

# MacDowell

FREEDOM TO CREATE

Vol. 36, No.1 Summer 2007

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The MacDowell Colony  
100 High Street Peterborough, NH 03458-2485

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# Artists



Osvaldo Golijov



Fred Hersch



David Del Tredici

PAULA COURT

## MacDowell Composers at the GRAMMYs

**Osvaldo Golijov** was awarded a 2007 GRAMMY Award on February 11th for Best Classical Contemporary Composition for “Fountain of Tears,” a song from his collection *Ainadamar*. Nominated within the same category was **David Del Tredici**’s “Paul Revere’s Ride.” Six-time Colony Fellow **Fred Hersch** received two nominations — one for Best Instrumental Composition for his song “Valentine,” a track from Palmetto Records’ *In Amsterdam: Live at the Bimhuis*; and one for Best Jazz Vocal Album for *Live at Jazz Standard* with Fred Hersch.

**QUOTABLES** | “Perhaps I shouldn’t tell my husband and 12- and nine-year-old daughters that the time I spent alone at MacDowell last December was one of the most splendid periods of my life. And yet, I do believe they would be thrilled to know how happy I was during my artistic sojourn in a cabin called Mixer in the woods of New Hampshire.... As a mother and a teacher in my ‘regular’ life, this long swath of creative time is never available. I remember a dear painter friend of mine asking me a riddle once: ‘What do artists like to do on vacation?’ The answer was simple, clear, and ever-so telling: ‘Work.’

*I am profoundly grateful to MacDowell for giving me the time, the air, the light, the connections with people and with nature that I experienced in Peterborough. These sensations, both mental and physical, will be with me for a long, long time.”*

—Filmmaker **Lynne Sachs**



### LETTER FROM THE DIRECTOR

## Ageless at 100



ONE OF THE BEST COMPLIMENTS YOU CAN GET IS THAT YOU LOOK WONDERFUL REGARDLESS OF AGE. AT 100, MACDOWELL STRIVES TO EARN THAT TRIBUTE. THE STUDIOS ARE IN GOOD SHAPE WITH A WARMTH AND PATINA; THE FIELDS AND PATHS ARE KEMPT AND WELCOMING. THE WORK IS FRESH AND THE ARTISTS ARE ENERGIZED. WITH THE HELP OF ALL OF YOU WE MUST BE SUCCEEDING, AS RETURNING FELLOWS AND VISITORS OFTEN SAY THAT THE COLONY LOOKS MUCH THE SAME AS IT DID 30 OR 40 YEARS AGO, ONLY BETTER!

Certainly, the value of the mission is proving to be timeless. In addition to the exciting activities that we have planned this year, we also had the honor of being invited to present information about MacDowell to the National Council on the Arts. In March, Dana Gioia, chairman of the National Endowment for the Arts, and Mario Garcia-Durham, director of presenting, invited me and Deborah Obalil, executive director of the Alliance of Artists Communities, to visit with the Council during their public session. It was a great compliment to the Colony and to the field to have this opportunity to describe the work of residency programs.

Composer **Paul Moravec** joined us to explain how the residency experience has helped his creative work, noting the beneficial effects of joining the “muses,” as he put it — that community of artists from different disciplines. That was Edward and Marian MacDowell’s vision. Paul also invited the quarter The Contemporary Music Forum to play a movement from *Tempest Fantasy*, which he worked on at MacDowell in 2001 and which won the Pulitzer in 2004.

MacDowell will be back in Washington on November 7th to cohost with the Alliance a one-day symposium about creativity and the arts as a national value. The symposium will be held prior to the Alliance’s national conference, and is supported by a challenge grant from the NEA. We hope you will join us for this occasion and many of the other Centennial activities this year.

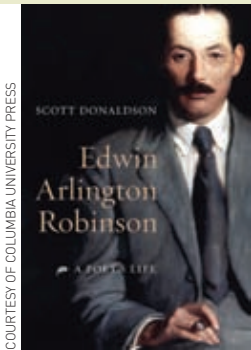
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Cheryl A. Young  
Executive Director



COURTESY PHOTO

**Venus on a Halfshell**, oil on canvas with vinyl frame, 5’ x 6’, by **Victoria Suescum**. This painting is part of Suescum’s exhibition *Tremendo Manicure*, which was featured at the grand opening of the Museo Alameda del Smithsonian in San Antonio, Texas. The museum — the first Smithsonian affiliate in the country — aims to tell the unique story of the Latino experience in America through art, history, and culture.



COURTESY OF COLUMBIA UNIVERSITY PRESS

## Edwin Arlington Robinson Biography Released

In February, Columbia University Press published *Edwin Arlington Robinson: A Poet’s Life*, a long-overdue biography of **Edwin Arlington Robinson**. Written by **Scott Donaldson**, one of the nation’s leading biographers, the 568-page book, which is based on a previously unavailable trove of more than 3,000 personal letters, recounts Robinson’s role in the development of modern American literature. Robinson, who was the first person to win a Pulitzer Prize in poetry (he was awarded three Pulitzers in total), was also one of the first artists to ever work at MacDowell. He had his first residency in 1911 and returned every summer after that for 24 years. Of the time he spent early on at MacDowell he said: “One summer of it in one of the isolated studios, with an open wood fire, would undo you for life.”





DAVID LUDWIG

## Tsontakis Wins Charles Ives Award

In December, the American Academy of Arts and Letters chose composer **George Tsontakis** as the recipient of its prestigious Charles Ives Living Award. The award comes with an income of \$75,000 a year for a period of three years; Tsontakis will begin his three-year term in July. Though recipients are asked to forgo salaried employment during the award period, there is no restriction on accepting composing commissions. A distinguished faculty composer-in-residence at Bard College, Tsontakis has enjoyed a total of 14 residencies at MacDowell. Upon accepting the award, he said: "I am excited and very grateful to the Academy for this wonderful gift to my music . . . I only hope that I might be able to live up to its message."

## MacDowell Counts 18 Guggenheims and Two Pulitzer Nominations

Seventeen MacDowell Fellows and one MacDowell board member were selected in April from almost 2,800 applications as recipients of a 2007 Guggenheim Fellowship. Based on recommendations from hundreds of expert advisors, Fellowships are appointed on the basis of distinguished achievement in the past and exceptional promise for future accomplishment. The following MacDowell Fellows were chosen for this prestigious honor this year: **Robert Bordo, Elizabeth Brown, Jane Brox, Alan Burdick, David Dzubay, Steve Erickson, Erica Funkhouser, Melissa James Gibson, Fenton Johnson, Heidi Julavits, Verlyn Klinkenborg** (also a MacDowell board member), **Suketa Mehta, Samuel Nigro, D. Nurkse, Lawrence Raab, Amie Siegel, and Barbara Weissberger**. MacDowell board member Tania Leon was also named as a Guggenheim Fellow.

In addition, MacDowell Fellows **Eisa Davis** and **David Wojahn** received word in April that they had been nominated for a Pulitzer Prize in the fields of drama and poetry, respectively.



PETE MENZEL



ALAN BURDICK



PETE MENZEL

Guggenheim winner **Alan Burdick** and photos from both his National Book Award Finalist work *Out of Eden: An Odyssey of Ecological Invasion* and his recent piece in *The New York Times* about Socotra.



ALAN BURDICK



## New and Notable

We gratefully accept donations of Fellows' artwork, books, music, films/videos, photographs, and other work for the Colony's Savidge Library. Below is a selection of some recently donated works that were created in whole or in part at the Colony.

### Books

- |                                       |   |
|---------------------------------------|---|
| JAMES CANON                           | <i>Tales from the Town of Widows</i> , fiction      |
| JEAN DAY                              | <i>Enthusiasm: Odes &amp; Otium</i> , poetry        |
| LESLEY DORMEN                         | <i>The Best Place to Be</i> , fiction               |
| MICAH GAREN AND MARIE-HÉLÈNE CARLETON | <i>American Hostage</i> , nonfiction                |
| MICHAEL KORIE                         | <i>Grey Gardens: The Musical</i> , drama            |
| TOM KUNDIG                            | <i>Tom Kundig: Houses</i> , nonfiction              |
| MICHAEL MACDONALD                     | <i>Easter Rising</i> , nonfiction                   |
| CATHRYN RAMIN                         | <i>Carved in Sand</i> , nonfiction                  |
| GRACE SCHULMAN                        | <i>The Broken String</i> , poetry                   |
| KIM TODD                              | <i>Chrysalis</i> , biography                        |
| LOUISE VARESE                         | <i>Varese: A Looking Glass Diary</i> , biography    |
| AYELET WALDMAN                        | <i>Love and Other Impossible Pursuits</i> , fiction |
| MAC WELLMAN                           | <i>Q's Q: An Arboreal Narrative</i> , fiction       |
| SUSAN WICKS                           | <i>De-iced</i> , poetry                             |

### DVDs

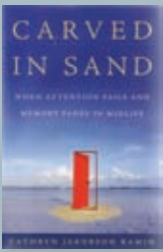
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|-------------------|--|
| LOURDES GROBET    | <i>Grobet witch project</i> , DVD      |
| MEGAN MCLARNEY    | <i>Select video landscapes</i> , DVD   |
| CHRISTINE SCHIAVO | <i>Nocturn</i> , DVD                   |
| SHERRI WOOD       | <i>Passage quilts and piñata</i> , DVD |

### Music

- |                |  |
|----------------|--|
| ELAINE AGNEW   | <i>Fire: The Ballymum Windband Project</i> , CD                |
| CHARLES BESTOR | <i>Symphony No. 1: Three Ways of Looking at the Night</i> , CD |
| MICHAEL KORIE  | <i>Grey Gardens: A New Musical</i> , CD                        |
| MEREDITH MONK  | <i>Mercy</i> , CD  |

### Visual Art

- |                 |  |
|-----------------|--|
| DENISE HAWRYSIO | <i>MacDowell Bed Study No. 1</i> , print |
| MICHELLE KLOEHN | <i>Untitled</i> , photo                  |







COURTESY OF PBS

## Bringing Classical Music to the Masses

In the tradition of **Leonard Bernstein's** *Young People's Concerts*, composer **Michael Tilson Thomas** is using the medium of television to bring classical music to people of all ages and backgrounds. In partnership with the San Francisco Symphony (of which Tilson has been the music director for the past 11 years), Tilson has developed a \$23 million, five-year PBS project titled *Keeping Score*, which aims to use media in its most public and accessible forms to show how classical music can speak to everyone. The program, which was launched in November with a TV mini-series titled "Revolutions in Music," includes an interactive Web site, a series on public radio hosted by Thomas, and an education program for K-12 teachers to help them incorporate music into the classroom. As part of the series, "Copland and the American Sound" — a 60-minute episode examining how **Aaron Copland** created a new and unique sound in American music — aired on PBS on November 16th.

## Filmmakers Praised for First Feature

Filmmakers **Ryan Fleck** and **Anna Boden** have received numerous accolades for their first feature-length narrative film, *Half Nelson*, which was released in theaters last August. A weighty drama about an unlikely friendship between a drug-addicted Brooklyn history teacher and one of his students, the film is based on Fleck and Boden's short film *Gowanus, Brooklyn*, which won the Short Filmmaking Award at the 2004 Sundance Film Festival. In addition to being named one of the top 10 films of 2006 by the American Film Institute, *Half Nelson* has garnered scores of industry nominations and awards, including three Gotham Awards (including Best Film and Breakthrough Director), a New York Film Critics Circle Award (Best First Film), a FIPRESCI Prize (Best Film), two awards from the Boston Society of Film Critics (including Best New Filmmaker), five Independent Spirit Award nominations (and two wins), and a Grand Jury Prize nomination from the 2006 Sundance Film Festival. Lead actor Ryan Gosling also received an Academy Award nomination for his performance in the film.

Fleck and Boden enjoyed their first-ever residency at MacDowell last fall, after Colony Fellow and filmmaker **Jesse Moss** suggested they apply. "One of the most important parts of our stay at MacDowell," said Boden upon departing the Colony, "was having the freedom to focus on new work without the everyday

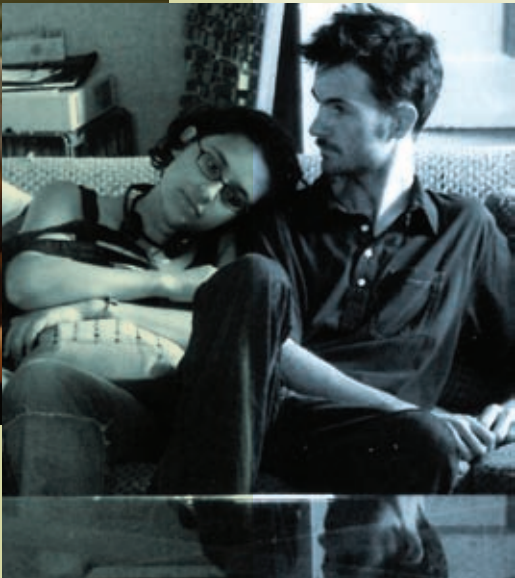


Actors Shareeka Epps and Ryan Gosling

distractions of releasing and promoting our last project, which we'd been doing for the previous nine months." While in residence at MacDowell, Fleck and Boden worked on the screenplay for *Sugar*, a story about a Dominican baseball player's unique immigrant experience in the United States. They are currently in the midst of scouting and casting for this project, which they plan to film later this year. Also in the works is an as-yet-untitled period drama, as well as an adaptation of Ned Vizzini's novel *It's Kind of a Funny Story*, which Fleck and Boden are writing for Paramount Pictures.



