, developed projects to be shown in solo exhibitions in 2009 at Brooklyn's Broken Landscape and Smack Mellon; at Robert Rauschenberg Gallery in Fort Myers, Florida; and at Maiden Lane in New York.

Jill Downen, St. Louis, MO, created a site-specific installation titled *Line of Joining*. This temporal project, sculpted directly onto Cheney Studio's wall, was focused on a concept of space that merges architecture with the human body.

Ellen Driscoll, Brooklyn, NY, focused on a suite of drawings and hand-drawn accordion books. Her sculptural works *Phantom Limb* and *Revenant* were exhibited in Hiroshima, Japan, in 2007.

Jeanne Englert, Port Ewen, NY, forged a new direction by focusing on relief work in plaster and using color for the first time in her professional career. She is now working on developing a new body of work in this medium.

Barbara Ess, Elizaville, NY, made digital prints and tests of recent photographs for an upcoming show. She also shot video and still material for future use.

Lilian Garcia-Roig, Tallahassee, FL, worked on a series of large-scale on-site paintings. She will show these new works, as well as other large-scale paintings she did at MacDowell in 2006, at the Gallery of the Americas in Washington, D.C., and the Pensacola Museum of Art in Florida in 2010.

John Grade, Seattle, WA, worked on two installations to be exhibited in Seattle and the United Kingdom. He also completed a series of drawings that were exhibited in May of 2009 at Seattle's Davidson Galleries.

Lisa Hamilton, Brooklyn, NY, worked on paintings to be included in a solo exhibition at Thrust Projects Gallery in New York. A recipient of a 2006 NYFA fellowship in painting, she recently had work reproduced in *Art in America*. Her work was also included in the National Academy Museum's 183rd Annual Exhibition in 2008.

Stephen Hendee, Las Vegas, NV, started the development of a new project for traveling exhibition titled *The Ice Next Time*, to be shown at various venues. He also recorded sound from a new musical instrument of his design for use in future installation projects.

Hilary Irons, Portland, ME, painted a series of landscapes, using abstract forms to frame and offset natural imagery. In 2008, she was the recipient of an Al Held Prize from the American Academy in Rome. She will have a show at Aucocisco Gallery in Portland, Maine, in 2009.

Katarina Jerinic, Brooklyn, NY, began a new group of photo- and text-based pieces modeled on field guides and explanatory displays that examine ways that landscape is organized and explored.



"WHEN I FIRST WALKED INTO
ALEXANDER STUDIO, THE STONE
BUILDING WITH 19-FOOT CEILINGS, AND
I SAW LIGHT FILTERING IN THROUGH
WINDOWS ON BOTH SIDES, I KNEW THAT
ANYTHING WOULD BE POSSIBLE."

—Ruth Boerefijn, visual artist

Simen Johan, New York, NY, worked on a new series of images and sculptures entitled *Until the Kingdom Comes*. The second installment of this series will be exhibited at New York's Yossi Milo Gallery in 2009.

Wade Kavanaugh, Brooklyn, NY, made 4,000 hand-shaped sheetrock bricks for his installation *Regrade*, which opened at Suyama Space in Seattle in September of 2008.

Kathryn Kenworth, Oakland, CA, worked on a temporary site-specific installation titled *Uproot* in Alexander Studio.

Joel Kyack, Los Angeles, CA, began work on his multimedia installation *The Knife Shop*. His project *The Greater the Goal the Deeper the Hole* was exhibited at the 2008 California Biennial at the High Desert Test Sites.

Gwenessa Lam, Vancouver, Canada, continued work on her drawing series *Vancouver*, which examines notions of place and location. She also created preparatory studies for a drawing installation to be exhibited at Center A in Vancouver in 2008.

Maria Levitsky, Brooklyn, NY, worked on photographing barns and historic mill buildings in the Monadnock region. Some of the images were included in a solo show at Deborah Berke & Partners Gallery in April of 2009. Her work appeared in a group show at Kenise Barnes Fine Art in Larchmont, New York, in December of 2008.

Monica Martinez, Mexico City, Mexico, worked on a modular sculpture installation. She is the recipient of fellowships from Sculpture Space and the Skowhegan School of Painting and Sculpture, and has been awarded a presidential scholarship from the Rhode Island School of Design.

Frank Meuschke, Brooklyn, NY, took landscape photographs and made sketches for new work. He also worked on a painting that is part of his latest series, and worked on his digital portfolio and Web site. He had a solo show in 2007 at the Samuel F.B. Morse Historic Site, and was the artist-in-residence at Weir Farm in Connecticut in June of 2009.

Katrina Moorhead, Houston TX, started a series of drawings in preparation for her solo exhibition *Darkling Plain* at Inman Gallery in Houston. Shortly after her residency at MacDowell she received a 2008 Joan Mitchell Foundation Award for Painters and Sculptors.

Matthew Northridge, Brooklyn, NY, brought three sculptures toward completion and worked on an ongoing book of visual material. His work was recently featured in the 183rd Annual Exhibition of Contemporary American Art at the National Academy Museum in New York. His work was also included in *Art on Paper 2008* at the Weatherspoon Art Museum at the University of North Carolina at Greensboro.

Morgan O'Hara, New York, NY, completed two large-scale drawings on canvas, as well as 80 live transmission drawings and 62 time accounting drawings based on the experience of living at MacDowell.

Geof Oppenheimer, Chicago, IL, considered where his practice will go next in a way that is not a rush for production, but rather an organic evolution of his current body of work.

Karen Ostrom, Brooklyn, NY, slipped unexpectedly into the world of animation during her residency while developing a new photographic installation. She received the Duke and Duchess of York Prize in Photography from the Canada Council for the Arts in 2006. Her cycloramic installation, *Smoking Gun*, was installed at MOCCA in Toronto for the CONTACT Photography Festival in 2007.

Howardena Pindell, New York, NY, worked on three large paintings. She also worked on templates for three-dimensional abstract works on paper. Her work will be exhibited at St. John's University, Maris College, and the Sandler-Hudson Gallery in Atlanta.

Harriet Salmon, Brooklyn, NY, fabricated and photographed a collection of small objects made of paper, plaster, wood, ceramics, and foam.

"THE EXPERIENCE WAS LIKE A
STRANGE AND WONDERFUL DREAM.
EVER SINCE I CAME BACK FROM
MACDOWELL, I HAVE LIVED IN
IRRITATION AT BEING AWAKE."

—Nathan Ihara, writer



Ryan Schroeder, Brooklyn, NY, photographed ephemeral sculptures and created process-based paintings in preparation for a solo exhibition at Gallery Aferro in 2010.

Jinnie Seo, Seoul, Korea, conceived the concept for, and completed construction on, layout plans for her solo exhibition at Mongin Art Center in Seoul in May of 2009. Exploring haptic perception, this site-specific installation directs and contours the body movement of the viewer as she/he physically and spatially encounters and interacts with the installation. She had a solo show at the National Museum of Singapore in 2008.

Erin Shirreff, Brooklyn, NY, continued work on a series of filmed photographs and portraits of sculptures. She will have a solo show at Lisa Cooley Gallery in New York in the fall of 2009.

David Stein, Oakland, CA, began work on a series of pieces in the style of children's posters. He also completed a video piece, *Reading The New York Times Through a Straw*.

Kirk Stoller, San Francisco, CA, used white birch as both material and muse for his exploration of how to optically or physically incorporate the ceiling into his sculptural forms. He installed a large sculpture in the Project Space at Swarm Gallery in Oakland, California, in early 2009.

Dan Talbot, Providence, RI, continued working on a series of plein-air and still-life paintings. He also started a large abstract painting and completed many ink drawings.

Renee van der Stelt, Baltimore, MD, completed works on paper related to global cartographic maps. She also worked on conceptualizing ways to assimilate the drawings into sculptural form. Maquettes for larger paper works were generated to be completed in Roswell, New Mexico, where she was recently an artist-in-residence.

Maeung Gyun You, Busan, South Korea, worked on a series of paintings titled *The Forest*.

WRITERS

Dorothy Albertini, Kingston, NY, wrote first drafts of two new pieces: a long poem and a long tale. The work grew out of a series completed in 2007 called *Tales/Composites/From Nearby*, excerpts of which will appear in *Tantalum*.

Benjamin Anastas, New York, NY, worked on his next novel and completed an article for *The New York Times Magazine* about televangelist Paula White.

Donald Antrim, Brooklyn, NY, worked on a novel tentatively titled *Must I Now Read All of Wittgenstein?* He is the author of a memoir, *The Afterlife*, and three novels: *Elect Mr. Robinson for a Better World*, *The Hundred Brothers*, and *The Verificationist*. He will be a 2009 fellow at the American Academy in Berlin.

Elna Baker, New York, NY, completed a first draft of her memoir and first book, *The New York Regional Mormon Singles Halloween Dance*, to be published by Penguin in 2009. She has previously written for *Elle* and has performed her stories on *This American Life* and *Studio 360*.

Rick Barot, Tacoma, WA, wrote poems for his third collection, *Particle and Wave*. His second poetry collection, *Want* — which contains poems written during his previous residency at MacDowell — was published in 2008.

Ryan Berg, Jackson Heights, NY, continued work on his manuscript *Keap Street: An Accidental Memoir*, which chronicles the two years he spent working with LGBTQ youth at a group home in New York City.

Amy Bloom, Durham, CT, finished one short story, polished another, and began a third. Her collection will be published in 2010 by Random House.

Stephen Bloom, Iowa City, IA, completed a nonfiction book about pearls and discovery titled *Tears of Mermaids*, to be published by St. Martin's Press in 2009. His nonfiction book *The Oxford Project* (with photographer Peter Feldstein), which reveals secrets and aspirations of a rural American town, was published by Welcome Press in 2008.

Jonathan Blunk, Cortlandt, NY, continued work on the authorized biography of the American poet James Wright, to be published by Farrar, Straus, and Giroux. He is the co-editor of *A Wild Perfection: Wright's Selected Letters* (FSG, 2005).

Chris Bolin, Brooklyn, NY, started a new collection of poems and edited his recently completed manuscript titled *Human-Headed*.

Amanda Borozinski, Rindge, NH, finished her nonfiction work *To Make Our Joy Complete*. She also finished two essays and started a novel dealing with the issues of love and forgiveness.

Jane Brox, Brunswick, ME, worked on the final draft of her forthcoming book on the evolution of artificial light, tentatively titled *Out of the Dark: How We Changed Light and Light Changed Us*. The book will be published by Houghton Mifflin Harcourt in the spring of 2010.

Alan Burdick, Hastings on Hudson, NY, worked on a nonfiction book about the biology and perception of time. He was named a Guggenheim Fellow in 2007 and his previous nonfiction book *Out of Eden: An Odyssey of Ecological Invasion* (Farrar, Straus, and Giroux, 2005) was a National Book Award finalist.

Susan Butler, Lake Wales, FL, worked on her proposal for, and finished the first chapters of, her next book: *Strange Bedfellows: Franklin Roosevelt and Joseph Stalin*. Her last book, *My Dear Mr. Stalin: The Complete Correspondence of Franklin D. Roosevelt and Joseph V. Stalin* (Yale 2005), was translated into six languages. *Amelia*, a movie based on her biography *East to the Dawn: The Life of Amelia Earhart* and starring Hilary Swank, will be released in 2009.

Joseph Caldwell, New York, NY, finished his tenth novel, the third book of a trilogy.

Peter Cameron, New York, NY, worked on his sixth novel, tentatively titled *The Dark Forest*. His novels *The Weekend* and *Andorra* were reissued in paperback by Picador in the spring of 2009.

Katie Chase, Iowa City, IA, worked on a long story for her collection-in-progress. Her short fiction piece, "Man and Wife," was selected for *The Best American Short Stories 2008* and the *2009 Pushcart Prize Anthology*.

Catherine Ciepiela, Amherst, MA, completed translations for a volume of Marina Tsvetaeva's lyric poems. She recently published a book on Tsvetaeva's romance with Boris Pasternak titled *The Same Solitude* (2006), and co-edited, with **Honor Moore**, *The Stray Dog Cabaret* (2006), a book of Paul Schmidt's translations of the Russian modernist poets.

Jan Clausen, Brooklyn, NY, continued work on a new book of poems titled *Makeshift Memorial*. Her most recent published collections are *From a Glass House* (IKON, 2007) and *If You Like Difficulty* (Harbor Mountain Press, 2007).

Suzanne Cleary, Peekskill, NY, completed the manuscript for her third book of poetry. Her second collection, *Trick Pear*, was published in 2007 by Carnegie Mellon University Press.

Dorinda Clifton, Brownsville, OR, completed the first draft of a screenplay, as well as the first rough draft of a novel.

Andrea Codrington, Brooklyn, NY, worked on a draft of her first novel. As a design and visual culture critic, she writes frequently for such publications as *The New York Times*, *Metropolis*, *I.D.*, and *Cabinet*.

Robyn Creswell, New York, NY, worked on a draft of his first novel, *The Visitor*.

Christina Davis, Boston, MA, worked toward the completion of her second collection of poems, *Fixed Stars Govern*. She was recently named curator of poetry at the Woodberry Poetry Room at Harvard University.

Kerry Dolan, San Francisco, CA, worked on a collection of stories titled *Lavender, Fathers, Independence Day*; and a novel, *The Girls in the Band*. She was recently a finalist for the Bakeless Prize.

Brian Evenson, Providence, RI, wrote two stories and started a new novel tentatively titled *Handbook for a Future Revolution*. His novel *Last Days* (Underland Press) and new story collection *Fugue State* (Coffee House Press) will be published in 2009.

L.B. Green, Davidson, NC, completed *Night Garden*, a full-length poetry collection. She also focused on four essays for her nonfiction manuscript tentatively titled *The Light of Winter. Judas Trees North of the House*, an elegy for her father that won the Randall Jarrell Award, was published by Harperprints Press in 2003.

Andrew Greer, San Francisco, CA, worked on his fifth work of fiction, a novel entitled *Many Worlds*. His most recent book, *The Story of a Marriage*, was published in 2008 and became a best-seller. His previous novel, *The Confessions of Max Tivoli*, has been translated into 25 languages.

Gordon Haber, New York, NY, worked on a draft of his novel *With Perfect Faith*, which is based on the Jewish version of the apocalypse. His previous manuscript, *The Guest Is God*, a travelogue about Poland, is currently being submitted to publishers.

Alex Halberstadt, Brooklyn, NY, completed a section of a nonfiction book about his family and Russia titled *Young Heroes of the Soviet Union*, which is forthcoming from Random House.

Otis Haschemeyer, Knoxville, TN, continued work on a novel-in-progress about the first Gulf War, and also explored several newer works, including a short story and several poems. A recent short story of his was included in *Best New American Voices 2009*, and further work is forthcoming in *Southern Indiana Review*.

John Haskell, Brooklyn, NY, worked on a new book of essays. His book *Out of My Skin* (Farrar, Straus, and Giroux) was released in March of 2009. He is the recipient of a 2009 Guggenheim Foundation grant.

Adam Haslett, Brooklyn, NY, completed work on a novel to be published by Nan A. Talese/Doubleday.

David Hellerstein, New York, NY, worked on two books: *Keeping Secrets, Telling Tales*, a collection of essays to be published by Kent State University Press; and *The New Neuropsychiatry*, a nonfiction book to be published by Johns Hopkins University Press. His previous books

include *A Family of Doctors*, a memoir of five generations of doctors in his family.

Jane Hirshfield, Mill Valley, CA, worked on new poems. Her most recent collection, *After* (HarperCollins), was named a Best Book of 2006 by *The Washington Post*, *The San Francisco Chronicle*, and England's *Financial Times*, and was shortlisted for England's T.S. Eliot Prize.

Cathy Park Hong, New York, NY, worked on her third collection of poems, tentatively titled *The Book of Frontiers*. Poems from the collection have been published in *Poetry*, *The Paris Review*, *Harvard Review*, and *Conjunctions*.

Cynthia Hogue, Phoenix, AZ, completed her collection of poetry *Or Consequence*, to be published by Red Hen Press in 2010. She also worked on a book-length series of interview-poems based on interviews with Katrina evacuees titled *Under Erasure*. Her fifth book of poems was published by Red Hen Press in 2006.

Lewis Hyde, Cambridge, MA, worked on a chapter of his book in defense of an artistic public domain, a "cultural commons." A 25th-anniversary edition of his book *The Gift* was reissued by Vintage in 2008.

Nathan Ihara, Brooklyn, NY, worked on his first novel, *Feet to the Lane*. He writes book reviews and author interviews for *LA Weekly*.

Tim Johnston, Iowa City, IA, worked on his novel-in-progress, *The Next Hour*. His first novel, *Never So Green*, was published in 2002 by Farrar, Straus, and Giroux. He is the 2008 fiction winner of the New Letters Writers Awards.

Randlett Jordan, Roxbury, NY, completed *Mercy Killings*, a novel set in the valley of the east branch of the Delaware River, where New York City destroyed homes and livelihoods for its Pepacton Reservoir.

Rozalia Jovanovic, New York, NY, worked on a collection of short fiction that explores situations in which a narrator is presented with a simple internal incongruity. Her latest fiction has appeared in *Guernica: A Magazine of Art and Politics* and *Esquire.com*.

Roger King, Leverett, MA, wrote a complete rough draft of a new novel with the working title *Man Picks Flower*.

Perri Klass, New York, NY, completed a draft of a novel set in the New York medical world, and wrote a number of essays about medical practice. Her last novel *The Mercy Rule*, which was published in July of 2008, appeared on the August Indie Next List.

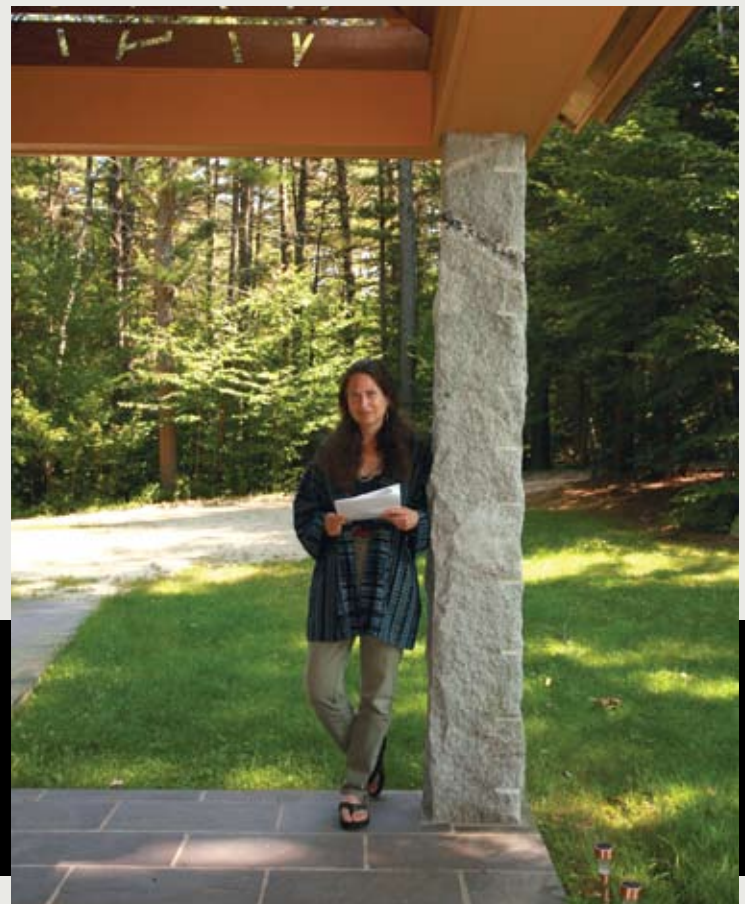
Joanna Klink, Cambridge, MA, worked on her third book of poems. *The Quiet*, comprised of crisis lyrics, is forthcoming from Penguin in 2010.