ADAM BELL



ADAM BELL

Top and above: Filmmakers Fleck and Boden on set



GABRIELLE RUSSOMAGNO

Actors Anthony Mackie and Ryan Gosling

**QUOTABLES** *"I came here in 1983, and had my 30th birthday here. MacDowell was the first good thing that happened in my professional life after a long decade of struggle.... I remember that I felt that I was in some kind of a fairy tale. I couldn't believe that forces larger than myself... would actually HELP me to be a better artist, to make the art I wanted to make.... I never wanted to 'ruin' the magic of that first experience by reapplying. What a fool I was. I now realize you can't ruin it. Twenty-four years later, I have just had the most beautiful, most magical, most productive, deep-thinking, fun, risk-taking time ever.*

*I resolved before I came here that I would use the resources of the town, specifically the Peterborough Recycling Center, as my source. Since my mother lives on Elm Street I had been there many times with her. Even this strange assignment I gave myself turned out to be fun and challenging. The people of the Recycling Center were welcoming and curious about what I was up to.... The MacDowell name opened doors there, at the library, at the Wellness Center, at the photo store, the Toadstool, and well, you name it. Even though I am half 'townie,' it was clear to me that MacDowell has a strong and yes, powerful place here in Peterborough.*

*I know there is so much hard work that goes into our seamless experience here helping us be the artists that we try to be. Thank you, MacDowell. I have resolved not to wait another 24 years before applying again."*

—Visual Artist **Ellen Driscoll**, whose work above uses materials from the Peterborough Recycling Center



COURTESY PHOTO



# Artist Awards, Grants, and Fellowships

JOAN ACOCELLA	American Academy Award in Literature
DAVID BARBER	National Endowment for the Arts Literature Fellowship in Poetry
D. Y. BECHARD	Commonwealth Writers’ Prize for Best First Book, Vandal Love
JOHN BISBEE	Painters & Sculptors Grant ~ The Joan Mitchell Foundation
CHESTER BISCARDI	American Academy Award in Music
SHIH-HUI CHEN	Goddard Lieberman Fellowship ~ American Academy
JEFFERY COTTON	Walter Hinrichsen Award ~ American Academy
SEBASTIAN CURRIER	Grawemeyer Award for Music Composition
ROBERT DELL	Lindberg Grant ~ The Lindberg Foundation
ANGELA ESTES	National Endowment for the Arts Literature Fellowship in Poetry
BETH ANN FENNELLY	USA Fellowship ~ United States Artists
LILIAN GARCIA-ROIG	Painters & Sculptors Grant ~ The Joan Mitchell Foundation
STEVEN GEHRKE	National Endowment for the Arts Literature Fellowship in Poetry
JACKIE GENDEL	American Academy Award in Art
JULIAN HATTON	American Academy Award in Art

SUJI KWOCK KIM	Whiting Writers Award in Poetry
TOM KUNDIG	American Academy Award in Architecture
PHILLIS LEVIN	National Endowment for the Arts Literature Fellowship in Poetry
SARAH MANGUSO	Rome Prize in Literature
HEATHER MCHUGH	USA Fellowship ~ United States Artists
MEREDITH MONK	USA Fellowship ~ United States Artists
SEUNG-AH OH	Goddard Lieberman Fellowship ~ American Academy
KAREN OSTROM	Duke and Duchess of York Prize in Photography
MARTHA RONK	National Endowment for the Arts Literature Fellowship in Poetry
KATHERINE SHERWOOD	Painters & Sculptors Grant ~ The Joan Mitchell Foundation
ARLENE SIERRA	Charles Ives Fellowship ~ American Academy
JOAN SILBER	American Academy Award in Literature
ADRIENNE SU	National Endowment for the Arts Literature Fellowship in Poetry
BASIL TWIST	USA Fellowship ~ United States Artists
DAN VISCONTI	Charles Ives Scholarship ~ American Academy
ALEKSANDRA VREBALOV	Charles Ives Fellowship ~ American Academy
G.C. WALDREP	National Endowment for the Arts Literature Fellowship in Poetry
CAVEH ZAHEDI	Rome Prize in Visual Arts



COURTESY IMAGE

Left to right: Cartoon images of **Michael Chabon**, **Jonathan Franzen**, Tom Wolfe, and Gore Vidal, created for an episode of FOX’s popular TV show *The Simpsons*. The episode, titled “Moe ‘N’ A Lisa,” aired on November 19th and featured the real-life voices of the foursome — all of whom played themselves on the show.

## QUOTABLES

“I came to MacDowell last January after having worked on my novel, *Map of Ireland*, for nine years. I was feeling very stuck when I arrived, felt the book to be in crisis. But my stay at MacDowell was transformative. I encountered several visual artists, all of whom worked on incredibly labor-intensive projects. It was liberating to see so many artists doing work that took years to complete. I was released from the sense that my book was in crisis and pushed forward. After a good summer and fall of hard work, I was able to hand over a completed manuscript to my agent, who recently sold it. I am thrilled and relieved and full of gratitude for *The MacDowell Colony*.”

—Writer **Stephanie Grant**



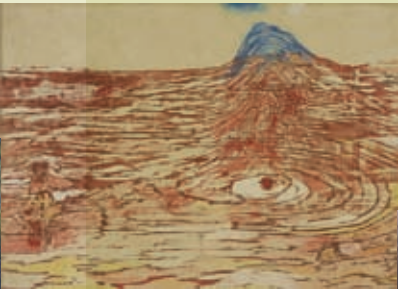
COURTESY PHOTO

# American Academy Buys Paintings by MacDowell Fellows

Works of art by **Robert Bordo**, **Jackie Gendel**, **Ann Píbal**, and **Emna Zghal** were recently purchased by the American Academy of Arts and Letters through its 2007 Art Purchase Program. Since the inauguration of this program — which aims to place the work of talented, living American artists in museums across the country — the Academy has spent nearly \$3 million and has purchased more than 1,100 works of art.



Above and right: Emna Zghal: *Fish in Water* and *Reaching Sky*  
Courtesy of the artist and M.Y. Prospects, NY



Jackie Gendel: *The Weight*  
Courtesy of the artist and Jeff Bailey Gallery, NY



Robert Bordo: *Shotgun*  
Courtesy of the artist and Alexander and Bonin, NY



BERNICE PERRY

## Galway Kinnell Birthday Tribute

An 80th birthday tribute for poet **Galway Kinnell** was held at the 92nd Street Y in New York on February 1st. Cosponsored by the Academy of American Poets, Cave Canem, the Poetry Society of America, and *Poets & Writers* magazine, the evening brought together a standing room-only crowd of Kinnell’s friends and colleagues in a reading that honored the profound impact he has had on generations of poets. Participants included MacDowell Fellows **E. L. Doctorow** and **Marie Howe**. Kinnell, whose collections include *Strong Is Your Hold* and *Selected Poems* (for which he received the Pulitzer Prize and the National Book Award), has had a total of seven residencies at MacDowell.



# Open Studio



## INTERDISCIPLINARY ARTIST Tim Gaudreau

“I believe art is about interpreting the human condition and the artist has always played the role of cultural investigator and philosopher. Modern art shouldn’t abandon that.”

Certainly Tim Gaudreau isn’t. A self-described “eco-artist,” Gaudreau finds his muse in the political. He has photographed a year’s worth of his trash and made an installation of it to document the literal patterns of waste one person can create. “Looking at 365 days of what I threw away had a dramatic impact on me. It changed my behavior.” Now, Gaudreau is poised to begin one of his most ambitious works — one that is part installation, part sculpture, and, of course, part environmental manifesto.

The intention of *Don’t Miss the Forest for the Trees* is to apprise people of the impact our choices have on our daily surroundings. In a world where nature is mediated through technology, Gaudreau wants technology to return the favor and help a contemporary audience see nature anew. To that end, he is developing the video game *Don’t Miss the Forest for the Trees* in which one tree is a stand-in for all nature, and the player must try to build a sustainable but human environment. The health of the tree, which is measured by real data, depends upon choices concerning roads, industrial construction, and development. The player is asked to reconcile the desires of mankind with the exigencies of nature.

“It’s about quality of life,” says Gaudreau, “how you define it.” And how you balance it. One rather sly aspect of the artistic experience in *Don’t Miss the Forest for the Trees* resides in the agency it asks of its players. Understanding our accountability to the tree also makes us understand our power over it.

Gaudreau plans to tour with the game, built in arcade style, positioning it in a variety of natural settings, a tongue-in-cheek challenge to the way video games are typically experienced. By summoning people outside their homes, he summons us away from our devices and the passivity that prevents us from being cultural investigators as well.

—Tim Gaudreau recently completed an installation of his piece *Self Portrait as Revealed by Trash, 365 Days of Photographing Everything I Threw Out in San Francisco*. He lives in Portsmouth, New Hampshire.



## VISUAL ARTIST John Grade

The fact that art can abate the fear of death is a strong testimony to its power. John Grade, a visual artist from Seattle, was amid an ice-climbing safety exercise inside a crevasse when his team forgot a little about the safety. Lowered beyond the appropriate point, Grade was forced to thrust both of his spiked feet into the wall of ice and watch the rope continue to descend. “It was claustrophobic, and I felt trapped and nervous,” he says. “That is, until I became aware of this blue cathedral. How the ice manipulated light. It was beautiful.”

Grade’s breathtaking experience turned from terror to awe. Months later, at MacDowell, he transformed the experience again. Working with plates of homemade ice gouged with holes, he layered them atop one another and formed natural fissures, down which he poured ink to create patterns of light and darkness. All this imitated the blue cathedral. Eventually, these plates will become a “ceiling” under which viewers will see a visual rendition of geologic time revealed through the strata and striations of ice. They will share Grade’s endangered perspective without the danger.

“I want to humanize time,” Grade explains. “I want to bring a person into an environment and present to them [unknown] places that are imbued with meaning.”

Grade has traversed the world to find landscapes that are imbued with meaning, whether they are memorial sites such as the Killing Fields in Cambodia, or ones that defy human life, such as the Jordanian desert where he was dropped off by Bedouins and took it on faith they would return to collect him.

He is calling his latest series (which includes “Seeps of Winter,” the ice project) *Seven Types of Catastrophe*. It’s an apt term since “catastrophe” does not merely connote tragedy but radical change to features in the earth. Its Greek roots also define the word as a turning and even an overturning.

Grade says he has been compelled lately by failure not because it implies defeat but because, as an artist, it’s failure that for him becomes the barometer of aspiration. Similarly, for the art he makes, it is in the breakdown of things that we understand the majesty of our living state.

—John Grade has had recent shows in New York, Seattle, San Francisco, and Ireland, among others. His work has earned awards from the Pollock-Krasner Foundation, Warhol Foundation, and Tiffany Foundation.



## PLAYWRIGHT Sarah Schulman

“We should never forget that this country was founded by people who thought England was too liberal,” jokes Sarah Schulman, whose latest work is a sprawling musical in collaboration with **Anthony Davis** (composer) and **Michael Korie** (librettist).

*Shimmer*, based on her eponymous novel, is the story of a black man and a gay white woman confronting the grandiose — and for them dauntingly elusive — American dream in the aftermath of World War II. The musical is a compelling diptych of two experiences: one showing how being American post-World War II meant having the keys to the kingdom, and the other revealing those that kingdom never dreamed of accommodating.

Overshadowing this dreamscape is the play’s attendant nightmare: McCarthyism. “Arthur Miller’s *The Crucible* used the Salem witch trials as a metaphor for McCarthyism and his own time,” says Schulman. “What I think is so interesting is how McCarthyism itself has become a metaphor for our time now.”

McCarthyism, the artist says, was betrayal from the top, and it was a perfect example of how an extra-oppressive government can trickle down to people’s personal relationships. “People were considered heroic for being appalling, selling their friends down the river.”

With such political underpinnings, some might regard *Shimmer* as agitprop, but that would be a mistake. In fact, fusing American political history with the musical promises explosive theatricality.

The fact that the artistic challenges inherent in staging such a piece are supplemented by the representational challenges of featuring main characters who are either not white or male or heterosexual is also significant. But none of this discourages the collaborators, who believe such a project is exactly why the theatre exists.

“I’m not joking when I say only a place like MacDowell would support a project like this,” says Schulman.

*Shimmer* may take another two years to reach its own dream of a stage and audience, but in doing so, it would assert the realities and dilemmas of a certain period and people that we forget at our own peril.

—Sarah Schulman is the author of eight novels, two nonfiction books, and four produced plays. She recently received the Stonewall Award for Improving the Lives of Lesbians and Gays.





WRITER

## Andrew Solomon

Children who are deaf, autistic, schizophrenic; terminally ill children, prodigies, children conceived in rape; children who commit crimes ... these are just seven of the 12 categories writer Andrew Solomon explores in his forthcoming book *A Dozen Kinds of Love: Families of Traumatic Children*. If it's a tough book, it's also a rewarding one: After more than 250 interviews and seven years of research, the journey the reader undertakes becomes a rare encounter with bravery.

"All parents must grapple with having children who develop independent personalities and are shockingly different from their progenitors," says Solomon. "Where we see ourselves, we are moved to acts of kindness, [but] where we see only something alien, we are released into cruelty. By illuminating the most extreme examples, I wanted to write about the mechanisms of resilience in parental love."

Solomon says that the chief frustration of parenthood is how it "frustrates the narcissism of the reproductive urge." Our children are not us and yet they demand our influence to become whole people. When external factors like illness or violence enter the relationship, walking that paradoxical line becomes that much more challenging. In the course of writing the book, Solomon was struck by the degree to which challenge can become the handmaiden of real love. Which is not to say adversity is desired, only that part of the resilience of parenthood resides in any parent's ability to see otherness — the alien — and reflect affiliation anyway.

What's vital about a book like Solomon's is the degree to which it pushes beyond the platitudes of parental self-help to unearth both its darker underpinnings and its attendant benevolence. Some of his questions seem devastatingly candid, such as whether parents of a child who committed murder would have preferred their child not be born at all.

Mostly Solomon is trying to apprehend the defining moments of strength in the one human relationship that may require it most. "Human beings are the only animals that demonstrate a lifetime reciprocity in the parental relationship," he says. *A Dozen Kinds of Love* is not a book meant to up the sentimental quotient of parenthood or even its extreme challenges; rather its intent is to showcase the uncommon effort necessary for one of our commonest callings.

—Andrew Solomon is the author of *The Irony Tower: Soviet Artists in a Time of Glasnost*; the novel *A Stone Boat*; and *The Noonday Demon: An Atlas of Depression*, which won the 2001 National Book Award and was a finalist for the Pulitzer Prize. He is currently pursuing a Ph.D. at Cambridge University in England.

# Remembering

*Benny Andrews*—Nationally recognized as an artist, teacher, author, and activist,



**Benny Andrews** died at the age of 75 on November 6, 2006. His work — which has been exhibited around the globe — explored American life by fusing memory and imagination, and tackled slavery, poverty, and social injustice. His recent series about the Civil Rights Movement was commissioned by Congressman John Lewis of Georgia. His work has

been placed in the collections of more than 30 museums, including the Metropolitan Museum of Art and Museum of Modern Art. A four-time MacDowell Fellow, he was a member of the Colony's board of directors for 10 years. Hundreds attended a memorial service in his honor at Cooper Union in Manhattan on January 13th. His wife, **Nene Humphrey**, is a visual artist and Colony Fellow.