Jessica Lamb-Shapiro, New York, NY, continued work on her nonfiction book *Promise Land*, a history of self-help literature from 300 B.C. to the present to be published by Simon & Schuster in 2010. She also worked on a narrative about her father, who is a self-help writer.

Victor LaValle, Brooklyn, NY, worked on his novel *Perish*.

Adrian Nicole LeBlanc, New York, NY, worked on *Give It Up*, a nonfiction book about the world of stand-up comedy to be published by Random House in 2011. She will continue working on the project as the Holtzbrinck Fellow at the American Academy in Berlin.

Wendy Lee, Astoria, NY, worked on completing her second novel about three Chinese-American sisters. Her first novel, *Happy Family*, was published in 2008 by Black Cat, an imprint of Grove/Atlantic.



"WHAT AMAZES ME IS THE MAGICIAN'S
HAT THAT MACDOWELL IS: YOU REACH
IN EACH DAY, NOT KNOWING WHAT, IF
ANYTHING, WILL LEAP INTO YOUR
HAND. YET SOMETHING DOES."

—Jane Hirshfield, poet

Aharon Levy, Brooklyn, NY, shepherded his first novel, *The Autonomous Region of Heaven*, toward completion. This work follows the dissolution and reformation of a Russian-Jewish family on the eve of Vladimir Putin's election.

Sam Lipsyte, New York, NY, worked on a draft of his third novel, to be published by Farrar, Straus, and Giroux in 2010. His second novel, *Home Land*, was translated into several languages and was recently optioned for film.

Kelly Luce, Woodside, CA, began work on her first novel and completed her collection of short stories set in Japan, an excerpt from which won the 2008 Jackson Award from the San Francisco Foundation.

Donald Lystra, Ann Arbor, MI, worked on a draft of his second novel tentatively titled *Storm*, which tells the story of a middle-aged police investigator pursuing a case while dealing with the breakup of his family. His first novel, *Satellite Autumn*, was accepted for publication by Switchgrass Books of Northern Illinois University Press.

Peter Nathaniel Malae, Santa Clara, CA, worked on a novel and a novella. His story collection, *Teach the Free Man*, was a finalist for the New York Public Library Young Lion's Award and the Glasgow Prize. He has a forthcoming novel and story collection from Grove Press.

Paul Mallamo, Basehor, KS, worked on *The Shotgun Stories*, a book of short fiction. A story from this volume, "Sign of the Gun," appeared in the April, 2008 issue of *Granta*.

Sara Marcus, Brooklyn, NY, worked on her nonfiction book *Riot Grrrl*, a social history of the punk rock feminist movement. Felt Press will release a chapbook of her poetry in late 2008.

Eleanor Margolies, London, England, worked on *3 Women*, a sequence of poems based on interviews, letters, and an imagined trip to Mexico. Her essay on

the smells of New York, *Vagueness Gridlocked*, was published in *The Smell Culture Reader* (Berg).

Cate Marvin, Staten Island, NY, began work on her third book of poems tentatively titled *Willowbrook*. Her second book of poems, *Fragment of the Head of a Queen*, was published by Sarabande in 2007.

Joyce Maynard, Mill Valley, CA, started and finished the first drafts of two books: a memoir about her experiences living and running a writing workshop in Guatemala, and a novel that is tentatively titled *The Other Side of the Wall*. Her most recent book, *Internal Combustion*, was published in 2006.

Julia Metz, Brooklyn, NY, continued work on her memoir *Perfection*, to be published by Hyperion in 2009. She also began work on a novel.

Nancy Miller, Washington, CT, worked on a collection of poems about Bermuda, where she was born.

Ben Moorad, Portland, OR, worked on his memoir *The Envelope of Suicides*.

Honor Moore, New York, NY, began a new collection of poems and a new memoir. Paperbacks of her books *The Bishop's Daughter* and *The White Blackbird: A Life of the Painter Margaret Sargent by Her Granddaughter* were released in the spring of 2009, as was her anthology *Poems from the Women's Movement*.

David Morris, Portland, OR, worked on his Iraq War memoir titled *The Big Suck*, portions of which appeared in *The Best American Nonrequired Reading 2007*. He also finished an essay about the U.S. military torture school called "Empires of the Mind," which appeared in the Winter, 2009 issue of *Virginia Quarterly Review*.

Joan Nathan, Washington, D.C., worked on the introduction to her book on the food of the Jews of France.

Collier Noguez, Portland, OR, completed the manuscript for her first book of poems, which will be published by Four Way Books in 2011.

D. Nurkse, Brooklyn, NY, worked on new poems. His most recent book, *The Border Kingdom*, was released by Knopf in August of 2008.

Stephen O'Connor, New York, NY, wrote two short stories, several poems, and a proposal for a nonfiction book on blame.

"SCENIC BEAUTY, SOLACE OF
QUIETUDE, THE STAFF, THE TREASURE
OF THE TIME TO WRITE AND
WRITE AND WRITE."

—Cassandra Medley, writer



Karen Olsson, Austin, TX, worked on her novel *All the Houses*.

Daniel Orozco, Moscow, ID, worked on his first novel.

Julie Orringer, Brooklyn, NY, completed her novel *The Invisible Bridge*, to be published by Knopf in 2009.

Jena Osman, Philadelphia, PA, completed a draft of a poetry manuscript tentatively titled *The Network*. Her most recent book of poems is *An Essay in Asterisks* (Roof Books).

Alicia Ostriker, Princeton, NJ, worked on poems for a manuscript called *The Book of Seventy*, to be published by the University of Pittsburgh Press in the fall of 2009.

Ilana Ozernoy, New York, NY, began a draft of her first book, a nonfiction narrative about life in contemporary Russia, interwoven with the personal history of her family's struggle as Soviet-era dissidents. The book will be published by Henry Holt in 2010.

Rajesh Parameswaran, Missouri City, TX, worked on the final stages of a short story collection.

Gregory Pardlo, Brooklyn, NY, continued work on his second poetry collection, *Marginalia*, poems from which have appeared or are forthcoming in *Black Renaissance*, *Poet Lore*, and *American Poetry Review*.

Michael Paterniti, Portland, ME, worked on a nonfiction book entitled *The Telling Room*, which will be published by Dial Press. His first book, *Driving Mr. Albert: A Trip Across America with Einstein's Brain*, was published in 20 countries and is being made into a movie by Paramount Pictures.

J.J. Penna, Franklin Park, NJ, worked on a collection of poems entitled *Headlight*.

Hannah Poston, Asheville, NC, continued work on her first book of poems, *The Lost Box*.

William Powers, Orleans, MA, worked on a draft of his nonfiction book *Hamlet's Blackberry*, about the rise of digital connectedness and the enduring human need to disconnect. The book will be published by HarperCollins.

Emily Raboteau, New York, NY, continued work on *Endurance*, her second novel. Her first novel, *The Professor's Daughter*, was published by Henry Holt in 2005.

Suzanne Rivecca, San Francisco, CA, wrote the final story of a short fiction collection, a story from which won a 2009 Pushcart Prize.

Mary Ruefle, Bennington, VT, completed a book-length manuscript of poems, as well as four erasure books. Her *Selected Poems* is forthcoming from Wave Books in 2010.

Brooke Shaffner, New York, NY, continued work on her novel *Proximity*. "Sanctuary," the opening chapter of her memoir, was published in *The Hudson Review*.

Brenda Shaughnessy, Brooklyn, NY, worked on poems for her third book of poetry tentatively titled *Accidents of Birth*. Her second book, *Human Dark with Sugar* (2008), which she completed at MacDowell, won the 2008 James Laughlin Award from the Academy of American Poets and was a finalist for a 2008 National Book Critics Circle Award.

Nina Siegal, Amsterdam, The Netherlands, completed a draft of her second novel, tentatively entitled *Rembrandt's Exquisite Corpse*. Her first novel, *A Little Trouble with the Facts*, was published by HarperCollins in 2008 and has been translated into Dutch and French.

Ralph Sneed, Exeter, NH, worked on the first draft of a book-length manuscript; revised existing poems; and wrote a new longer poem that will become the anchor of his second book of poetry, *Sheep May Safely Graze*. His first book of poems, *Evidence of the Journey*, was published by Harmon Blunt in 2007.

Suzanne Snider, Hudson, NY, continued work on a nonfiction book about two rival communities on adjacent land in the midwest.

Andrew Solomon, New York, NY, completed three chapters of his book *A Dozen Kinds of Love*. His last book, *The Noonday Demon*, won the 2001 National Book Award, was a Pulitzer Prize finalist, and has been published in 24 languages.