*Dana Brayton*—Composer and teacher **Dana Brayton** died on July 3, 2006, at the age of 53. His music addressed themes such as the Vietnam War and autism. He was a recipient of fellowships in the Tanglewood and Charles Ives programs, and his work included scores for several films, including *A Walk on the Moon* and John Sayles' *Limbo*. Said friend and composer **Joel Harrison**, "Thank you, Dana, for not resting, for challenging yourself every day, for searching for possibility . . . So many people have been touched by your music and your professorial heart."

*Buffie Johnson*—Visual artist **Buffie Johnson** died on August 11, 2006, at the age of 94. Johnson's work was featured in the 1940s in Peggy Guggenheim's "Art of this Century," the first large commercial show dedicated exclusively to the work of women. Her circle of friends at one time included the likes of Jackson Pollock and Willem DeKooning. In 1959, she painted the world's largest abstract mural for the Astor Theater in New York. A memorial exhibition of her work was held at the Anita Shapolsky Gallery in New York on February 20th. She was a three-time MacDowell Fellow.

*Hugh Ogden*—Poet and teacher **Hugh Ogden** passed away on December 31, 2006. A professor of English at Trinity College for the past 40 years, he was the author of seven books of poetry — including the most recent, *Turtle Island Tree Psalms* (2006) — and his work has been published in more than 300 periodicals. The 2006 Poet Laureate of Connecticut, he was also the recipient of a 1993 National Endowment for the Arts Writing Fellowship. A two-time Fellow, he was 69.

*Tillie Olsen*—Acclaimed writer **Tillie Olsen** died on January 1st. She is widely con-



sidered to be one of the most influential American female writers of the 20th century. Speaking out through her work against the struggles of motherhood and poverty, she provided powerful inspiration for an entire generation of women. She was awarded the O. Henry Prize Award for best short story in 1961 for "Tell Me a Riddle." Her memoir, *Silences*, released in 1978, examined the conflict between human potential and everyday oppres-

sions. Olsen had a total of 10 residencies at MacDowell from 1965–1992. While in residence, she pieced together the unfinished manuscript for her last major work, *Yonnondio: From the Thirties* (1974). She was 94.

*William Styron*—Eminent American novelist and 1988 MacDowell Medalist William Styron passed away on November 1, 2006. He was 81. He was the author of eight books, including *Lie Down in Darkness* (1951); *The Confessions of Nat Turner* (1967), for which he received a Pulitzer Prize; and *Sophie's Choice* (1979), for which he won the National Book Award. At his Medal Day ceremony, John Updike said: "[Styron] has enhanced his natural gifts of language and narration with the priceless moral qualities of integrity and courage." Styron returned to Peterborough in 2001 to give the MacDowell Medal to Philip Roth.

*Deborah Tall*—Author and poet **Deborah Tall** died on October 19, 2006, in Ithaca, New York. She was the author of four poetry collections, three nonfiction books, and a memoir about family that she worked on at MacDowell. Co-editor of the Norton anthology *The Poet's Notebook*, she was the editor of the *The Seneca Review* for more than 20 years. Tall was 55.

*Peter Wensberg*—A member of the Colony's board of directors since 1993, Peter



Wensberg passed away on November 7, 2006. A gifted writer, Wensberg started his career in publishing but was recruited by Edwin Land at Polaroid, where he worked as a marketing executive for 24 years. The author of several books and his yet-to-be-published memoirs, Wensberg found the Colony by way of Stanford Calderwood, who suggested he put his energies into helping MacDowell. Wensberg became deeply involved, ultimately encourag-

ing Calderwood to create the Calderwood Studio, which many writers have called home since its opening in 2000. He was an active member on many board committees, and was an advocate for improving Savidge Library, for which designs are underway. He was 77.

*Arlene Zallman*—Honored composer and nine-time MacDowell Fellow **Arlene Zallman** passed away on November 25, 2006. A professor of music theory and composition at Wellesley College, she was also a Fulbright Scholar, a Guggenheim Fellow, and a Fellow at Radcliffe. On March 31st, Wellesley College held a celebratory concert in honor of her life. She was 72.

June marks the halfway point of MacDowell's Centennial celebration. With six more months to go, we thought it an opportune time to look back at the last six months. They have been active ones. From the "time-capsule" presentation of the Colony's archives at the Library of Congress in Washington to the debut of *Seasons of MacDowell* at the Museum of Modern Art in New York in May, the first half of the Colony's anniversary has been like the year itself: an exciting study of MacDowell's genesis and its unfolding future.

It's hard not to be aware of the Colony's continuum and the power of its message this year: *giving artists freedom to create*. What that freedom has allowed our culture is told in an exhibit case at the Library of Congress — where one can see evidence of a young **James Baldwin** laboring on *Giovanni's Room* in his New Hampshire studio in 1954 — and among a quartet of commissioned films by four contemporary filmmakers screened in New York at MoMA.

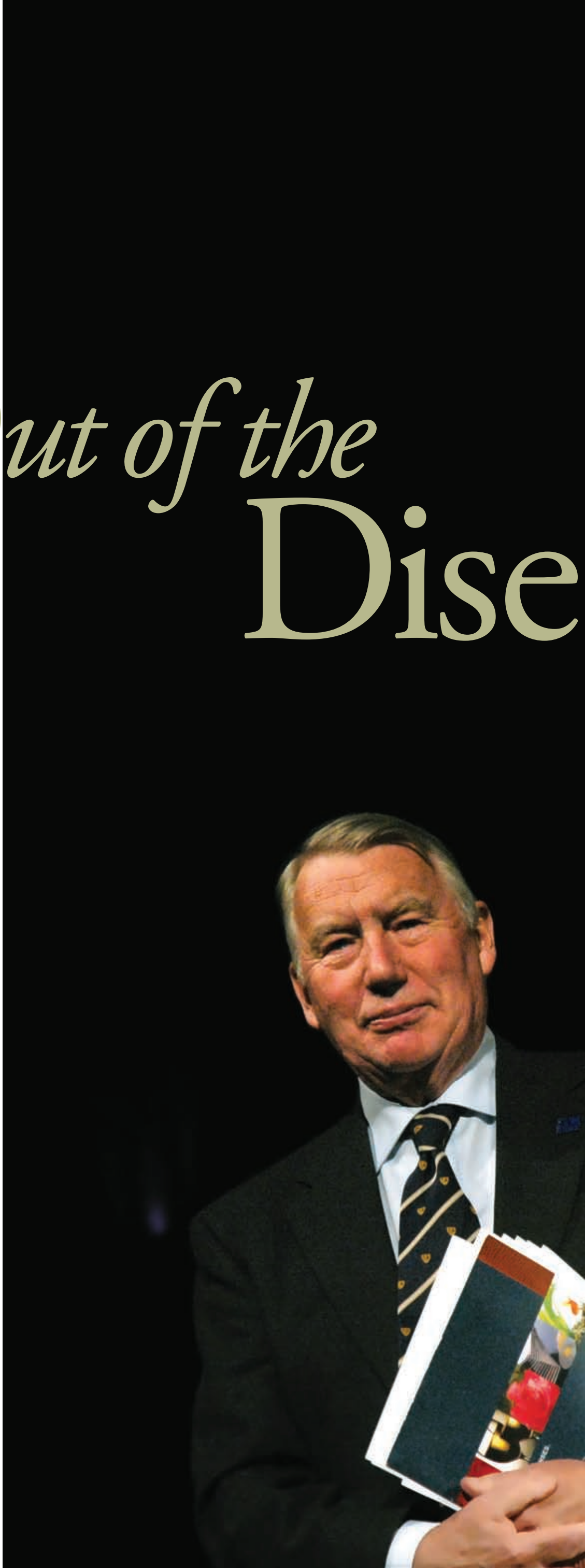
What emerges, what grips the culture, what lasts — these are questions that time may best answer (and MacDowell has provided many of those answers), but at the Colony, there has only ever been one important question. To paraphrase Marian MacDowell: How do we "prevent the non-writing of the great poem"?

MacDowell Chairman Robert MacNeil — who delivered a riveting Nancy Hanks Lecture in March in Washington — explains that MacDowell and the places that honor intellectual freedom answer that question profoundly. Not only because such places encourage great poetry — and great film, great music, great architecture — but also because it's typically in art where the seemingly endless and sometimes polar worlds of today find a common one.

Reprinted here in full is MacNeil's speech "Out of the Disenlightenment." It is joined by a recap of the Centennial events that have made the first half of 2007 so memorable.

Enjoy!

# Out of the Dise





# nlightenment

THE NANCY HANKS LECTURE AS DELIVERED BY ROBERT MACNEIL  
SPONSORED BY AMERICANS FOR THE ARTS

I did not know Nancy Hanks but a friend, Bob Kotlowitz, who served on the literature panel, said, “All she had to do was walk into the room and we were electrified by her presence.” Considering her lasting impact on the arts in America, she was a national treasure, and I am honored to be asked to speak in the lectures that bear her name.

As with many of you, I’m sure, my life has been profoundly shaped by the arts, from when I was a small boy being read to from Robert Louis Stevenson and Dickens, to today in our apartment in New York, where bookshelves overflow onto the floor, to every horizontal surface, so that to eat in the dining room we have to first clear books off the table.

Encounters with certain books, certain pieces of music, certain paintings have been transformative, life-enhancing experiences. Some encounters with the arts have been practical, like putting me through college and, after several serendipitous accidents, providing me with a career. That career, journalism, for decades led me away from art’s metaphorical truths and along the paths of literalism. But in later years I have been trying — like a hang glider on a hilltop seeking the right puff of wind — hoping for a little metaphorical lift to my writings. That labored metaphor probably tells its own tale.

When I was young, several first encounters with works of art were transformative. On my 16th birthday in Canada, my father — a sailor with a deep love of literature and music — gave me Gershwin’s *Rhapsody in Blue*. It was a 78 album with Oscar Levant at the piano and the Paul Whiteman Orchestra. My father must have known me better than I suspected because the effect on me was electrifying. I think that music subconsciously implanted the conviction that, despite all the British conditioning of my Nova Scotia upbringing, something deep in me was American — 50 years before I actually became a citizen. Gershwin’s music seemed to know who I was better than I knew. From the opening clarinet riff (I know from the Leonard Garment lecture here that it’s called a *glissando*), to the lush and orgasmic finale, my mind was opened to possibilities I had not dreamt of but innately recognized. I was moved by the impertinence, the humor, the mockery of convention, the independence, the freedom, the romance, and the irresistible tunefulness of Gershwin, all driven by the intoxicating jazz rhythms. All very American.

In college, I had a similar experience on encountering T.S. Eliot’s *The Wasteland*, the same sense of awakening, of being transported into the modern world. Like the music, Eliot’s words had the power to create in me an ache of recognition for emotions I had yet to feel in reality, of nostalgia for losses I had not suffered, a strong emotional undertow pulling me into situations that were entirely fictional yet seemingly quite familiar.

The third such flash of recognition occurred when my senior high school class was taken to see Laurence Olivier’s filmed *Hamlet*. Until then Shakespeare had been like the sawdust used to stuff old-fashioned dolls — much of it had leaked out. But this *Hamlet* seemed to enter the very pores of my being. I felt as though a giant hand had moved me many squares forward on the board of life. I knew much of what Hamlet was feeling — what late adolescent does not? But who has ever put it so exquisitely to himself? *How weary, flat, stale and unprofitable seem to me all the uses of this life*. I went back to school, grabbed the text, and effortlessly, it seemed, memorized all the soliloquies, including those Olivier left out of the film. I fancied myself something of an actor in school plays and could not wait to strut my stuff in Shakespeare. That chance came at college, and although a critic said my legs in green tights looked like two limp asparagus, a producer from the Canadian Broadcasting Corporation offered me work acting in live radio drama. Acting on the radio led to work as an announcer, then to TV — and put me though the rest of college.

Continued on page 12



From left to right: Board member and actress Jane Alexander, who introduced Robert MacNeil at the Nancy Hanks Lecture; Executive Director Cheryl Young and composer/performer **Anthony Davis**; and speaker Robert MacNeil with Americans for the Arts President Bob Lynch.



On March 13th, the day after MacDowell Chairman Robert MacNeil’s Nancy Hanks Lecture, Democratic Congressman Norm Dicks scheduled the first Congressional hearing on the arts in 12 years. Testimony was given by such esteemed artists as Wynton Marsalis. The hearing wasn’t the only success of Arts Advocacy weekend, which is an annual gathering of arts supporters from across the nation. MacDowell staff members met with representatives from both New Hampshire and New York. Americans for the Arts’ state captain Glen Swanson of Peterborough reinforced the vital importance of fostering our nation’s cultural heritage with New Hampshire state senators and congressmen, including John Sununu, Judd Gregg, Carol Shea-Porter, and newly elected House member Paul Hodes, who represents the Monadnock area. In addition to these meetings, MacDowell staff were also invited to present to the National Council on the Arts later in March on the importance of residency programs. Executive Director Cheryl Young was joined by Alliance of Artists Communities director Deborah Obalil.

## The Arts as a National Value



Above: Congressman Norm Dicks  
Right: New Hampshire Congressman Paul Hodes



## *A Century of Creativity* at our Nation’s

On February 22nd, the Library of Congress unveiled *A Century of Creativity: The MacDowell Colony 1907–2007*. The exhibition, which is drawn from across the Library’s holdings, is part of the yearlong Centennial celebration of the Colony. It includes more than 80 historical and artistic documents as well as personal objects created by such artists as composers **Aaron Copland** and **Leonard Bernstein**; playwright **Thornton Wilder**; novelists **Willa Cather** and **James Baldwin**; poet **Edwin Arlington Robinson**; visual artists **Milton Avery**, **Benny Andrews**, and **Janet Fish**; and others who have made profound contributions to the nation’s creative legacy. The exhibition offers a view into the creative process while illuminating the singular role the Colony has played in giving artists the time and space to produce a range of landmark works.

Organized by the Library of Congress’ Interpretive Programs Office with the assistance of Robin Rausch, a music specialist at the Library, *A Century of Creativity* is featured within the “American Treasures of the Library of Congress” exhibition in the Southwest Gallery of the Thomas Jefferson Building. It can also be accessed online at [www.loc.gov/exhibits/macdowell](http://www.loc.gov/exhibits/macdowell).

“As the repository for the nation’s creativity, the Library of Congress is pleased to mark The MacDowell Colony’s Centennial,” said Librarian of Congress James Billington. “The documents on view provide intriguing glimpses of the creative energy and inspirations of a number of distinguished figures in American arts and letters.”

The exhibit runs until August 18th.





Library



The day before the Nancy Hanks Lecture, a selection of work by MacDowell’s female composers was performed at the Library of Congress, the site of the new MacDowell exhibit. **Louise Talma** was among the composers honored. Pictured above are performers Sharon Johnson, Nancy Davis, Sarah Dorsey, Katie Lansdale, Martin Hennessy, and Kathleen Shimeta.



Above: Board member and Fellow **Bill Banks** presenting reminiscences of the Colony at the Wendy Mark show in January  
Left: Poet **Paul Muldoon** and **Wendy Mark** with Cheryl Young

This year, MacDowell artists are putting together hundreds of events to show the impact the Colony has had on their artistic development. The Colony’s online Calendar gives the full range of these eclectic offerings, but here are two recent highlights.

On Thursday, January 11th, visual artist and Colony Fellow **Wendy Mark** celebrated the Colony’s Centennial with a stimulating reception at her opening at the Lori Bookstein Gallery in New York. In addition, Mark donated a portion of the show’s proceeds to MacDowell as a gesture of thanks for her Fellowship and the Colony’s support of artists since 1907. Aside from the visual beauty of Mark’s work, which has been collected by the Metropolitan Museum of Art and the Pierpont Morgan Library, Colony Fellow and Pulitzer-winner **Paul Muldoon** was on hand to read poetry inspired by Mark’s monotypes.

And from January 11th through February 10th, Brickbottom Gallery in Somerville, Massachusetts, honored MacDowell’s Centennial year with an exhibition of visual art by 20 MacDowell Fellows titled *Brickbottom Celebrates MacDowell*.

## Fellow Tributes to the Colony







Galway Kinnell reading his poem "Oatmeal" at the Nancy Hanks Lecture

In between, during a dropout year after a summer of stock in Massachusetts, with \$67 I came to New York to save Broadway. After 10 days of eating grapes between chats with condescending producers, I was crossing Times Square on a very hot September day. On a traffic island opposite the Camel billboard that used to blow smoke rings, a voice in my head spoke to me. Very distinctly, it said: "You'd make a lousy actor. You have a voice and some technique but you're too stiff and constricted. You're meant to be the cool one behind the scenes — a writer." I didn't know whose the voice was, but I believed it and went back to college. Then I decided I was going to save the London stage as a playwright, but I needed to get married in the way that young men in the 1950s needed to get married, and to make a living, and I became a journalist. So, my advice to would-be journalists? Brush up your Shakespeare!

One other event I'll add from my life with the arts. It was again my father, a shy man — at least with me — about matters sexual. But he gave me a copy of *Ulysses*, not an easy book to buy in those puritanical days in Canada, where even garlic was a controlled substance! His advice was that I wouldn't find anything more realistic about life than Mollie Bloom's soliloquy.

My own major contribution to the arts is that three of my four children are artists — Cathy a dancer, Ian a stage designer, Will a film editor. Their sister Alison is a social worker and mother.

I have read all the previous Nancy Hanks lectures with profit, but also with something like awe, because they comprise such a body of knowledge and practical experience in the arts and public policy. So much idealism tempered with wisdom earned in the trenches that it made me wonder, what am I doing here? Eventually, I noticed that in none of the 19 remarkable lectures that preceded mine had anyone mentioned artist colonies. And that explains my presumption in joining so distinguished a list of speakers. I represent an aspect of the arts scene that America pioneered: residential programs for artists. And I believe that in view of the travails in public funding that previous speakers have discussed, because of the old controversies surrounding government appropriations for the National Endowment for the Arts, because of threats to the very

existence of the NEA, colonies have come to fill a growing and vital role. I am grateful to Bob Lynch and Americans for the Arts for recognizing that importance, since this is a particularly propitious year: This year, the oldest residential program and longest continuously running, The MacDowell Colony of Peterborough, New Hampshire, is 100 years old. I have been chairman of the MacDowell board for 14 years, and that is how I wangled this invitation.

Our Colony was founded by the great American composer Edward MacDowell and his wife, Marian. Their idea was that emerging artists of all disciplines needed a quiet place in which to live and work, free for a time from the practical burdens of life; a place where their work was taken seriously, where they could be stimulated by the presence of other artists of different disciplines, in Edward MacDowell's firm belief that artists benefited from a cross-pollination of ideas. In time, MacDowell became a prototype for colonies around this country and the world. MacDowell now receives some 250 colonists a year — painters, poets, filmmakers, novelists, playwrights, sculptors, composers, architects, and interdisciplinary artists who come for up to two months. They are evaluated by committees of their peers. It is free. They are housed and fed. They eat breakfast and dinner together. A basket lunch is delivered to their studios. No one disturbs them.

We run 32 studios, all year round, in 450 acres of woodlands outside Peterborough, a town **Thornton Wilder** used as the inspiration for *Our Town*, written at the Colony and one of the most frequently produced plays of all time. MacDowell was where **Leonard Bernstein** composed his *Mass*; **Aaron Copland** had eight Fellowships at the Colony and served six years as its president. More recently, it is where **Michael Chabon** wrote *The Amazing Adventures of Kavalier & Clay*; **Jonathan Franzen** worked on *The Corrections*; **Wendy Wasserstein** several plays; and **Ruth Reichl** her delicious and nutritious memoirs. Our Colonists have won dozens of Pulitzers and Prix de Romes. In 1997, the Colony was awarded the National Medal of Arts.

Long after Edward MacDowell died, the writer Upton Sinclair, who as a young man had studied music with the composer, wrote that Edward was "a friend of every freedom, and of every beautiful and generous impulse. He hated pretense and formalism, and all things which repress the free creative spirit." I'd like to repeat that thought ... all things which repress the free creative spirit.

Now why are such places needed, and apparently needed more today?

Two things in life can take care of themselves and always find ways to communicate: moneymaking and lovemaking.

A few years ago, a security guard at the Whitney Museum of American Art wrote with a felt pen on a Roy Lichtenstein painting, "I love you, Tushee. Love, Buns." Then he drew a heart and dated it — a true marriage of love and art. Or, perhaps, of art, love, and money. The Whitney was sued by the painting's owner for \$2.5 million. I hope Tushee expressed her gratitude to Buns ... appropriately.

More and more in this culture it is demanded of creative people to succeed by one criterion: what sells and, inevitably, what sells best.

But for most creative people, the marketplace is the end of the process. If they land there and are commercially successful, it is wonderful. Their paintings sell, their music is played, their novels are published, and so on. But that is the end of the process. If it were the beginning, the creative force might quickly wither or be smothered, as we can see too often in art created only for the market.

Most painting, music, poems, novels are born in an act of private communication with the self and, perhaps, in the imagination, with some abstract but sympathetic viewer, listener, reader. It skirts the line between communications that are largely designed to *exploit* the consumer, and those that enrich.



The intention is everything. I like the remark years ago by Pauline Kael, the movie critic, who wrote that, “When you start thinking of the jerk audience out there, the rot sets in.” It’s hard to imagine a serious artist of any kind thinking the audience a jerk, but we’re engulfed in mass media products that seem to do so.

Any serious work begins as a small seed planted in a soil of lonely confidence. The artist who plants it certainly hungers for recognition and, ultimately perhaps, fame. But the first spur is recognition by those who know the craft: the fellow practitioners, the peers, and, possibly, the critics.

The marketplace cannot always provide that spur. Some artists who can find their way through the labyrinth of personal dialogue and their own vision may ultimately be recognized and rewarded by the marketplace — some in months, most in years, some after lifetimes, some only after they are dead.

Artists’ colonies exist to nurture creative people in that first stage — a stage each creative person has to relive again and again. To borrow a phrase the *New York Times* used about New York City, MacDowell is “an incubator of invention.”

So are the more than 300 other residential colonies that have blossomed since the MacDowells founded theirs in 1907. Together they support some 8,000–9,000 artists a year, and some are helped by grants from the NEA.

Like the NEA, they provide emerging artists with the imprimatur of quality judged by experts in each discipline and found worthy — psychologically a moment of huge value for a tender ego.

But colonies have an advantage more relevant since the attacks on the NEA in the 90s that forced the Endowment to reduce grants to individuals, which, in turn, caused some foundations and corporations to drop individual artist support from their mission statements.

Our colonies provide a heat shield for people who wish to support artists without subjecting them to tests of cultural purity or social acceptability. Artists who receive MacDowell Fellowships do not have to pass through scanners for impiety; there are no urine tests for politically defined obscenity.

The NEA is still recovering from that dark period, still trying to restore its annual appropriation to the high point of \$176 million, from which it was cut 40 percent in 1995.

That arose from a surge of political moralism, as fresh skirmishes in the culture wars reminded us that we live in a nation whose moral climate has often swung from the puritanical to the permissive, from the religious to the secular; a nation whose level of religious commitment is higher than in any other developed country.

This swing to Puritanism gained energy when political consultants and lobbying organizations discovered the catnip — and fund-raising power — of pandering to those who could be persuaded that art is decadent, or immoral, or homosexual, and destructive of finer values. Thus, the modern culture wars were launched, with Andres Serrano and Robert Mapplethorpe as the principal whipping boys. And artists found themselves having, once again, to explain their value to society.

I have called this talk “Out of the Disenlightenment,” so let me explain what I mean.

We in the democratic and developed world are engaged in a novel struggle against a strand of fundamentalist Islam, people who believe that Western ways are corrupting humanity and that our governments of men must be replaced by Islamist states ruled not by man-made laws but by God’s law, Islamic law. And some among them are willing to carry that conviction into a jihad against us, including terrorist attacks. Failing to overthrow the governments they viewed as corrupt at home, in Egypt and Saudi Arabia — the near enemy as they put it — they turned to the

far enemy, the West. And that led to attacks on U.S. embassies, a U.S. warship, and then 9/11.

However we see this struggle — as a war on terror that will last generations or something more narrowly defined — there is no avoiding the fact that our fear of them has changed our lives and our idea of what makes us secure; it has radically changed our foreign policy; and it has taken us into two inconclusive wars.

Curiously, this wave of Islamic fundamentalism coincides with a growth of fundamentalism here, both Jewish and Christian. I am not for a moment suggesting that our fundamentalists harbor any violent intentions. Their approaches are almost always peaceful and legal, and they use the institutions of democracy — politics, the media, and the courts — to have their way. But the initial psychology is similar to that which inspires Islamic reformers.

Millions of Americans see our society in a continual drift towards looser standards, toward a world in which nothing remains sacred — no moral code unbreakable, almost no sexual taboo inviolable. They see mass entertainment and its advertising partners pushing a self-indulgent, material society; feeding a culture of pleasure and self-abandonment in which all restraints are cast aside in the name of personal fulfillment and tolerance for lifestyles hitherto considered acts of the deepest immorality; Sodom and Gomorrah re-created in the country that fervent Christians once thought of as the chosen place because of its purity — the place where the end of time would happen. That idea has returned in force today.

**Any serious work begins as a small seed planted in a soil of lonely confidence... Artists’ colonies exist to nurture creative people in that first stage — a stage each creative person has to relive again and again.**

This multifaceted anxiety has fed a surge of fundamentalism — especially among evangelical Christians — not new in American life but made stronger by a phenomenon that *is* new: its emergence as a major political force.

In 1995, summing up the growth of American conservatism, Irving Kristol argued that the emergence of religion-based, morally concerned political conservatism might be the most important development of all. Writing in *The Public Interest*, Kristol said, “It is not at all unimaginable that the U.S. is headed for a bitter and sustained Kulturkampf (culture war) that could overwhelm notions of what is and what is not political.” He added: “We have lived through a century of ever more extreme hedonism ... and no one who has bothered to read a bit of history ought to be surprised if it culminates in some kind of religious awakening.... Just what form this renewed religious impulse will take no one can foresee. We — all of us — could be in for some shocking surprises.”

Well, in the decade since that was written, we have seen some skirmishes in the culture wars, and whether they are destined to grow more virulent or they are fading away is of huge importance to American artists and the institutions that support them, like the National Endowments.

It is inevitable that artists should become the targets of such fundamentalist anxieties, because it is in the nature of artists to push the frontiers of taste and morality, to show society both its pieties and its hypocrisies.

Continued on page 16



MacDowell is bringing the excitement of the Centennial to the local community with Peterborough Projects. Eight projects from various disciplines have been commissioned to create performances, happenings, conceptual works, and arts events in the town of Peterborough throughout the Centennial year. The artists include: photographer **Bobby Neel Adams**, Northern Irish composer **Elaine Agnew**, visual artist and composer team **Karen Aqua** and **Ken Field**, filmmaker and composer team **Sandro Del Rosario** and **Caroline Mallonee**, painter **Peter Edlund**, interdisciplinary artist **Nicolas Dumit Estevez**, writer **Christian McEwen**, and interdisciplinary artist and Peterborough resident **Amy Jenkins**. The goal of these projects is to engage Peterborough’s citizens with contemporary art and the MacDowell mission, which has served both the local and national community over the past 100 years.

Pictured below are the first three Projects to have taken place this Centennial year.