Jessica Stern, Boston, MA, continued work on her book *Anatomy of Terror: A Memoir of Post-Traumatic Stress Disorder*, which will be published in 2009. She also completed a chapter on terrorism for *Change for America: A Progressive Blueprint for the 44th President* (Basic Books, 2009).

Ginger Strand, New York, NY, worked on new essays and began a new nonfiction book about the interstate highway system. Her book *Inventing Niagara* (Simon & Schuster, 2008), which was partly written at MacDowell, was a Border's Original Voices selection.

Ben Stroud, Ann Arbor, MI, continued work on short stories.

James Sturm, White River Junction, VT, worked on his next graphic novel, *Market Day*. The story explores the tension between art and commerce through a day in the life of a rug weaver against the backdrop of an Eastern European village circa the early 1900s.

Sam Swope, New York, NY, worked on a new children's series titled *The Adventures of Benjamin Judge*. He most recently adapted his book *The Araboolies of Liberty Street* into a musical that premiered in Washington, D.C., in 2007.

Lulu Sylbert, Brooklyn, NY, worked on her first novel, *Greedy Street*.

Lysley Tenorio, San Francisco, CA, completed the manuscript for his collection of short stories and began working on a novel.

Pamela Thompson, Worthington, MA, began work on a new novel. Her first novel, *Every Past Thing*, was published by Unbridled Books in 2007.

Wells Tower, Chapel Hill, NC, wrote two new short stories and completed major revisions to his first book, *Everything Ravaged, Everything Burned*, a collection of short fiction published by Farrar, Straus, and Giroux.

Letitia Trent, Brattleboro, VT, worked on her poetry manuscript titled *Match Cut*, as well as her first novel. Her chapbook *The Medical Diaries* was recently published by Scantily Clad Press.

Sandy Tseng, Denver, CO, worked on a book of poems tentatively titled *Sedimentary*.

Damian Van Denburgh, New York, NY, wrote a new chapter for his as-yet-untitled nonfiction manuscript about his search for a feasible male role model while growing up as the only boy among six sisters in an Irish-Catholic family.

Tsering Wangmo Dhompa, San Francisco, CA, worked on a book about nomads in Dhompa in East Tibet. She also edited poems for her third collection of poetry.

Arlene Weiner, Pittsburgh, PA, wrote the first draft of a verse play, *Hour of Power*. She also wrote poems for a project titled *Inwood Journey* that focuses on the neighborhood in Manhattan where she grew up. In 2006, Ragged Sky Press published a collection of her poems titled *Escape Velocity*.

Elizabeth Wetmore, Chicago, IL, completed *The Earth Is Flat*, a novel set in the oil fields of Texas.

Kim Wright, Charlotte, NC, completed the first draft of her second novel, *The Gods of Arizona*. It is a sequel to her first book, *Love in Mid-Air*, which will be published by Grand Central in 2010.

Julia Zarankin, Toronto, Canada, worked on a draft of her memoir *Intersections*, which deals with a Russian immigrant's conflicted notions of home.

Cynthia Zarin, New York, NY, worked on a fourth collection of poems to be published by Knopf in 2010.

Bill Zavatsky, New York, NY, wrote a 40-page essay called "Words Out of Music: Collaborating with Bill Evans and Marc Copland," which appeared in the jazz literary journal *Brilliant Corners*. He also continued work on *Songs I Didn't Know I Knew*, a manuscript of poetry in progress.

Leni Zumas, Brooklyn, NY, worked on a novel. Her story collection *Farewell Navigator* was published in 2008 by Open City.

Suzanne Zweizig, Washington, D.C., completed poems for two poetry chapbooks and worked toward the completion of her first poetry manuscript.

Ceiling, an installation by **Beth Krebs**, in the woods of MacDowell.





Medal Day

IN 2008, MACDOWELL RECOGNIZED ARCHITECTURE by selecting acclaimed architect Thom Mayne. Mayne — who was chosen by a distinguished panel that included Pulitzer Prize-winning architectural critic Robert Campbell; **Fred Clarke**, cofounder of Pelli Clarke Pelli Architects; William Rawn, founder of William Rawn Associates, Architects, Inc.; Calvin Tsao, cofounder of Tsao & McKown Architects; and Billie Tsien of Tod Williams Billie Tsien Architects — joined I.M. Pei as the second architect to be so honored. After the ceremony, the crowd of more than 1,000 visited the open studios of artists-in-residence, enjoying close-up views of the creative process.

First given in 1960, the Edward MacDowell Medal is a national award presented annually to an artist for outstanding contribution to the arts. The artistic discipline in which the award is given rotates in order to celebrate all the creative fields practiced at the Colony.

MEDALISTS

2008	Thom Mayne, <i>architect</i>	1991	David Diamond, <i>composer</i>	1974	Walter Piston, <i>composer</i>
2007	Les Blank, <i>filmmaker</i>	1990	Louise Bourgeois, <i>visual artist</i>	1973	Norman Mailer, <i>writer</i>
2006	Alice Munro, <i>writer</i>	1989	Stan Brakhage, <i>filmmaker</i>	1972	Georgia O'Keeffe, <i>visual artist</i>
2005	Steve Reich, <i>composer</i>	1988	William Styron, <i>writer</i>	1971	William Schuman, <i>composer</i>
2004	Nam June Paik, <i>visual artist</i>	1987	Leonard Bernstein, <i>composer</i>	1970	Eudora Welty, <i>writer</i>
2003	Merce Cunningham, <i>interdisciplinary artist</i>	1986	Lee Friedlander, <i>photographer</i>	1969	Louise Nevelson, <i>visual artist</i>
2002	Robert Frank, <i>photographer</i>	1985	Robert Motherwell, <i>visual artist</i>	1968	Roger Sessions, <i>composer</i>
2001	Philip Roth, <i>writer</i>	1984	Mary McCarthy, <i>writer</i>	1967	Marianne Moore, <i>writer</i>
2000	Lou Harrison, <i>composer</i>	1983	Elliott Carter, <i>composer</i>	1966	Edward Hopper, <i>visual artist</i>
1999	Ellsworth Kelly, <i>visual artist</i>	1982	Isamu Noguchi, <i>visual artist</i>	1965	Edgard Varese, <i>composer</i>
1998	I.M. Pei, <i>architect</i>	1981	John Updike, <i>writer</i>	1964	Edmund Wilson, <i>writer</i>
1997	Chuck Jones, <i>filmmaker</i>	1980	Samuel Barber, <i>composer</i>	1963	Alexander Calder, <i>visual artist</i>
1996	Joan Didion, <i>writer</i>	1979	John Cheever, <i>writer</i>	1962	Robert Frost, <i>writer</i>
1995	George Crumb, <i>composer</i>	1978	Richard Diebenkorn, <i>visual artist</i>	1961	Aaron Copland, <i>composer</i>
1994	Jasper Johns, <i>visual artist</i>	1977	Virgil Thomson, <i>composer</i>	1960	Thornton Wilder, <i>writer</i>
1993	Harry Callahan, <i>photographer</i>	1976	Lillian Hellman, <i>writer</i>		
1992	Richard Wilbur, <i>writer</i>	1975	Willem de Kooning, <i>visual artist</i>		

"THOM BELIEVES IN A WORLD THAT IS EVER CHANGING, A WORLD THAT IS ALWAYS UNCERTAIN, A WORLD THAT IS ALWAYS OPEN TO QUESTIONS AND EXPERIMENTS. AND HE HAS A MISSION STATEMENT FOR [HIS FIRM] MORPHOSIS, WHICH I ALSO LOVE BECAUSE IT'S SO UNCOMPROMISING: 'WE WILL HOLD TO THAT WHICH IS DIFFICULT, BECAUSE IT IS DIFFICULT, AND BY ITS DIFFICULTY IS WORTHWHILE.'"

—Robert Campbell, Pulitzer Prize-winning architectural critic, chair of the Medalist Selection Committee, and the 2008 Medal Day presentation speaker

From left: Chairman Robert MacNeil with Jane Alexander and James Earl Jones; Eileen Wiseman with **Bill Banks**, Anne Cox Chambers, and benefit cochair Stephanie Olmsted; Tania Leon with **Meredith Monk** and Carlos dos Santos.



THE NATIONAL BENEFIT SHINES IN NEW YORK CITY

On December 2, 2008, 360 guests celebrated the creative vitality The MacDowell Colony shares with New York at "MacDowell Shines," the Colony's annual benefit. The evening was held on the 52nd floor of 7 World Trade Center amid dazzling views of downtown Manhattan. Chairman Robert MacNeil served as master of ceremonies for the program honoring Jane Alexander, a longtime board member and tireless advocate for the arts. The impressive cast of performers included master puppeteer **Basil Twist**; composer and choreographer **Meredith Monk** with vocalist Katie Geissinger; novelist **Rick Moody** in collaboration with the band One Ring Zero; filmmaker **Joshua Marston** with actor Eli Wallach; and actor Sam Waterston, who read a selection from **Nam Le**'s story collection *The Boat*. The highlight of the evening was a moving tribute to Alexander by actor James Earl Jones, her friend and costar in both the stage and screen adaptations of *The Great White Hope*. Projections of visual art by **Lilian Garcia-Roig** and **Diana Horowitz** were also presented. Robert and Stephanie Olmsted served as cochairs of the event, which raised more than \$435,000 in support of MacDowell's residency program.

HONORING RUTH FEDER AND HELEN TUCKER

On May 20, 2008, MacDowell board members and friends gathered at Sotheby's for a reception and dinner in honor of Ruth M. Feder and Helen S. Tucker, who chaired MacDowell's New York Benefit for 18 years. Seventy guests attended this intimate gathering and enjoyed toasts and accolades by MacDowell Chairman Robert MacNeil, President Carter Wiseman, and board member **Bill Banks**, among others. Composer and violinist Robert McDuffie closed the evening with a wonderful performance.