## Peterborough Projects

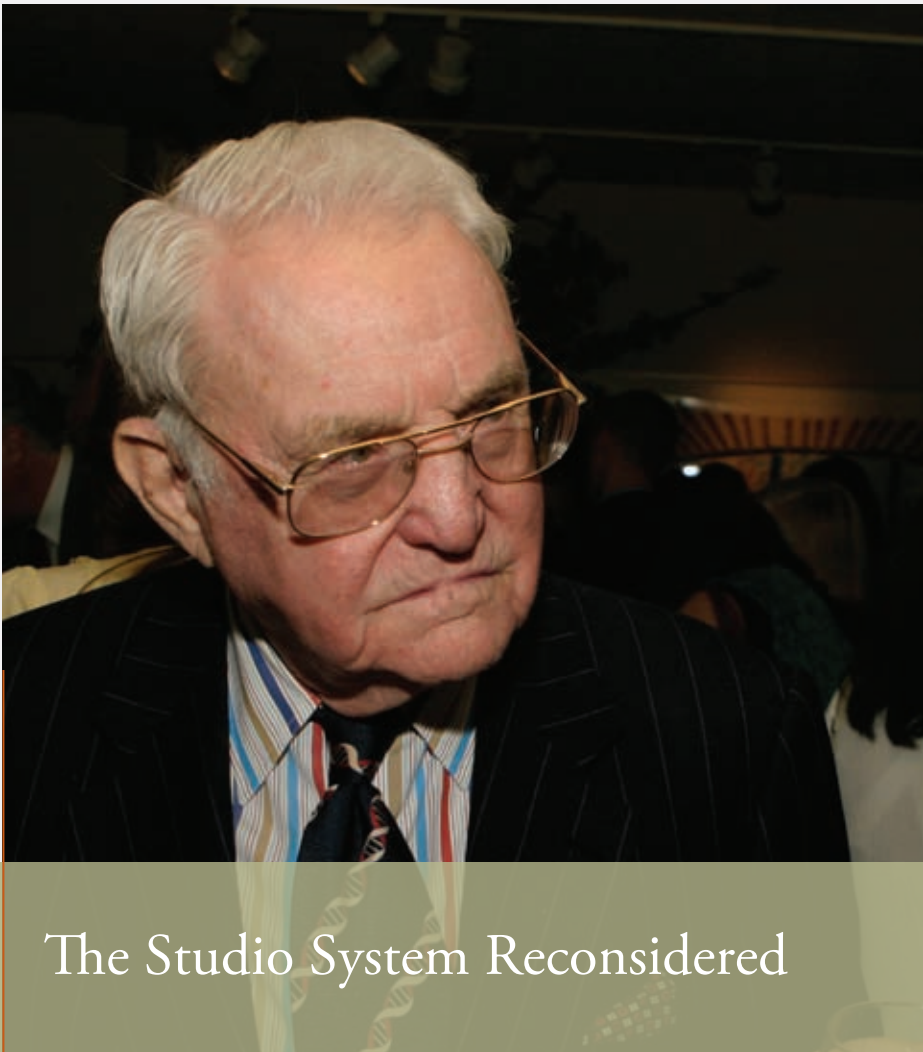
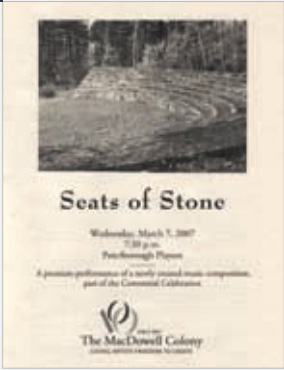


COURTESY PHOTO



COURTESY PHOTO

Top: Writer **Christian McEwen** with a class  
Above: Filmmaker **Sandro Del Rosario** and his student filmmakers  
Right: The program for *Seats of Stone*, the first Peterborough project by Irish composer **Elaine Agnew**



## The Studio System Reconsidered

A sold-out crowd was on hand at New York’s Museum of Modern Art for the debut of *Seasons of MacDowell*, a quartet of films that peer behind the residency experience to understand the power of creativity. Chairman Robert MacNeil, along with MoMA film curator Jytte Jensen, hosted the evening, paying tribute to Colony filmmakers **Michael Almereyda**, **George Griffin**, **David Petersen**, and **Elisabeth Subrin**, as well as producer Mike Sullivan of PBS’s *Frontline*.

*Seasons of MacDowell*, which offers four different styles of filmmaking by each filmmaker — animation (Griffin), documentary (Petersen), experimental (Subrin), and narrative (Almereyda) — also headlines the MacDowell-MoMA traveling series *Filmmakers at MacDowell: The Studio System Reconsidered*. The series, made up of films by more than 20 MacDowell filmmakers, will screen around the country throughout 2007 at such venues as the Walker Arts Center in Minneapolis, The National Gallery of Art in Washington, and around MacDowell’s home state of New Hampshire.

“More than any other artists, filmmakers face frequent demands — be they from a movie studio, production company, or television station — to make compromises to their work,” says MacNeil. “MacDowell is delighted to be able to give filmmakers another kind of studio, one in which they have the freedom to create films the way *they* themselves want them to be.”

The Colony has been awarding Fellowships to filmmakers since 1971, making it one of the first such arts organizations to do so. Out of that celebration for the Colony’s vision and its longstanding tradition of encouraging innovation, the MacDowell-MoMA series was formed. MacDowell filmmakers have included such noted artists as Oscar-winner **Jessica Yu** (*Breathing Lessons: The Life and Work of Mark O’Brien*), recent Sundance winners **Ira Sachs** (*Forty Shades of Blue*) and **Josh Marston** (*Maria Full of Grace*), and many more. Prior to the Colony’s recognition of film as its own medium, many artists and composers in film worked at the Colony, including **Stewart Stern**, the cowriter for the screenplay *Rebel Without a Cause*.

For complete listings on where both *Seasons of MacDowell* and the series will show, please use our online Calendar or go to our Centennial Web site, [www.macdowellcolony.org/centennial](http://www.macdowellcolony.org/centennial).





STEVE TUCKER



STEVE TUCKER



STEVE TUCKER

Top right: Filmmakers **Elisabeth Subrin**, **David Petersen**, and **George Griffin**  
Top: Centennial film supporter Lewis Cullman with Robert MacNeil  
Above: The three filmmakers with Robert MacNeil, MoMA film curator Jytte Jensen, producer Mike Sullivan, and David Sit, vice president of *The NewsHour with Jim Lehrer*

In addition to all of the Centennial happenings being sponsored by MacDowell, members of our community are also getting into the act. Below is a partial list of events planned and supported by our New Hampshire partners for this year.

**MAY 3**

*Seasons of MacDowell* screening  
The Howe Library, Hanover  
[www.thehowe.org](http://www.thehowe.org)

**MAY 5**

Spring Masterworks Concert: *From Beethoven to Bernstein*  
New Hampshire Philharmonic at The Palace Theater, Manchester  
[www.nhphil.org](http://www.nhphil.org)

**JUNE 8**

*Seasons of MacDowell* screening  
New Hampshire Technical Institute, Concord  
[www.nhti.edu](http://www.nhti.edu)

**JUNE 14**

*Seasons of MacDowell* screening  
Manchester City Library, Manchester  
<http://www.manchester.lib.nh.us>

**JULY 10**

A commission by Colony Fellow **Lawrence Siegel**  
Apple Hill Chamber Players, Sullivan  
[www.applehill.org](http://www.applehill.org)

## Centennial Events in New Hampshire

**JULY 21**

Colony Fellow **Elizabeth Brown** composing for,  
and playing, the theremin  
Monadnock Music, Peterborough  
[www.monadnockmusic.org](http://www.monadnockmusic.org)

**AUGUST 5**

Lecture on art and civility by Colony Fellow **Lewis Hyde**  
Monadnock Lyceum, Unitarian Church, Peterborough  
[www.monadnocklyceum.org](http://www.monadnocklyceum.org)

**AUGUST–SEPTEMBER**

Three plays by Colony Fellows: *The Long Christmas Dinner*,  
by **Thornton Wilder**; *A Doll House*, adapted by **Gus Kaikkonen**;  
*I Am My Own Wife*, by **Doug Wright**  
Peterborough Players, Peterborough  
[www.peterboroughplayers.org](http://www.peterboroughplayers.org)

**SEPTEMBER 4–OCTOBER 14**

Visual exhibition, *In Residence: Artists and The MacDowell Colony Experience*; screening of *Seasons of MacDowell*  
Thorne-Sagendorph Art Gallery, Keene  
[www.keene.edu/tsag](http://www.keene.edu/tsag)

**SEPTEMBER 10–21**

MacDowell/MoMA Centennial film series  
Franklin Pierce College, Rindge  
[www.fpc.edu](http://www.fpc.edu)

**OCTOBER 14**

Tricinium Poetry Contest and Concert, featuring Colony Fellows  
**Lawrence Siegel** and **Edie Clark** and board member Tom Putnam  
Tricinium Poetry at the Peterborough Players, Peterborough  
[www.tricinium.com](http://www.tricinium.com)

**OCTOBER 30–DECEMBER 17**

Visual exhibition, *In Residence: Artists and The MacDowell Colony Experience*; screening of *Seasons of MacDowell*  
The Art Gallery at the University of New Hampshire, Durham  
[www.unh.edu/art-gallery](http://www.unh.edu/art-gallery)



In 2004, the Rand Corporation produced an influential study of how exposure to art served democracy by helping citizens better understand unfamiliar people, attitudes, and cultures. Rand added that art:

*“... can be unsettling and provocative, and can lead us to question our routine and conventional perceptions of the world, forcing us to look with fresh eyes on private and public questions involving sexuality, love, marriage, family, spirituality, slavery, segregation, gender, ethnicity, colonialism, and war, just to name a few of the more obvious.”*

Many of those categories can be deeply upsetting to people with fixed ideas on how their God intended us to behave.

But our new fundamentalism comes centuries after two developments within Christianity that have not occurred within Islam. The first was the Protestant Reformation, a long and often violent struggle to end the exclusive authority of Rome. It not only opened Christianity to religious dissent, but it also fed a growing resistance to arbitrary *political* authority. That meant an end to the divine right of kings and the rise of democracy. In many Muslim countries, kings or authoritarian rulers are still in charge and democracy is rudimentary. Experience in Iraq shows the difficulty of trying to introduce it suddenly.

There are Muslims who want to see a Reformation within Islam, to allow more open questioning of its restrictive lifestyles, especially for women. One of the most visible is a young Canadian woman named Irshad Manji, who frequently receives death threats for her outspokenness. She appears in a documentary series entitled *America at a Crossroads* that I am hosting on PBS.

Incidentally, one of the hours in that series, *Operation Homecoming*, began with an NEA commission for soldiers in Iraq and Afghanistan to write about their experiences. A book was published, and now some of those pieces have been made into a documentary.

Two centuries after the Reformation, Christianity endured another intellectual cataclysm, the European Enlightenment, which produced the ideals on which the United States was founded. As digested by the Founding Fathers, those ideals are enshrined in the Declaration of Independence and the Bill of Rights. Indeed at this lectern two years ago, Ken Burns said that Thomas Jefferson “distilled a century of Enlightenment thinking” in one remarkable sentence, beginning with “We hold these truths to be self-evident, that all men are created equal ...”

One of the most radical ideas of Enlightenment thinkers was the separation of church and state, and in America that translated into explicit guarantees of not only the freedom to practice any religion (or none) but also an absolute proscription against imposing any one religion by the state.

Separation of church and state, in Enlightenment thinking, meant that people should be governed by rational thought rather than the religious worldview; that, in the words of one historian, “reason not faith or divine revelation told one the facts about life and the world.” Rational thought meant the rationality of science and the scientific method. Americans have been struggling with that one ever since, especially since the march of modernism and of urban living, as galloping progress in science and technology has seemed to religious people to make American society ever more secular, godless, and willing to cast aside any firm attachment to morality based on religion.

An excellent example is the struggle over Evolution — whether it should be taught in public schools, and whether Creationism should be taught instead of or alongside Evolution. Nothing better illustrates the tension between science and religion — born three centuries ago in the Enlightenment — than Darwin’s electrifying idea that humans have evolved from a long line of lower species and were, therefore, not created, as the Bible says, by God.

Not since the Scopes trial of 1925 has this issue aroused such wide controversy. Incidentally, a play about that trial, *Inherit the Wind*, is being revived on Broadway this spring with Christopher Plummer and Brian Dennehy.

It must astonish the world that America — the world’s most powerful nation whose hard power rests on its brilliance in science and technology; the nation that still wins a lion’s share of Nobel Prizes for Science — would consider opening its educational system to challenging notions that have been settled by science for generations; would insist in some cases on putting into the minds of its children the notion that the Biblical account of creation is to be preferred. *Our* children, who are not exactly leading the world in science as it is.

In 1991, The American Academy of Arts and Sciences, of which I am proud to be a fellow, undertook a global survey entitled *The Fundamentalism Project*. In one chapter, “Christian Fundamentalism and Education in the United States,” Susan Rose wrote:

*“Until the 1970s, fundamentalist perspectives were largely ignored by mainstream education. But during the last two decades, fundamentalists have mobilized, voicing their grievances and extending the controversy over public education from the classroom to the courtroom. As a consequence, they have had a significant impact on religious and secular schooling in the United States. Across the nation, public schools have been pressured to remove books from classrooms and libraries, to teach scientific creationism as well as evolution, to eliminate sex education, to adopt textbooks that reinforce ‘traditional’ American values, and to avoid ‘controversial’ subjects in the classroom.”*

The American Civil Liberties Union, which tracks these issues, notes two trends: recent textbooks seemed to be sliding towards respect for Intelligent Design; and, in the classroom, teachers were adopting an increasingly skeptical approach in teaching Evolution, saying it was only a theory.

But there is evidence that this effort to defeat evolution has faltered. That drive to force the teaching of Scientific Creationism or Intelligent Design has lost some of its impetus, following a court challenge and decisive defeat in Delaware. There may be many others but the National Center for Science Education can name only Blount County, Tennessee, where it is sure the school board has a policy that Intelligent Design be taught alongside Evolution.

There have been many other manifestations of Christian religious influence on public policy, from the Terri Schiavo case, to support for those who believe that Judea and Sumeria belong to Israel by Biblical writ, to the New Jersey high school teacher who was taped by a student saying “only Christians could go to heaven,” to the ongoing efforts to limit abortion rights, to federal restrictions on research using stem cells beyond a certain approved number to prevent the use of embryonic cells from aborted fetuses. But the pressure to continue research that might prove effective in treating some intractable medical conditions has been so great that a number of states have gone ahead and approved their own research.

What interests me more than individual examples is this different idea of intellectual freedom that is usually celebrated in this country. John Garvey, in the same study of fundamentalism I have cited, writes that fundamentalists are devoted to the ideal of freedom, but that “freedom is ultimately submission, even if it is voluntary submission ... true freedom must not be confused with license — with actions that are inconsistent with God’s will.” That would make perfect sense to the Muslim fundamentalists, whom we both fear today and scorn for seeming to be living in the Middle Ages.



Garvey quotes Jerry Falwell as saying, “Freedom of speech does not include perverting and sickening the moral appetites of men and women ... liberty cannot be represented by sexual license.” Yet that is precisely what freedom of speech does mean, however distasteful a particular subject may be to any one of us. And that is what creative freedom means, to think beyond the safe, the respectable, and the orthodox. That is what the Reformation meant. That is what the Enlightenment meant. It may even be what the disobedience in the Garden of Eden meant. I always thought it was what the United States of America meant — what the music of Gershwin meant.

Fundamentalism arises from insecurity, from fear that the dynamics of a multi-ethnic, multi-faith society will undermine the certainties of one set of beliefs and the comforts of a known morality. The fear that it will cause defections, will dissolve the group, will weaken the power of its leaders, their sway over their flock, their material power, and their fund-raising.