MACDOWELL IN SAN FRANCISCO

MacDowell supporters gathered in San Francisco from October 2–4, 2008, for the Colony's first National Trip. Board member Pamela J. Joyner and her husband, Fred Giuffrida, welcomed visitors to their city at an elegant dinner party, featuring presentations by painter **Richard Mayhew**, filmmaker **David Petersen**, and



Writer **Michael Chabon** speaking to guests in San Francisco.

COURTESY IMAGE

composer **Stewart Wallace**. Later, guests attended the San Francisco Opera's world premiere of *The Bonesetter's Daughter*, a work that Wallace composed at MacDowell and in collaboration with best-selling novelist and librettist Amy Tan. Another highlight of the trip was meeting with Bay Area Colony Fellows over brunch at the Museum of the African Diaspora. Board member Eleanor Briggs helped arrange a special luncheon, hosted by her friend Janet Dobrovolsky, at the Asian Art Museum, while board member Jeff Rosenheim arranged visits to the Fisher Family collection of modern and contemporary art at the Gap headquarters, and to Steven and Nancy Oliver's sheep ranch in Sonoma County. There, the group viewed site-specific works by Ann Hamilton, Martin Puryear, Richard Serra, Ursula Von Rydingsvard, and other major contemporary sculptors.



Filmmaker **Natalia Almada** (center) at a Mac 'n' Cheese event.

FOOD FOR THE SOUL

In October of 2008, The MacDowell Colony launched Mac 'n' Cheese, a subscription series of salon-style evenings hosted by Colony Fellow and board member **Louise Eastman** in New York City. This program pairs readings, talks, and musical performances by MacDowell Colony Fellows with wine and artisanal cheeses from small producers in the U.S. and around the world. Mac 'n' Cheese has now featured appearances by artists **Natalia Almada**, **Nicholas Dawidoff**, **Adam Haslett**, **Julia Jacquette**, **David Means**, and **Joan Wickersham**. Curated by Colony Fellow artists, these programs give subscribers intimate access to the creative process while introducing them to some of the leading artists at work today. The series consists of four events throughout the year. The cost of a rolling subscription to four Mac 'n' Cheese evenings is a \$500 donation to The MacDowell Colony.

PAUL MORAVEC SHARES BRANDENBURG GATE

Pulitzer Prize-winning composer, board member, and Colony Fellow **Paul Moravec** premiered his latest work, *Brandenburg Gate*, at Carnegie Hall on October 16, 2008. Several of the Colony's closest supporters attended the performance. On October 26, 2008, filmmaker Josh Aronson and violinist Maria Bachmann hosted more than 40 MacDowell patrons in their home for a rare opportunity to listen to and discuss the creation of this work with the composer. Moravec presented excerpts from his concerto, discussed the value of MacDowell residencies to his creative process, and fielded questions on everything from Bach to the Beatles.

AN INTERLUDE FOR THE ARTS

Brook and Roger Berlind, former MacDowell board members, graciously opened their home for a reception featuring a private concert by composer and Colony Fellow **Martha Mooke** on the evening of November 11, 2008. More than 40 MacDowell friends and supporters enjoyed the performance as well as a presentation by Chairman **Robert MacNeil** about the Colony's vision for the next century.

PRESENTING *DISFARMER* WITH DAN HURLIN

On January 28, 2009, members of The MacDowell Colony board and guests enjoyed a performance of Colony Fellow and board member **Dan Hurlin**'s latest work, *Disfarmer*, at St. Ann's Warehouse in Brooklyn. This tale of portrait photographer Mike Disfarmer's retreat from his family and from reality was conceived, designed, and directed by Hurlin. The 28 attendees from MacDowell also enjoyed a "talk-back" with noted panelists following the performance.



ELEGANT PROSE: THE SIXTH ANNUAL NEW HAMPSHIRE BENEFIT

On March 6, 2009, Colony Fellow **Ann Patchett** entertained 165 MacDowell friends and artists with a lively presentation and reading at Peterborough Players. Patchett is the author of the critically acclaimed novels *Bel Canto* and *Run*, as well as the much-lauded nonfiction work *Truth & Beauty*, about her friendship with Colony Fellow **Lucy Grealy**. The evening began with a book signing and reception. After the program, guests enjoyed a dinner at Colony Hall and the opportunity to visit with artists-in-residence. The New Hampshire Benefit committee, chaired by Monica Lehner and Sarah Garland-Hoch, organized the evening in support of the residency program at MacDowell.

Writer **Ann Patchett**, this year's featured artist at the New Hampshire Benefit.

Community Programs

EACH YEAR, THE COLONY INCREASES APPRECIATION FOR THE ARTS by creating opportunities for the local community to engage with the art and artists at MacDowell. MacDowell in the Schools, begun in 1996, brings the excitement of the creative process to classrooms in the Monadnock region. Students in grade school, high school, and college all benefit from the time and expertise of MacDowell Fellows as they share their passion and their work with the next generation of artists and art lovers. MacDowell Downtown, launched in 2002, is a series of presentations by Colony Fellows that takes place in downtown Peterborough. Each season of MacDowell Downtown features a wide array of programming, including film screenings and workshops, readings, concerts, visual arts shows, dramatic performances, talks, and more. In addition to these formal programs, the Colony maintains a current partnership with the Peterborough Town Library and its MacDowell Collection, which consists of works donated by MacDowell Fellows. Via this collection, members of the public enjoy access to music, films, books, and other media created at the Colony.

In the past year, 31 Colony Fellows volunteered to share their work in the community. These experiences involved more than 550 adults and children in groups large and small.

MACDOWELL DOWNTOWN

4.4.08

Playwright **Samantha Ellis** recruited fellow artists-in-residence to help her read from her work-in-progress, *Eating My Heart Out for Iraq*.

5.2.08

Graphic novelist **James Sturm** discussed the process of creating comics and presented his work.

9.5.08

Independent filmmaker **Rodney Evans** screened his 2004 Sundance award-winning narrative film, *Brother to Brother*, which examines issues of culture and identity by looking back on the Harlem Renaissance via the interactions between an elderly black writer and a young gay artist.

10.3.08

Husband and wife documentary and narrative filmmakers **Jerome Bongiorno** and **Marylou Tibaldo-Bongiorno** screened their feature-length documentary about the 1967 Newark, New Jersey, riots, *Revolution '67*.

11.7.08

Writer **David Morris** read from recent work, including his memoir about the Gulf War, *Storm on the Horizon*, and recent writings about the Iraq War.

MACDOWELL IN THE SCHOOLS

5.27.08

Children's book writer **Sam Swope** shared his work with third-graders at Peterborough Elementary School.

5.27.08

Documentary filmmaker **Immy Humes** met with ConVal High School writing students and screened her Academy Award-nominated film, *A Little Vicious*.



A studio visit by third-graders from Peterborough Elementary School.

5.30.08

A third-grade class from Peterborough Elementary School visited visual artist **Kathryn Kenworth** in her studio to view her cardboard forest installation. Children's book author **Sam Swope** read to the children from a work-in-progress.

6.12.08

Visual artist **Morgan O'Hara** taught her "live transmission" drawing technique to art students at ConVal High School.

7.14.08

In Savidge Library, composers **Corey Dargel**, **Paul Moravec**, **Andrew Norman**, and **Sueyoung Yoo** met with, and performed for, students from The Walden School.

9.22.08

Visual artist **Hilary Irons** showed slides of her work and talked with students at The Meeting School in Rindge about her life as a working artist.

9.30.08

Documentary filmmaker **Katy Chevigny** showed clips from her film *Election Day* to several classes at ConVal High School.

10.9.08

Sculptor **Matthew Northridge** worked with third-graders at Peterborough Elementary School.

11.6.08

Interdisciplinary artist **Robin Mandel** shared his work in Heinz Studio with 10 ConVal High School art club students.

11.10.08

Playwright **Kathleen Tolan** visited ConVal High School's senior philosophy class, where she talked about strategies of playwriting and elements of drama. She also read an excerpt from her play *Memory House*.

11.13.08

Poet **Hannah Poston** guided eighth-graders at South Meadow School through the process of writing an original poem.



Filmmaker **Jo Dery** with local students.

11.13.08

Filmmaker **Jo Dery** hosted students from the Sharon Arts Center's Art Access program in Mixer Studio, where she helped them create a short animated film.

12.3.08

Writer **Ilana Ozernoy** engaged students at ConVal High School in a conversation about writing for a living and the experience of being a journalist.



Brian Folkins-Amador gives a musical performance at the Mariposa Museum in Peterborough.

OTHER OUTREACH

Throughout the year, the Colony hosts various groups and events from the community.

5.6.08

Resident Director David Macy hosted the 2008 class of Leadership New Hampshire in the Savidge Library, where writer **Elna Baker** presented her work.

6.6.08

Photographer **Bobby Neel Adams** gave a gallery talk at the Sharon Arts Center about his MacDowell Centennial Peterborough Project, *Family Tree*.

6.18.08

Writer **Amanda Borozinski** spoke at the Dublin Public Library about her perspective on the residency experience.

7.4.08

Drawing on the words of Walt Whitman, poet **Bill Zavatsky** gave a speech at the Peterborough Historical Society's Fourth of July flag raising.

10.19.08

Poet **Rick Barot** read from his work at Del Rossi's restaurant in Dublin.

10.27.08

David Macy spoke about the origins of MacDowell and its artist residency program at the Active Retirement Association fall lecture series in Durham.

11.9.08

Poet **Eleanor Margolies** read from her work at Del Rossi's restaurant in Dublin.

11.19.08

Nonfiction writer **Dorinda Clifton** spoke about her life as an artist and read from her memoir *Lady in the Water* at the RiverMead Retirement Community in Peterborough.

3.21.09

Guitarist and composer **Brian Folkins-Amador**, along with his wife and daughters, gave an intergenerational, interactive, multilingual musical performance at Peterborough's Mariposa Museum.

GIFTS TO UNDERWRITE FELLOWSHIPS for artists and to maintain the Colony's studios and residency buildings are essential in helping MacDowell continue its mission. Major gifts designated for Fellowships allow the Colony to carry on its tradition of accepting artists solely on the basis of talent. Sixty annual and endowed Fellowships and 11 annual and endowed studio maintenance grants were given during 2008–2009, thanks to the generosity of many friends of the Colony.

ANNUAL FELLOWSHIPS

Annual Fellowships are contributions designated by the donor to help offset the cost of one or more residencies in the year the gift is made.

Alpha Chi Omega Foundation Fellowship

Brian Folkins-Amador

Continuing a practice begun in 1961 to honor the memory of Faye Barnaby Kent, the national collegiate sorority Alpha Chi Omega contributed a Fellowship for the residency of a composer.

Anne Cox Chambers Fellowship

Natalia Almada

In recognition of board member Anne Cox Chambers's generous gift to The MacDowell Colony's 2008 National Benefit in New York City, a Fellowship to support the residency of one creative artist was named in her honor.

Nef Studio
in autumn.

Gramercy Park Foundation Fellowship

Donald Antrim

This Fellowship to support the residency of one creative artist honors board member Helen S. Tucker in recognition of her generous gift to The MacDowell Colony's 2008 National Benefit in New York City.

National Endowment for the Arts Fellowships

Kara Lee Corthron, Jill Downen, Randlett Walster Jordan, Suk-Jun Kim, Gabriela Monroy, Kestutis Nakas, Jason Nodler, Ryan Schroeder, David Shanks, and Jen Shyu

An Access to Artistic Excellence Grant from the National Endowment for the Arts was awarded to MacDowell to help support the first-time residencies of creative artists at the Colony in 2009.

Robert and Stephanie Olmsted Fellowships

Ruth Boerefijn, Sue Butler, Peter Hutton, and Adrian Nicole LeBlanc

These Fellowships supporting the residencies of four creative artists honor board member Robert Olmsted and Stephanie Olmsted for their generous gift to The Colony's 2008 National Benefit in New York City.



"THAT FIRST WEEK I LOOKED AT MYSELF IN THE BATHROOM MIRROR AND SAID ALOUD (I REALLY DID): 'WHO ARE YOU?' THE UNTROUBLED, UNDISTRACTED, CONFIDENT, PRODUCTIVE WRITER I SAW WAS SOMEONE I'D ALWAYS WANTED TO BE, BUT SHE HAD ELUDED ME FOR YEARS. NOW SHE WAS STARING BACK AT ME AND SMILING. NOW SHE WAS GOING BACK TO HER DESK — MY DESK. MACDOWELL HAS GIVEN ME THE REST OF MY LIFE AND THE ARTIST WHO WILL LIVE IT BRAVELY. THIS IS A GIFT I CAN'T EVER REPAY, ONLY LIVE UP TO. AND AT LAST, I KNOW I WILL."

—Sara Marcus, writer

ENDOWED FELLOWSHIPS

Endowed Fellowships, based on investment income from gifts held in the Colony's endowment fund, provide support in perpetuity for one or more residencies each year.

Nadya Aisenberg Fellowship, est. 1999

Hannah Louise Poston

Friends and family of **Nadya Aisenberg**, a poet, author, scholar, and Colony Fellow, established this Fellowship in her memory to support the residency of a female poet.

Milton and Sally Avery Fellowships, est. 1983

Jerry Carniglia and Lisa Hamilton

The **Milton and Sally Avery** Foundation, in tribute to the memory of Milton Avery, a Colony Fellow, endowed a Fellowship for a painter of outstanding ability. In 1990, Mrs. Avery, also a Colony Fellow and a board member from 1989–2003, expanded the fund to provide for two Fellowships.

Cathrine Boettcher Fellowship, est. 1991

Wes Heiss

Cathrine Boettcher Felding, a longtime supporter and friend of the Colony, established through her will a fund to support residencies at MacDowell.

Stanford Calderwood Fellowships, est. 1998

Joseph Goodrich, Jane Hirshfield, Len Jenkin, Young Jean Lee, Peter Malae, Jena Osman, Nina Siegal, Andrew Solomon, and Kathleen Tolan

To repay writers for the joys of a lifetime of pleasurable reading, Stanford Calderwood, a member of the board of directors from 1968–1978 and its treasurer from 1971–1977, established a fund to support the residencies of all writers who work in Calderwood Studio.

Chubb LifeAmerica Fellowship, est. 1990

Ralph Sneed

Chubb LifeAmerica made a grant to establish a Fellowship to support artists from New Hampshire or northern New England.

Margaret Lee Crofts Fellowship, est. 1985

Dave Eggar

The Margaret Lee Crofts Fellowship for composers was established by the board of directors in recognition of Mrs. Crofts's very generous support of the Colony, her devotion to music, and her commitment to helping provide creative opportunities for modern composers.

Ewing Fellowship, est. 2003

Tsering Wangmo Dhomp

A Fellowship for a creative artist at MacDowell was endowed by Ruth Ewing, a longtime friend of the Colony and board member from 1975–2000, and her husband, Jim Ewing, a member of the board of directors from 1961–1975 and its vice president from 1966–1974.

Gerald Freund Fellowship, est. 1996

Donald Lystra

Friends of Gerald Freund, an advisor to and longtime friend of the Colony, established a Fellowship for emerging writers in honor of his 40-year career in philanthropy and his commitment to funding exceptionally creative individuals in the arts and sciences.

Isabella Gardner Fellowship, est. 1982

Letitia Trent

The family and friends of Isabella Gardner, as a tribute and a memorial, established this Fellowship for a young female poet.

Josephine Mercy Heathcote Fellowship, est. 1989

Howardena Pindell

The Heathcote Art Foundation, in tribute to its founder and benefactor, Josephine Mercy Heathcote, an 18th-century decorative arts scholar and collector, endowed a Fellowship for an artist of exceptional ability.

Ernest and Red Heller Fellowships, est. 2004

Peter Cameron and Kermit Frazier

Rose "Red" Heller, a longtime friend of the Colony, board member from 1980–2002, and director emerita from 2002–2003, established through her will a fund to support Fellowships for two creative artists each year.

The Rona Jaffe Foundation Fellowship, est. 2008

In memory of best-selling novelist Rona Jaffe, the Rona Jaffe Foundation endowed a Fellowship for an emerging woman writer. Emergent writers are defined as those who have yet to publish a standard trade edition of their work. The Fellowship, which carries its own stipend, will first be awarded in 2009.

Kate and George Kendall Fellowships, est. 1990

Ellen Driscoll and Bill Powers

Friends of the Kendalls established this Fellowship as a tribute to George Kendall, general director of the Colony from 1951–1971. In 1999, the fund's endowment received a generous bequest from George Kendall.

MacDowell Poetry Fellowship, est. 1990

Eleanor Margolies

Edwin C. Cohen, member of the board of directors from 1984–1999, established this fund to support the residency of a poet of exceptional ability.

Patricia and Jerre Mangione Fellowship, est. 2002

D. Nurkse

A bequest from Colony Fellow **Patricia Mangione** established a Fellowship to support the residencies of senior writers and artists who have worked at their craft for at least 30 years.

Robert Maxwell Fellowship, est. 1989

Alan Burdick

In recognition of Robert Maxwell's generous legacy to the Colony, the board of directors established this Fellowship for an artist of any discipline.

Philip Morris Company Fellowship, est. 1991

Ginger Strand

The Philip Morris Company, in recognition of MacDowell's contribution to the arts, established this Fellowship in literature.

Evelyn Stefansson Nef Fellowship, est. 1990

Karen Ostrom

This Fellowship to support the residency of a photographer was given by Evelyn Stefansson Nef, who has been a member of the board of directors since 1991 and also serves as a vice chairman.

New Hampshire Committee Fellowship, est. 1991

Amanda Borozinski

The New Hampshire Committee raised funds from 1987–1991 to establish an endowed Fellowship for an artist from New Hampshire.

Elodie Osborn Fellowship, est. 1984

Immy Humes

In honor of Elodie Osborn's efforts to establish film as a discipline at the Colony, her friends created a film Fellowship. Ms. Osborn was a member of the board of directors from 1969–1986 and president of the Colony from 1975–1977.

Gardner Read Fellowship, est. 2007

Sueyoung Yoo

In memory of **Gardner Read**, a composer and Colony Fellow, and Vail P. Read, his wife, a Fellowship for a composer was established in his name by their daughter, Cynthia Read.

Bernardine Kielty Scherman Fellowship, est. 1975

Joyce Maynard

In recognition of Bernardine Scherman's long association with the Colony and her love of good writing, the Scherman Foundation established a Fellowship in her name for a writer.

Frances and William Schuman Fellowship, est. 1990

Paul Moravec

The Schuman Fellowship was established as a loving tribute to the composer William Schuman, MacDowell Medalist in 1971, board member 1972–1979, chairman 1980–1983, and honorary chairman 1984–1990; and Frances Schuman, board member 1977–1994.