And that *is* a risk in this society: that assimilation, intermarriage, and freethinking will erode the purity of one sect. But that, too, is the essence of America. It happened from the earliest Colonial days and it happens today. We are constantly a society in evolution.

Religious people of all faiths and sects are perfectly entitled to their views, but it is the effort to impose those views into the world beyond their purview that creates the tensions we have been discussing, and it is that effort that I call “disenlightenment” — pushing to have public policy more driven by religious inspiration; pushing against the basic inheritance from the enlightenment: the separation of church and state.

I see some evidence that the battle may have peaked for now, in part because the national anxiety created by the attacks of 9/11 and the hot wars we are still fighting in response may have weakened the appeal of more spiritual battles.

In his *Alexandria Quartet*, the set of novels about life in that city, Lawrence Durrell writes about the psychological effect of World War II on his collection of exotic expatriates, many of them artists. The narrator feels the need to console a friend from France, which has just fallen to the Germans, thinking: “France itself would never truly die so long as artists were being born into the world. But this world of armies and battles was too intense and too concrete to make the thought seem more than of secondary importance — for art really means freedom, and it was this which was at stake.”

It may seem to many Americans that events in the world today are too intense and too concrete to make concerns like art more than of secondary importance, that the so-called “war on terror” has precedence over everything else. I heard a Washington insider say the other day that Iraq had sucked the oxygen out of every other issue here in the capital.

And it may be that for the moment Iraq has sucked the oxygen out of the religious right, which polls show included a lot of people who supported the war. Their leaders recently held a conference in Florida to complain that there is no presidential candidate whom they can comfortably support.

As William Safire told us last year and Leonard Garment earlier, President Nixon came to the support of the NEA because he thought supporting art would help bring Americans together from the cruel divisions created by the Vietnam War, even though Nixon told Safire, “there are no votes in it for me.” Well, the country is again divided over an unpopular war, and President Bush has been supporting modest increases (four million dollars a year) in NEA funding. As they say in New York: Go figure!

The NEA survived the 90s, and even though its funding has been reduced, if you take the total it has spent over the 41 years of its

existence it comes to almost five billion dollars. Since every NEA dollar leverages seven more dollars, that means that approximately 40 billion dollars has been pumped into the arts across America, and into as many local corners of America as Nancy Hanks and her successors could find.

President Kennedy is often quoted in support of the arts. Less often quoted is what President Johnson said when the NEA and NEH were inaugurated:

*“Our civilization will largely survive in the works of our creation. There is a quality in art which speaks across the gulf, dividing man from man and nation from nation, and century from century. That quality confirms the faith that our common hopes may be more enduring than our conflicting hostilities. Even now men of affairs are struggling to catch up with the insights of great art. The stakes may well be the survival of civilization.”*

I think art can be an important weapon in the struggle against Islamic fundamentalism, which ultimately has to be a struggle in soft power — a struggle of ideas — if we keep our own fundamentalist urges in perspective. In 1943, Winston Churchill warned that “the empires of the future are empires of the mind.”

“Freedom to Create,” the MacDowell slogan for its centennial, carries a powerful message of American freedom. Washington took that to

**That is what creative freedom means, to think beyond the safe, the respectable, and the orthodox. That is what the Reformation meant. That is what the Enlightenment meant. It may even be what the disobedience in the Garden of Eden meant. I always thought it was what the United States of America meant.**

heart during the Cold War when the dissemination of American art overseas got federal funding as a major weapon against the propaganda and disinformation of the Soviet Union — our poets, our playwrights, and always most popular, our jazz.

I am glad that Laura Bush and Secretary of State Rice have launched the Global Cultural Initiative to increase exchanges among artists of many nations, beginning with films. It may take much more, perhaps on the scale of something like a whole new Fulbright program, to make a real impact on current global perceptions of the United States. And such a change in perceptions probably won’t happen until we have decided as a nation to rely again primarily on our soft power — our ideals, our intellectual freedom, our creativity in all fields — to demonstrate what being the only superpower really means.

Arthur Schlesinger, Jr., who was the first Hanks lecturer, reminded us shortly before his recent death, of something John F. Kennedy said during his first year in the White House, the year of the Bay of Pigs fiasco and the building of the Berlin Wall:

*“We must face the fact that the United States is neither omnipotent nor omniscient, that we are only six percent of the world’s population, that we cannot impose our will on the other 94 percent of mankind, that we cannot right every wrong or reverse each adversity, and that therefore there cannot be an American solution to every world problem.”*

Thank you.





HARROD BLANK

## Les Blank

48th MacDowell Medalist

This year, its Centennial year, the Colony will present its Edward MacDowell Medal to documentary filmmaker Les Blank. He will be the 48th recipient of the MacDowell Medal. The Medal is awarded annually to an individual who has made an outstanding contribution to the arts. Blank joins an impressive list of past recipients, including Joan Didion, Georgia O’Keeffe, I.M. Pei, and Merce Cunningham.

Regarded as one of the seminal figures in documentary filmmaking, Les Blank’s career has spanned a range of subjects that profile passionate people at the periphery of American society and the heart of its folklore. He has uncovered Polish-American polka dancers (*In Heaven There Is No Beer?*), Appalachian fiddlers (*Sprout Wings and Fly*), and American tourists in Europe (*Innocents Abroad*). He is also known for his intimate portrayals of such prominent figures as Werner Herzog (*Burden of Dreams*) and Lightnin’ Hopkins (*The Blues According to Lightnin’ Hopkins*). About Blank’s work, *Time* critic Jay Cocks wrote, “I can’t believe that anyone interested in movies or America ... could watch [his] work without feeling they’d been granted a casual, soft-spoken revelation.” *New York Times’* critic Vincent Canby has said that Blank “is a master of movies about the American idiom ... one of our most original filmmakers.”

Born in 1935, Blank studied at Tulane and the Ph.D. film program at the University of Southern California. Since completing his education, he has created more than 30 films, which have received numerous awards, including a British Academy Award for Best Documentary Feature, a special jury prize at the Sundance Film Festival, and a Grand Prize at the Melbourne Film Festival. Major retrospectives of Blank’s films have been mounted in Los Angeles at FILMEX, the Walker Art Center in Minneapolis, New York’s Museum of Modern Art, and Paris’s Cinemathèque Française. In 1990, Les Blank received the American Film Institute’s Maya Deren Award for outstanding lifetime achievement as an independent filmmaker.

“Not only has Les created a distinguished body of work documenting some of America’s most obscure cultures and musical artists, but he’s

pursued his cinematic passion in semi-obscurity with the most meager of resources,” says director Taylor Hackford (*Ray, An Officer and a Gentleman*), the chairman of this year’s Medal Selection Committee. “Les’s films will definitely live for generations to come, enlightening the world about America’s rich and diverse musical roots.”

Mr. Hackford was joined on the committee by filmmakers Ken Burns, Spike Jonze, Mira Nair, and Steven Soderbergh, as well as artist Anna Deavere Smith and Telluride Film Festival codirector Tom Luddy.

The award will be presented to Les Blank in a public ceremony during the special Centennial Medal Day celebration on Sunday, August 12, 2007, beginning at 12:15 p.m. on The MacDowell Colony grounds in Peterborough, New Hampshire. Robert MacNeil, chairman of The MacDowell Colony, will award the Medal, along with Carter Wiseman, president of the board, and Cheryl Young, executive director. The Medal ceremony on Sunday will follow an artistic commission created for the occasion of MacDowell’s Centennial by MacDowell Fellow **Anna Schuleit**. The public is invited to participate on Saturday evening and the installation will remain on the grounds on Sunday (see accompanying story).

After the award ceremony, Colony guests will enjoy picnic lunches, and current MacDowell artists-in-residence will open their studios to the public from 2 p.m. until 5 p.m. There is no charge to attend the ceremony or the open studios. The Colony is grateful for the support of our 2007 Medal Day Corporate Partner, Lincoln Financial Group Foundation.





Medal Day weekend is free and open to the public.

SATURDAY, AUGUST 11TH

7:00 p.m. *Landlines*, a MacDowell commission by visual artist **Anna Schuleit** celebrating the Colony and its community, begins (see story at right)

SUNDAY, AUGUST 12TH

12:15 p.m. Edward MacDowell Medal award ceremony honoring Les Blank

1:15 p.m. Picnic lunch on the grounds near Colony Hall

2:00–5:00 p.m. Open studios by artists-in-residence

Bring your own lunch or reserve a basket lunch by contacting The MacDowell Colony offices (212-535-9690 or 603-924-3886) or by returning the online reservation form at [www.macdowellcolony.org/md.html](http://www.macdowellcolony.org/md.html).

Contributions to support Medal Day are welcome and help make this wonderful community event possible. Medal Day Sponsors are listed in the program and receive two complimentary basket lunches. For additional information about supporting Medal Day, please contact Maureen McMahon at 212-535-9690 or at [development@macdowellcolony.org](mailto:development@macdowellcolony.org).



# Join us for Medal Day Weekend August 11th and 12th

# Major Artistic Commission for Medal Day



On the eve of Medal Day — Saturday, August 11th — the Colony’s century of history comes to life in a visual extravaganza spanning MacDowell’s grounds. Enlisting volunteers from throughout the community — among them schoolchildren, parents, and local groups — visual artist **Anna Schuleit** will unveil a performance piece that uses the decades of MacDowell and the work inspired here as points of departure. After the performance, extending beyond the stage and into the woods will be phones from every era under cones of glowing light that will ring and deliver messages from around the world. Schuleit, whose large-scale installations revolve around the archaeology and remembrance of public sites and modern ruins, says, “*Landlines* is part play, part public performance, part installation — and part mystery (what might a Centennial birthday cake look like?). The MacDowell project I envision will enable links between audience and artist, space and time, history and the future. We will bridge the inside to the outside and perhaps be able to lift boundaries between those within the walls of the Colony and those beyond them. It is only then that we can really understand the spirit and significance of MacDowell this past century. And the century to come.” Please join us for this once-in-a-century experience!



# News

## MacNeil Hosts PBS Documentary Series

MacDowell Chairman Robert MacNeil was the host of *America at a Crossroads*, a series of documentaries that aired nightly on PBS from Sunday, April 15th to Friday, April 20th. Exploring the challenges confronting the world post-9/11, the series aimed to create a national dialogue on relevant issues such as the war on terrorism, the experience of American troops, the struggle for balance within the Islamic world and Muslim life in America, and perspectives on America’s role globally. In 2004, the Corporation for Public Broadcasting developed the initial concept for the project with an open call for film projects. The series featured 11 independently produced documentaries representing diverse perspectives and issues, including *Jihad: The Men and Ideas Behind Al Qaeda*; *America’s Muslims*; *Security Versus Liberty*; and *Operation Homecoming: Writing the Wartime Experience*. For more information, visit [www.pbs.org/crossroads](http://www.pbs.org/crossroads).



ETHAN MILLER, REUTERS/CORBIS



COURTESY PHOTO



## Two New Board Members

The Colony recently welcomed two new members to its board of directors. Susan Davenport Austin holds an A.B. in mathematics from Harvard University and an M.B.A. from Stanford University Graduate School of Business. She is the vice president of strategic planning and the treasurer of Sheridan Broadcasting Corp. (SBC), as well as president of the Sheridan Gospel Network (SGN). Prior to joining SBC, she spent 10 years in investment banking, specializing in telecommunications and media finance. She has been named one of the “Most Influential African Americans in Radio” and one of the “Most Influential Women in Radio” by *Radio Ink Magazine*. In addition to her seat on the MacDowell board, she also currently serves

on the board of the National Association of Broadcasters and the Stanford Business School of Management.

**Mac Wellman** is a professor of playwriting at Brooklyn College. During his long and illustrious career as a playwright he has received three Obie Awards, the most recent (2003) for lifetime achievement citing such plays as *Antigone*, *Jennie Richee*, and *Bitter Bierce*. In addition, he has received a Lila Wallace-Reader’s Digest Award, and grants and fellowships from the NEA, NYFA, the Rockefeller Foundation, and the Guggenheim Foundation. He is also a five-time MacDowell Colony Fellow.

## Preserving the Log Cabin



Others have been here before me and I tread in their deep footprints: a cold boot of snow with a sole of ice. Ahead, his low white roof, that classic herringbone of logs at the four corners. So this was the space he wrote his music in — less than half my own and twice as simple. But there’s a pile of wood at the fireside, as if for a great blaze where his piano stood.

Three tables, three upright chairs and some kind of ancient machine like a typewriter, though it’s hard to be sure — what with the reflection of my own face and the frost — a forest of young firs in Flanders lace, a flight of butterflies.

—MacDowell Fellow *Susan Wicks*, writing about a visit to Edward MacDowell’s Log Cabin in her recently released book of poetry, *De-iced*. The book contains a section titled “MacDowell Winter,” which consists of 31 poems Wicks worked on during her 2005 residency. Reprinted with permission of the author and Bloodaxe Books.

THANKS TO THE GENEROUS SUPPORT OF TOM AND BABS PUTNAM AND GERALD AND TERESA GARTNER, EDWARD MACDOWELL’S LOG CABIN UNDERWENT A SIGNIFICANT RESTORATION LAST FALL. SERVING AS A MEMORIAL TO EDWARD AND AS A SYMBOL FOR THE FOUNDING PRINCIPLES OF THE COLONY, THE LOG CABIN ATTRACTS ONE OF THE LARGEST GROUPS OF VISITORS DURING THE COLONY’S ANNUAL OPEN HOUSE ON MEDAL DAY EACH AUGUST. THOUGH VARIOUS PARTS OF THE STRUCTURE HAD BEEN REPAIRED THROUGHOUT THE YEARS, A MORE SUBSTANTIAL RESTORATION WAS CALLED FOR IN TIME FOR THE COLONY’S CENTENNIAL.

The cabin’s foundation was shored up and reinforced with concrete. The hillside above the chimney was regraded, and a drainage system was installed. Two floor beams were replaced, and the forest around the cabin was thinned in order to improve light and reduce dampness.

Recognizing the generosity of the Putnams and Gartners, a permanent plaque is planned. Information on the history and significance of the Log Cabin and its restoration will be provided to all future visitors.