Norton Stevens Fellowships, est. 1975

Patricio da Silva, Maggie Dubris, Lisa Gutkin, and Andrew Norman

In honor of Colony Fellow **Aaron Copland's** 75th birthday, the Norlin Foundation established an endowment to provide Fellowships for composers.

Composer
Diane Moser
taking
inspiration
from the New
Hampshire
woods.



"THE IRONY ISN'T LOST ON ME THAT I CAN ONLY DESCRIBE MACDOWELL IN THE OVERBLOWN EMOTION OF BAD LITERATURE. MY TIME WAS TRANSFORMATIONAL, A PERIOD OF TRUE FAITH-FINDING. MY WORK FOUND ITS WAY BACK TO A BRAVE PLACE I'D BEEN AFRAID I'D LOST. QUITE A GIFT. THANK YOU."

—Wells Tower, writer

DeWitt Wallace/Reader's Digest Fellowships, est. 1978
Amy Bloom, Brian Evenson, Adam Haslett, and Sam Swope
DeWitt Wallace/Reader's Digest Fund established an endowment to provide Fellowships for writers.

Thornton Wilder Fellowship, est. 1990

Kevin Doyle

In recognition of **Thornton Wilder's** generous legacy to the Colony, the board of directors established a Fellowship in his name for an artist of any discipline. Wilder was a nine-time Colony Fellow, as well as the first recipient of the Edward MacDowell Medal in 1960.

Wilder Green Fellowship in Architecture, est. 2006

David Pressgrove

In tribute to Wilder Green, an architect and a member of the board of directors from 1980–2005, a Fellowship for an architect was endowed by The Wilder Green Art Fund.

STUDIO AND FACILITY GRANTS

Studio and facility grants, whether endowed or annual gifts, help provide for the upkeep of individual studios and residence buildings.

Stanford Calderwood Studio

In 1999, Stanford Calderwood funded the construction of a new studio for writers and established an endowed fund to cover the annual costs of maintaining the studio.

Delta Omicron Studio

Members of Delta Omicron, an international music club, funded the building of Omicron Studio in 1927. In 1996, the Delta Omicron Foundation made a gift to refurbish a Mason & Hamlin grand piano, dedicated in memory of Roxine Beard Petzold and Adelaide Louise Collyer, two past presidents of the fraternity. Delta Omicron made a contribution in 2008 to help meet annual costs for the studio.

Valli Dreyfus Firth Studio

In 1993, Barn Studio was dedicated to Valli Dreyfus Firth, who supported the Colony generously for many



years. In her memory, the Jean and Louis Dreyfus Foundation funded extensive renovations to the visual artists' studio and established an endowed maintenance fund for its upkeep.

Heinz Studio

In 1996, Drue Heinz, a vice chairman of the Colony, donated funds to re-create the old icehouse as a sculpture studio and establish a studio maintenance fund.

Evelyn Stefansson Nef Studio

In 1992, Vice Chairman Evelyn Stefansson Nef funded the construction of a new photography studio and established an endowed fund to cover the annual costs of maintaining the studio. At the time, it was the first new studio built on Colony grounds since 1936.

New Hampshire Studio

In 1990, the Gilbert Verney Foundation established an endowed fund to maintain and improve New Hampshire Studio. In 1992, through a generous bequest given in memory of Colonist **Victor Candell**, the studio was renovated, enlarging and improving the space available for use by visual artists.

New Jersey Studio

The New Jersey Studio (1920–1921) was funded by the New Jersey State Federation of Women's Clubs, which has continued as a longtime contributor to its maintenance. In 2008, Federation contributions helped meet studio expenses.

Pan's Cottage

Built as a men's residence in 1919, Pan's Cottage was given by Sigma Alpha Iota, an international fraternity for women in music. A Sigma Alpha Iota contribution in 2008 helped meet expenses for utilities and upkeep.

Phi Beta Studio

Phi Beta Fraternity, a national organization for professionals in music and speech, provided for the construction of Phi Beta Studio (1929–1931) and continued to help support its upkeep with a grant in 2008.

Star Studio

Since 1971, Alpha Chi Omega, the first organization to contribute a studio to the Colony, has extended its Fellowship support to help maintain Star Studio, which was built in 1911–1912. In 2008, the organization made a contribution to help meet the studio's expenses.

Sorosis Studio

Sorosis Studio was built in 1924–1926 with funds provided by the New York Carol Club of Sorosis, which made a 2008 contribution toward the studio's maintenance.

TRAVEL AND FINANCIAL AWARDS

Two major gifts make travel grants possible for artists to help pay domestic and international transportation costs. Financial aid for writers, based on need, is provided through a grant from an anonymous foundation. Annual stipends for composers are supported by a recent endowed gift. A recent three-year grant allows MacDowell to offer financial assistance to artists of all disciplines.

MacArthur Transportation Fund

In 1990, the John D. and Catherine T. MacArthur Foundation awarded the Colony a \$200,000 grant that was used to establish an endowed transportation fund for artists who cannot afford domestic travel to and from the Colony. During 2008–2009, 69 grants totaling \$31,235 were awarded to enable artists to come to MacDowell from 20 states.

The David and Rosamond Putnam Transportation Fund

This endowed fund was established in 1989 by Mr. and Mrs. David F. Putnam, longtime friends and generous benefactors of the Colony, to provide financial

assistance for international travel to and from the Colony for artists who could not come at their own expense. A second major gift from Mrs. Putnam and the Putnam Foundation in 2007 expanded the fund. During 2008–2009, 10 grants totaling \$8,995 were awarded to enable artists from eight countries to come to MacDowell.

The Leshner Fund for Composers

The Leshner Fund for Composers, created in 2007 with an endowed gift from Dr. Tom Leshner, provides annual stipends to cover living and travel expenses for two composers. This financial assistance began with composers admitted in the Winter/Spring 2008 period.

The Leon Levy Grants

The Leon Levy Foundation has generously provided a three-year grant to support financial aid for artists of every discipline. In addition to covering living expenses that accrue during a residency, these funds may be used for equipment and supplies for artistic projects. This support began with Fellows admitted in the Winter/Spring 2008 period.

The Marsyas Fund Stipends

The Marsyas Fund generously provided two stipends for visual artists during the 2008–2009 program year.

Writers' Aid Fund

Through a gift from an anonymous foundation, the Colony awards grants of up to \$1,000 each to writers needing financial assistance in order to attend The MacDowell Colony. This program, made possible by the foundation's generous support since 1998, provides a significant benefit to writers and serves as a model for stipend programs in other disciplines for which funding is being sought. During 2008–2009, \$30,630 was awarded to 36 writers.

THE ALPERT AWARDS IN THE ARTS

The Alpert Awards in the Arts, administered by the California Institute of the Arts and funded by the Alpert Foundation, seek to identify those artists who contribute "something significant — even visionary — to contemporary life." In our hope of spreading the word about MacDowell west of the Mississippi and to artists in the interdisciplinary, film/video, and playwriting fields, The MacDowell Colony and The Alpert Awards in the Arts have collaborated to bring a number of outstanding artists to MacDowell. During the past five years, the following Fellowship recipients were recommended by the Alpert Awards panels and selected by MacDowell admissions panels for a residency:

2009

Bill Brown, filmmaker
Sharon Lockhart, filmmaker

2008

Donald Byrd, interdisciplinary artist
Peter Hutton, filmmaker
Charlotte Meehan, theatre artist

2007

Sam Green, filmmaker
Jason Samuels Smith, interdisciplinary artist
Lauren Weedman, theatre artist

2006

Vicky Funari, filmmaker
Gaelen Hanson, interdisciplinary artist
Melanie Marnich, theatre artist

2005

Keith Hennessy, interdisciplinary artist
David Ryan, filmmaker
Eddo Stern, interdisciplinary artist

CAMPAIGN FOR THE SECOND CENTURY DONORS

THE MACDOWELL COLONY HAS EMBARKED on The Campaign for the Second Century to sustain its mission of giving artists freedom to create. The largest campaign in MacDowell's history, it will enhance the residency experience for generations of artists to come. The vision for MacDowell's future includes an unprecedented investment in Fellowships and stipends for Colony Fellows and improvements to the renowned facilities that welcome them, including a studio for interdisciplinary artists and a new library complex compatible to the Colony's multimedia collection. Meeting these goals will enable MacDowell to evolve in response to the needs of creative artists throughout the 21st century. Generous contributions have totaled more than \$9,000,000 to date. MacDowell is extremely grateful for the strong commitment from the Colony's closest supporters.

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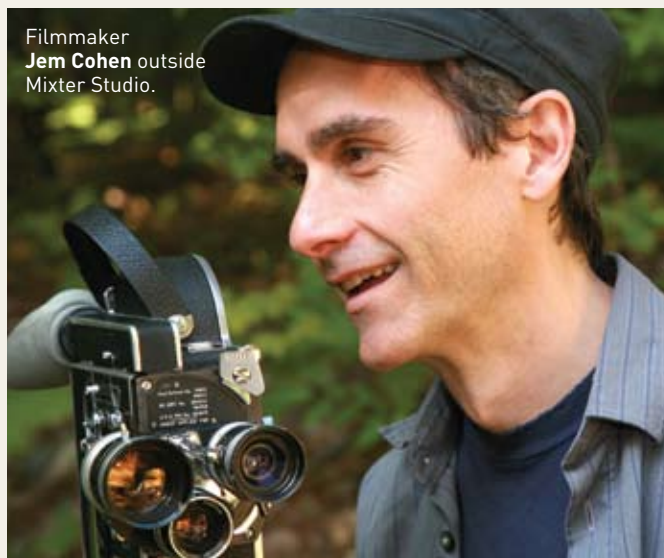
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Jem Cohen outside
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The MacDowell Colony is a 501(c)(3) nonprofit corporation founded in 1907 under the laws of the state of New York "to promote the arts." The Internal Revenue Service has certified that The MacDowell Colony is not a private foundation, as defined in section 509(a) of the Internal Revenue Code as revised in 1969, and the Colony is an organization described in Code Section 509(a)(2). Therefore, all gifts and bequests to the Colony are fully deductible to the extent provided by law for income and estate tax purposes.