## New Epic Documentary by Burns

*The War*, a new seven-part, 14-hour documentary about World War II by filmmaker and MacDowell board member Ken Burns, is slated to air on PBS in September. Exploring the history and horror of World War II from an American perspective, the film — which is reminiscent in scope of Burns’s *The Civil War* — has been in the making for six years. PBS will air the program on seven nights over a two-week period beginning on Sunday, September 23rd. A companion book, published by Alfred A. Knopf, will go on sale nationwide on August 21st. There will also be extensive educational outreach in relation to the film, as well as an interactive Web page. For more information, visit [www.pbs.org/thewar](http://www.pbs.org/thewar).



COURTESY OF PBS



Stay in Touch!

MacDowell has more than one way to address the needs of artists post-Fellowship. Have a reading scheduled, an opening, or a concert premiere? Add it to our online Calendar. Want to sublet your apartment or find an apartment; need a ride to Peterborough? Add listings to the MacDowell Blackboard, a forum to exchange information on housing, items for sale, and more. Don't forget to stay in touch with us by subscribing to our e-News service, which sends a monthly bulletin about MacDowell news you'll want to know about. All of these services are simple and easy to sign up for — log on today at [www.macdowellcolony.org](http://www.macdowellcolony.org).

NEW FACES



Alex Inglis  
FINANCE ASSISTANT & HUMAN  
RESOURCES MANAGER



Samantha Rule  
COOK



Teresa Steer  
ARCHIVIST

COURTESY PHOTO

MacDowell Prevails in Tax Case

Nearly two years after the Peterborough Selectmen reversed decades of precedent by past Selectmen — as well as rulings by the Bureau of Tax and Land Appeals — and rejected the Colony's status as a tax-exempt organization, Hillsborough Superior Court issued an unequivocal opinion affirming that the Colony, by serving the arts, is a charitable institution under New Hampshire law.

In the March 6th ruling, Judge Gillian Abramson wrote, "Charitable institutions, such as MacDowell, that are aimed towards enabling artists to significantly contribute to the well-being of our society should be supported, not discouraged. By fostering the creation of the arts, MacDowell serves a charitable purpose for the benefit of the general public through its artist-in-residence program."

In its 100-year history, MacDowell has awarded Fellowships to more than 6,000 artists, including **Aaron Copland, James Baldwin, Benny Andrews, Leonard Bernstein, Alice Walker, Willa Cather** and more recently **Meredith Monk, Jonathan Franzen, Alice Sebold, Wendy Wasserstein**, and **Michael Chabon**.

"We are glad that the question of whether or not the arts are critical to the well-being of the public has been answered in the affirmative," says Executive Director Cheryl Young. "Our thanks go to the citizens of Peterborough and the state of New Hampshire for providing a supportive environment for the arts since 1907 and for acknowledging the value of the Colony."

Throughout the 22-page decision, Abramson was resolute in stating that the Colony has made a substantial contribution to the local community and the world at large. "MacDowell undertakes a charitable mission in supporting the artistic process, thereby providing a benefit to, at the very least, artists across the world, and, in a broader sense, the general public.... Furthermore, MacDowell's location in Peterborough has contributed immensely to the artistic culture of New Hampshire."

Writer and Colony Fellow **Micah Garen** was similarly cited in the ruling: "While art may be valued in our society, the process of creating art is rarely supported. Artists struggle to find inspirational and nurturing places to create art. A creative haven is rare, and where it exists, must be protected."

Amplifying that, Judge Abramson wrote, "For society to enable the production of art, it must necessarily support the artist. Art does not appear from thin air. It is created by an artist. By providing artists with an environment conducive to creating such art, MacDowell encourages the production of art."

Abramson also mentioned MacDowell's outreach programs, such as MacDowell in the Schools and MacDowell Downtown, as further indication that the Colony's contributions are felt locally. "Colony Fellows participate in and contribute to promoting the arts in Peterborough by donating works to the Peterborough library or offering to judge poetry contests ... such artistic contributions occur only because MacDowell maintains its artist-in-residence program in Peterborough."

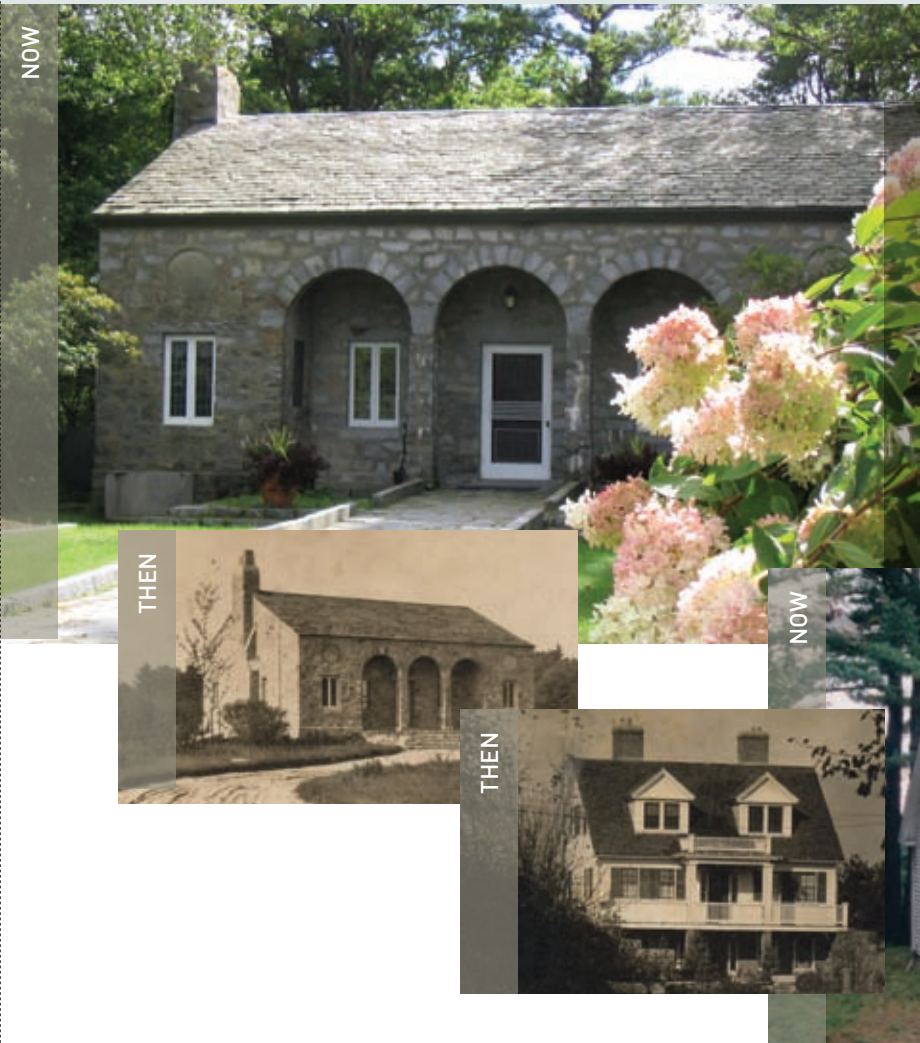
Over the past two years, local and national media have spotlighted the story in a variety of ways, understanding that more than money is at stake. With government support of the arts — and other social causes — waning, the desire for private charities to address these gaps has become more pronounced. But in attacking organizations like MacDowell, such lawsuits discourage a private sector devoted to the type of public assistance that actually alleviates the economic burden on communities and individual taxpayers.

The Peterborough Selectmen, weeks after the ruling, announced they would appeal the case to the New Hampshire Supreme Court. While an appeal is pending, additional tax bills are expected to be issued. The Supreme Court is expected to render the final decision in 2008.

Now & Then

Jaffrey, New Hampshire, resident Norma Dionne paid a visit to the Colony back in January with a photo album she had found in a family trunk. The album contained historic photos of the Colony's studios and buildings as they appeared in the 1930s–1940s, when Dionne's uncle, Emil Tonieri, was employed at the Colony. Dionne recalls going along as a youngster with her uncle as he delivered lunches to the studios; later, as a high school student, she worked after school as a typist for a couple of writers at the Colony.

As we look forward to the future of the Colony during our Centennial year, we can enjoy a glimpse of the past with these photos that have been generously donated to the Colony's archives.





# Events

## Save the Date!

The MacDowell Colony's  
Centennial Gala Celebration

MONDAY, DECEMBER 3, 2007

With honorary cochairs

Jane Alexander  
Roger Berlind  
David W. Heleniak  
Kevin Kline

Join us at the Roseland Ballroom in New York City for a dazzling grand finale to The MacDowell Colony's nationwide Centennial celebration.

This gala will culminate a yearlong series of events paying tribute to MacDowell and its artists on the occasion of its Centennial.

Additional details about the Centennial Gala will be announced shortly. If you would like to receive an invitation to the 2007 Centennial Gala, please contact Elena Quevedo at 212-535-9690 or at [development@macdowellcolony.org](mailto:development@macdowellcolony.org).

## MacDowell Celebrates!

THE MACDOWELL COLONY KICKED OFF ITS YEARLONG CENTENNIAL CELEBRATION AT ITS ANNUAL BENEFIT, *MACDOWELL CELEBRATES! 100 YEARS OF GIVING ARTISTS FREEDOM TO CREATE*, ON MONDAY, DECEMBER 4, 2006, AT THE UNIVERSITY CLUB IN NEW YORK. MORE THAN 300 MACDOWELL FRIENDS AND SUPPORTERS ATTENDED THIS FESTIVE EVENT, WHICH RAISED \$345,000 IN SUPPORT OF THE COLONY'S RESIDENCY PROGRAM.

Board Chairman Robert MacNeil served as master of ceremonies for the evening's program, which honored artists and their creativity at MacDowell during its first 100 years. Actors Matt Cavanaugh and Erin Davie sang a duet from *Grey Gardens*, the smash-hit Broadway musical by **Scott Frankel**, **Michael Korie**, and **Doug Wright**; So Percussion performed 2005 Medalist Steve Reich's *Clapping Music*; Eli Wallach and Anne Jackson read correspondence between **Aaron Copland** and Martha Graham while dancers from the Martha Graham Dance Company performed to Copland's *Appalachian Spring*; **Steve Lawson**, Paul Rudnick, Jill Eikenberry, and Michael Tucker commemorated the work of **Wendy Wasserstein**; and **Lisa Kron** and **Michael Friedman** presented an original piece directed by **Dan Hurlin** about the residency experience at MacDowell.

The MacDowell Colony would like to thank honorary chairmen Rosamond Putnam and Thomas and Barbara Putnam; honorary artist chairmen **Michael Chabon**, **Oswaldo Golijov**, and **Ayelet Waldman**; artist committee chairmen Katie Firth and **Steve Lawson**; and **Tomie Arai**, **Stan Brodsky**, **Heide Fasnacht**, **Janet Fish**, **Faith Ringgold**, and **John Willenbecher**, who created original artworks for the silent auction. Special thanks to the evening's chairmen, Ruth M. Feder and Helen S. Tucker for helping to make yet another benefit so successful.

We greatly appreciate the support of our corporate supporters HarperCollins Publishers, Random House, Inc., and Harcourt Trade Publishers.



STEVE TUCKER

Faith Ringgold with the MacDowell lunch basket she painted for the silent auction



STEVE TUCKER

Lisa Kron with Paul Rudnick, Jill Eikenberry, and Michael Tucker, who participated in a celebration of Colony Fellow Wendy Wasserstein

## Heard Fresh: Words and Music The New Hampshire Benefit for The MacDowell Colony

GRAMMY-nominated composer and pianist **Fred Hersch** and renowned poet and author **Mary Jo Salter** teamed up to support The MacDowell Colony at its fourth annual New Hampshire benefit on Saturday, January 27, 2007, at Hidden Hills in Rindge. The event brought 200 friends and artists together and raised \$46,000 to support Fellowships for artists to work at the Colony during 2007.

Hersch and Salter presented an exciting program, which included selections from their collaborative work as well as other pieces created at MacDowell, performed by vocalists Sally Wilfert and Michael Winther. The two also discussed the collaborative process that takes place at the Colony. The dinner party included a silent auction and a book and CD sale. MacDowell President Carter Wiseman began the evening with a presentation about the Centennial.

The evening was superbly organized by the New Hampshire benefit committee, led by Sarah Garland-Hoch and Monica Lehner.

Thank you to our New Hampshire benefit business sponsors: LEAD BUSINESS SPONSOR: Sheehan Phinney Bass + Green PA PATRONS: Franklin Pierce University; RBS Greenwich Capital Foundation, Inc. SUPPORTERS: Copies and More; Crotched Mountain Foundation; IntelQ Corporation; Jack Daniels Motor Inn; Neil, Gerber & Eisenberg LLP; Yankee Publishing, Inc.

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Ruth Ewing, Bill Banks, and Pat Colony



New Hampshire benefit committee members from left to right: Ted Pearre, Rosemary Wolpe, Lisa Neville, Ellen Draper, Wendy Pearre, Eleanor Briggs, Frank Guerra, Will Champman, Jamie Trowbridge, Ricardo Barreto, Tina O'Rourke, Sarah Garland-Hoch, Scott Manning, Kit Henry, Teresa Imhoff, Kin Schilling, Claire Bean, and Monica Lehner. [Committee members not pictured: Mollie Miller and Karen Fitzgerald]



Puppeteer **Basil Twist** enchanted a full house at February's MacDowell Downtown.



# OUTREACH

## MacDowell Downtown

For the fifth year in a row, the Colony is facilitating interaction between its artists-in-residence and the local community by hosting artist presentations of varying formats in Peterborough on the first Friday of each month from September to May. The following programs were presented from December–May:

### 12.1.06

Writer and poet **Elmaz Abinader** — the author of numerous essays, articles, performance plays, and two books — shared excerpts of her work.

### 1.5.07

The local community had a wonderful opportunity to learn more about MacDowell's history through the annual screening of the 1954 Hallmark Hall of Fame film about the founding of the Colony, *Lady in the Wings*.

### 2.2.07

Puppeteer **Basil Twist** shared a video of his work and gave a live puppetry demonstration.

### 3.2.07

Filmmaker **Amie Siegel** presented her 2003 hybrid documentary/fiction feature *Empathy*, a film about psychoanalysis, voyeurism, and manipulation.

### 4.6.07

Interdisciplinary artist **Anna Schuleit** shared details about *Landlines*, a site-specific installation involving community volunteers that has been commissioned by MacDowell for a special Centennial Medal Day.

### 5.4.07

Filmmaker **Sandro Del Rosario** and composer **Caroline Mallonee** presented the short film that was created in collaboration with three groups of local students for the Peterborough Project, *A Peterborough Portrait*.

## MacDowell in the Schools

Introducing artists to students and inspiring both is the purpose of MacDowell in the Schools, begun in 1996. Below are highlights of a few of the recent visits MacDowell Fellows have made to the local schools.

### 3.29.07

**Marie-Hélène Carleton** and **Micah Garen** presented a work-in-progress documentary about the looting of antiquities from southern Iraq at ConVal High School. They also discussed their joint memoir about Micah's abduction in Iraq in the summer of 2004, *American Hostage*.

### 4.1.07

Composer **Koji Nakano** made a series of three visits to the Well School in Peterborough to present his ideas about music composition and contemporary music's relationship to poetry.

## Other Outreach

On March 11th, writer **Polly Devlin** gave a lecture about land preservation at the Harris Center in Hancock. In celebration of National Poetry Month, MacDowell poet **Katrina Vandenberg** read at the Harrisville Town Library on April 24th. In addition, poets **Judy Halebsky** and **Raina Leon** gave a poetry reading at the Peterborough Town Library on April 25th. Hablesky and Raina also judged the Library's annual Young Poets' Writing Challenge, which encourages local students in grades K–12 to write and submit original poems.

## FEC Dispatch



CARL POSEY

IT'S MARCH, 2007, AND I AM WRITING THIS IN BAETZ STUDIO ON THE LAST FULL DAY OF MY MOST RECENT STAY AT MACDOWELL. THOUGH I'VE BEEN TO A FEW MEDAL DAYS IN RECENT YEARS, I HAVEN'T BEEN HERE AS A FELLOW SINCE 2004. I WAS A LITTLE NERVOUS THAT THE MAGIC WOULDN'T WORK THIS TIME — BUT IT DID. THE DAYS WERE SNOWY AND QUIET AND INCREDIBLY PRODUCTIVE (THE NOVEL IS REALLY COMING ALONG!); THE DINNERS WERE RAUCOUS AND ENTERTAINING AND INVIGORATING. I SHARED IN, AND WAS INSPIRED BY, THE WORK OF MY FELLOW ARTISTS — PARTICULARLY THOSE WHO WORK IN DIFFERENT DISCIPLINES.

The unchanging and yet ever-dynamic nature of a Fellowship to MacDowell is one of the greatest gifts it offers to us as artists. The free flow of time, the exchange of ideas, the silence and the laughter all allow one's mind to begin to open to new and richer ways of working and living in the world as an artist. One morning at breakfast, one of my fellow Colonists who had been here once before said how incredibly privileged he felt to be here, how it had changed him as an artist. It gave him confidence, he said. And on more than one occasion, in his silent studio, he had wept at receiving such a gift. We've been offered that gift for 100 years now, and we're going to celebrate with a plethora of events you can read about at [www.macdowellcolony.org](http://www.macdowellcolony.org), including a big picnic in Central Park for Fellows and their friends on September 29, 2007. We hope you will continue to support the Colony, and let us know what you think we can do in the next 100 years to keep the MacDowell magic going strong.

Martha Southgate  
*President, Fellows Executive Committee*

## A Centennial Gift

*"The truly radical brilliance of MacDowell is the support not just of art but of the artist.... You have created a truly magical place."*  
—**Alex Sichel**, Colony Fellow and filmmaker

MacDowell's Centennial is an opportunity to advocate for the value of creativity in our country and to support the work of individual artists. By making a gift to The MacDowell Colony, you can also help support the creative work of the more than 250 exceptionally talented artists who are awarded Fellowships each year. A gift envelope is enclosed in this newsletter. You may also visit our Web site at [www.macdowellcolony.org](http://www.macdowellcolony.org) to make a secure donation online, or contact Maureen McMahon at 212-535-9690 for further information. Your support today will help ensure that the magic that happens every day at MacDowell will continue for the next 100 years.



# Fellowships



Clockwise from top left: Christine Schiavo, Denise Hawrysio, Craig Teicher, Sally Oswald, Adriane Colburn, and Yvonne Jackson

From November, 2006, to April, 2007, The MacDowell Colony welcomed a total of 126 artists from 23 states and 7 countries. This group included 55 writers, 18 visual artists, 15 composers, 14 filmmakers, 13 playwrights, eight interdisciplinary artists, and three architects.

ELMAZ ABINADER, <i>writer</i> Oakland, CA	ROBIN EKISS, <i>writer</i> San Francisco, CA	ANDREA KLEINE, <i>playwright</i> New York, NY	MARY JO SALTER, <i>writer</i> Amherst, MA
GOLNAR ADILI, <i>architect</i> Brooklyn, NY	LAURA FAYER, <i>visual artist</i> Jackson Heights, NY	GRACE KRILANOVICH, <i>writer</i> Los Angeles, CA	CHRISTINE SCHIAVO, <i>filmmaker</i> Douglaston, NY
DAVID ADJMI, <i>playwright</i> Brooklyn, NY	ALEXANDER FERNANDEZ, <i>architect</i> Boston, MA	NANCY KUHL, <i>writer</i> New Haven, CT	TONI SCHLESINGER, <i>writer</i> New York, NY
ELAINE AGNEW, <i>composer</i> Belfast, IRELAND	PAUL FESTA, <i>filmmaker</i> San Francisco, CA	CHARLES LABELLE, <i>visual artist</i> New York, NY	SARAH SCHULMAN, <i>playwright</i> New York, NY
NATALIA ALMADA, <i>filmmaker</i> Polcano, MEXICO	NANCY FLEISCHMAN, <i>visual artist</i> Orland Park, IL	KIM LAMBRIGHT, <i>writer</i> Yale, SD	BRENDA SHAUGHNESSY, <i>writer</i> Brooklyn, NY
MICHAEL ALMEREYDA, <i>filmmaker</i> New York, NY	ELLEN FOOS, <i>writer</i> Princeton, NJ	MARGARET LANZETTA, <i>visual artist</i> New York, NY	NINA SIEGAL, <i>writer</i> Mahopac, NY
ANTHONY ALOFSIN, <i>architect</i> Austin, TX	MARY GAITSKILL, <i>writer</i> Rhinebeck, NY	CHARLENE LOGAN, <i>writer</i> Davis, CA	AMIE SIEGEL, <i>filmmaker</i> New York, NY
MARCO ALUNNO, <i>composer</i> Rochester, NY	MICAH GAREN, <i>filmmaker</i> New York, NY	PAOLO MANALO, <i>writer</i> San Juan, Metro Manilla, PHILIPPINES	BARBARA SJOHOLM, <i>writer</i> Port Townsend, WA
OLIVE AYHENS, <i>visual artist</i> Brooklyn, NY	STACY GARROP, <i>composer</i> Evanston, IL	SHIVANI MANGHNANI, <i>writer</i> New York, NY	SARA SMITH, <i>interdisciplinary artist</i> Portland, ME
JOHN AYLWARD, <i>composer</i> Sonoita, AZ	BEATRIX GATES, <i>writer</i> High Falls, NY	MELANIE MARNICH, <i>playwright</i> Brooklyn, NY	SUZANNE SNIDER, <i>writer</i> Brooklyn, NY
FERNANDO BENADON, <i>composer</i> Derwood, MD	ANDREW GERLE, <i>playwright</i> Astoria, NY	WYATT MASON, <i>writer</i> South Salem, NY	MARTHA SOUTHGATE, <i>writer</i> Brooklyn, NY
JOHN BISBEE, <i>visual artist</i> Brunswick, ME	JOHN GRADE, <i>visual artist</i> Seattle, WA	MICHAEL MASSING, <i>writer</i> New York, NY	PEGGY STAFFORD, <i>playwright</i> Brooklyn, NY
HENRY BROWN, <i>visual artist</i> New York, NY	ANDREW GREER, <i>writer</i> San Francisco, CA	MARY MCDONNELL, <i>visual artist</i> Eldred, NY	AMANDA STERN, <i>writer</i> Brooklyn, NY
MICHAEL DENNIS BROWNE, <i>playwright</i> Minneapolis, MN	RASHAWN GRIFFIN, <i>visual artist</i> New York, NY	CHRISTIAN MCEWEN, <i>writer</i> Guilford, VT	JUDITH STONE, <i>writer</i> Brooklyn, NY
JANE BROX, <i>writer</i> Brunswick, ME	LOURDES GROBET, <i>interdisciplinary artist</i> Mexico City, MEXICO	KATHERINE MIN, <i>writer</i> Plymouth, NH	CRAIG TEICHER, <i>writer</i> Brooklyn, NY
CHRISTIAN BRUNO, <i>filmmaker</i> San Francisco, CA	JESSICA HALONEN, <i>visual artist</i> Austin, TX	MEREDITH MONK, <i>composer</i> New York, NY	BASIL TWIST, <i>interdisciplinary artist</i> New York, NY
MARIE-HÉLÈNE CARLETON, <i>filmmaker</i> New York, NY	GAELEN HANSON, <i>interdisciplinary artist</i> Seattle, WA	MICHELE MORANO, <i>writer</i> Chicago, IL	KATRINA VANDENBERG, <i>writer</i> St. Paul, MN
L.M. KIT CARSON, <i>filmmaker</i> Culver City, CA	JOEL HARRISON, <i>composer</i> New York, NY	KOJI NAKANO, <i>composer</i> Boston, MA	ALEKSANDRA VREBALOV, <i>composer</i> New York, NY
MICHAEL CHABON, <i>writer</i> Berkeley, CA	ANDREA HART, <i>playwright</i> Berkeley, CA	AIMEE NEZHUKUMATATHIL, <i>writer</i> Dunkirk, NY	AYELET WALDMAN, <i>writer</i> Berkeley, CA
BRYAN CHARLES, <i>writer</i> Brooklyn, NY	JOHN HASKELL, <i>writer</i> Brooklyn, NY	NUALA O’FAOLAIN, <i>writer</i> County Clare, IRELAND	WENDY S. WALTERS, <i>writer</i> Providence, RI
ERIC CHASALOW, <i>composer</i> Newtonville, MA	DENISE HAWRYSIO, <i>visual artist</i> London, ENGLAND	SALLY OSWALD, <i>playwright</i> Elkins Park, PA	JEFF WETZIG, <i>visual artist</i> Minneapolis, MN
HEATHER CLAY, <i>writer</i> New York, NY	JENNIFER HAYASHIDA, <i>writer</i> Brooklyn, NY	SILVIA PARESCHI, <i>writer</i> Laveno Mombello, ITALY	JOAN WICKERSHAM, <i>writer</i> Cambridge, MA
DORINDA CLIFTON, <i>writer</i> Brownsville, OR	FRED HERSCH, <i>composer</i> New York, NY	LAUREN PETTY, <i>filmmaker</i> Brooklyn, NY	JENIFER WIGHTMAN, <i>interdisciplinary artist</i> Ithaca, NY
WILLIAM COBLE, <i>composer</i> Berwyn, IL	TUNG-HUI HU, <i>writer</i> San Francisco, CA	TOM PIAZZA, <i>writer</i> New Orleans, LA	ANNE WINTERS, <i>writer</i> Evanston, IL
ADRIANE COLBURN, <i>visual artist</i> San Francisco, CA	LEWIS HYDE, <i>writer</i> Cambridge, MA	BOBBY PREVITE, <i>composer</i> New York, NY	KIM WOOD, <i>writer</i> Brooklyn, NY
EMILY CONBERE, <i>playwright</i> Brooklyn, NY	MISAKO INAOKA, <i>interdisciplinary artist</i> San Francisco, CA	SHARON PYWELL, <i>writer</i> West Newton, MA	SHERRI WOOD, <i>interdisciplinary artist</i> Durham, NC
CALEB CRAIN, <i>writer</i> Brooklyn, NY	SHAUN IRONS, <i>filmmaker</i> Brooklyn, NY	BRIAN QUIRK, <i>playwright</i> New York, NY	JOHN YEARLEY, <i>playwright</i> Brooklyn, NY
ANTHONY DAVIS, <i>composer</i> San Diego, CA	YVONNE JACKSON, <i>writer</i> Talladega, AL	EMILY RABOTEAU, <i>writer</i> New York, NY	O. ZHANG, <i>visual artist</i> Brooklyn, NY
SANDRO DEL ROSARIO, <i>filmmaker</i> Brooklyn, NY	JOY JACOBSON, <i>writer</i> Brooklyn, NY	KATHERINE RICH, <i>writer</i> New York, NY	
POLLY DEVLIN, <i>writer</i> Bruton Somerset, ENGLAND	ALEXANDRA KARASTOYANOVA-HERMENTIN, <i>composer</i> Vienna, AUSTRIA	LISA ROBINSON, <i>visual artist</i> Jackson Heights, NY	
ELLEN DRISCOLL, <i>visual artist</i> Cambridge, MA	STARLEE KINE, <i>writer</i> Brooklyn, NY	J.T. ROGERS, <i>playwright</i> Brooklyn, NY	
YEHUDA DUENYAS, <i>interdisciplinary artist</i> New York, NY	LAURA KISSEL, <i>filmmaker</i> Columbia, SC	MEL ROSENTHAL, <i>visual artist</i> New York, NY	
		MARY RUEFLE, <i>writer</i> Bennington, VT	
		LYNNE SACHS, <i>filmmaker</i> Brooklyn, NY	



The MacDowell Colony awards Fellowships to artists of exceptional talent, providing time, space, and an inspiring environment in which to do creative work. The Colony was founded in 1907 by composer Edward MacDowell and Marian MacDowell, his wife. Fellows receive room, board, and exclusive use of a studio. The sole criterion for acceptance is talent, as determined by a panel representing the discipline of the applicant. The MacDowell Colony was awarded the National Medal of Arts in 1997 for “nurturing and inspiring many of this century’s finest artists.” Applications are available from either the New Hampshire or New York addresses below, or at our Web site: [www.macdowellcolony.org](http://www.macdowellcolony.org).

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

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The MacDowell Colony is located at  
100 High Street  
Peterborough, NH 03458  
Telephone: 603-924-3886  
Fax: 603-924-9142

Administrative office:  
163 East 81st Street  
New York, NY 10028  
Telephone: 212-535-9690  
Fax: 212-737-3803

Web site: [www.macdowellcolony.org](http://www.macdowellcolony.org)  
E-mail: [newsletter@macdowellcolony.org](mailto:newsletter@macdowellcolony.org)

## On The Cover...



Composer **Anthony Davis** performs his work at the 2007 Nancy Hanks Lecture in Washington, D.C. MacDowell Chairman Robert MacNeil was the speaker. To read more about the lecture and MacDowell’s Centennial, turn to page 8.