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Alpha Chi Omega Foundation for Star Studio
 Delta Omicron Foundation for Delta Omicron Studio and the Petzold-Collyer Memorial Piano
 New Jersey State Federation of Women's Clubs of GFWC for New Jersey Studio
 Phi Beta Fraternity: National Professional Association for the Creative and Performing Arts for Phi Beta Studio
 Sigma Alpha Iota Philanthropies, Inc. for Pan's Cottage
 Sorosis, Inc. for Sorosis Studio

WRITERS' AID FUND

Anonymous

We have made every effort to ensure that this list is accurate and complete. We apologize for any errors. Please let us know of any oversight.

* matching gift † deceased

LIKE MOST OTHER NONPROFIT ORGANIZATIONS, MacDowell suffered from the worldwide economic crisis during fiscal year 2009. Net assets decreased by 26 percent from \$27.8 million to \$20.6 million as we posted a \$5.7 million negative investment return and transferred \$2.1 million to cover operating expenses. Operating revenue at \$1.5 million was down somewhat from 2008; operating expenses also decreased. The Investment Committee carefully managed the allocation of the Colony's portfolio assets among the various investment vehicles to reduce risk while positioning it for improved returns in fiscal year 2010 and beyond.

In response to the economic climate, the staff postponed nonessential expenses, hiring, and capital expenses while remaining true to the mission of providing the best possible climate for artistic creativity. During fiscal year 2009, the Colony served the artist community by providing residencies to 268 individuals for a total of 8,504 days, 10 percent higher than the previous year.

MacDowell will weather this economic storm. We have a large and diversified portfolio and a tested set of financial management tools. We are well into the nucleus phase of the Campaign for the Second Century. Most importantly, we have a board of directors and an experienced staff who are committed to the financial stability of the Colony.

Gerald J. Gartner
Treasurer

SELECTED FINANCIAL INFORMATION

For Fiscal Years Ending March 31, 2009 & 2008

	2009	2008
Number of artists-in-residence	268	240
Total number of artists days	8,504	7,741
Investments at Fair Value	\$20,552,202	\$27,799,179
Total Assets	27,701,198	35,655,343
Total Liabilities	136,237	255,710
Total Net Assets	27,564,961	35,399,633
Total Support & Revenue	1,918,532	3,701,288
Total Expenses	4,031,754	4,153,249
Diff. Before Investment Return	(2,113,222)	(451,961)
Net Investment Return	(5,721,450)	(40,852)
CHANGE IN NET ASSETS	\$(7,834,672)	\$(492,813)

FY09 EXPENSES

Operating Expenses

PROGRAM	\$2,280,791	61%
ADMINISTRATION	762,488	21%
DEVELOPMENT	677,407	18%

OPERATING EXPENSES subtotal 3,720,686 100%

Nonrecurring Special Expenses

CENTENNIAL	2,987
CAMPAIGN	308,081

TOTAL EXPENSES \$4,031,754

FY09 SOURCES OF SUPPORT & REVENUE

Operating Support

CONTRIBUTIONS		
Individuals	\$186,528	5%
Corporations	100	0%
Government	30,000	1%
Foundations	428,240	12%
Bequests	157,774	4%
Events	480,613	13%

Subtotal 1,283,255 35%

ADMISSIONS, ROYALTIES & OTHER 258,493 7%

Subtotal 1,541,748 42%

TRANSFER FROM UNRESTRICTED FUNDS

(To cover difference between Operating Support and Expenses) 2,176,096 58%

OPERATING SUPPORT subtotal 3,720,686 100%

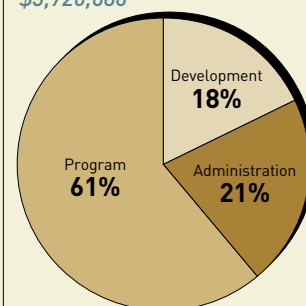
Nonrecurring Special Support

CENTENNIAL	2,842
CAMPAIGN	373,942

TOTAL SUPPORT & REVENUE \$1,918,532

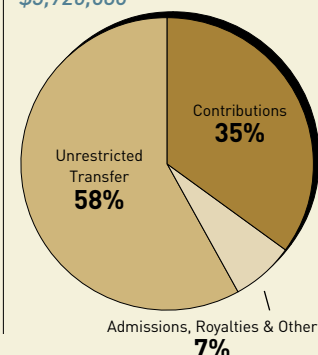
OPERATING EXPENSES

\$3,720,686



OPERATING SUPPORT

\$3,720,686



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Mrs. David F. Putnam
Director Emerita

The MacDowell Colony thanks the following directors who retired from our board during 2008-2009:

David V. Foster
Mira Nair
Richard Oldenburg
Martha Southgate
Mac Wellman

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Cheryl A. Young
Executive Director

David Macy
Resident Director

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Michelle Aldredge
Office and Fellow Services Assistant

Jody Garnick
Information Services Coordinator

Colette Lucas
Librarian

Amy McLaughlin
Assistant to the Executive Director

Kyle Oliver
Senior Program Administrator

Justin Sowa
Office Assistant

Teresa Steer
Office and Photo Archive Assistant

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Admissions Director

Karen Keenan
Admissions Assistant

Colette Lucas
Admissions Assistant

COMMUNICATIONS
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Communications Director

Karen Sampson
Communications Associate

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Wendy Belser
Director of Development

Tim Anderson
Campaign Officer

Dona Lee Kelly
Director of Campaign and Major Gifts

Dean Klingler
Events Assistant

John Martin
Development Associate

Britton Matthews
Development Assistant

Elena Quevedo
Director of Special Events

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Financial Administrator

Alex Inglis
Human Resources and Finance Assistant

Tammy Lester
Assistant Financial Administrator

HOUSEKEEPING
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House Manager

Cheryl Carlson
Housekeeper

Winnie McCormack
Housekeeper

Blake Tewksbury
Fellow Services Coordinator

KITCHEN
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Chef

Maryel Chabot
Cook

Andrea Larson
Cook and Kitchen Assistant

Susan Moody
Cook

Samantha Rule
Cook

Kitchen Assistants:
Emily Callahan
Tammy Grenier
Parker LaRock
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Ashley Silverman
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Dan Thayer
Gabe Thompson
Sam Thompson
Caroline Trowbridge

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Maintenance Foreman

Jeromy Brett
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Emily Drury
Gardener

Nick Fournier
Gardener's Assistant

Jamie Sargent
Assistant to the Maintenance Foreman

Seasonal Maintenance Staff:
Cody Carlson
Liam Holding

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Library Interns:
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Carolyn Saari

Special thanks to:
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Lauren Bedard
Alex Belser
Peter Carlson
Chris Cooke
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Joanne Donoghue DeCenzo
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Carolyn Saari
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Lori Shepard
Rory Steer
Winifred Sullivan
Semela Xanthopoulos

The MacDowell Colony thanks these departing staff members for their work:

Mary Cramb
Anastasia Dubrovina
Barbara Harlow
Brooke Hubner
Galen Kerrick
Katya Luchanskaya
Patrick Mallory
Pauli Ochi
Anne Stark
Annie Trowbridge
Lila Trowbridge
Dylan White

Brendan Tapley
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Karen Sampson
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www.johnhalldesign.com
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Joanna Eldredge Morrissey
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Detailed information about the Colony, including how to apply, may be obtained by visiting our Web site:

www.macdowellcolony.org

The MacDowell Colony is a member of the Alliance of Artists Communities, a nationwide consortium and professional organization for the field; and Res Artis, a worldwide network of artist residency programs.

 **ALLIANCE OF ARTISTS COMMUNITIES**

 **res artis**
RESIDENCY NETWORK OF ARTIST COMMUNITIES



Sculptor **Wade Kavanaugh** at work in Heinz Studio.

A Gift to MacDowell

THE MACDOWELL COLONY RELIES ON GIFTS TO OPERATE and gratefully accepts contributions, including donations of cash, property (such as securities and real estate), and gifts-in-kind from individuals, foundations, and corporations. Gifts may be unrestricted for the general operating support of the Colony or designated by the donor for a specific purpose, such as a studio endowment or a Fellowship. Unique naming opportunities are available for studios, rooms, special equipment, landscaping elements, Fellowships, stipends, and endowment funds.

Throughout its history, the Colony has benefited from legacies of assets, including cash bequests, stocks, real estate, the rights to and royalties from works of art, and useful items such as books, equipment, and furnishings. The Marian MacDowell Society has been established to honor the many Colony Fellows, friends, and supporters who have chosen to remember MacDowell in their wills.

Please consider expressing your commitment to MacDowell through an annual gift, bequest, or planned gift. To discuss the ways in which your gift will help creative artists, and to learn about possible significant tax savings in planned giving, call Director of Development Wendy Belser at 212-535-9690 or write to development@macdowellcolony.org. We would be pleased to assist you and your legal or tax advisors.

YOUR BEQUEST TO THE MACDOWELL COLONY WILL HELP TO GUARANTEE THAT FUTURE GENERATIONS OF ARTISTS CONTINUE TO HAVE AN IDEAL PLACE IN WHICH TO CREATE ENDURING WORKS OF THE IMAGINATION.



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