

MacDowell

FREEDOM TO CREATE

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ANNUAL REPORT

FOR THE YEAR ENDING
MARCH, 2010

The Mission



Heinz Studio

THE MACDOWELL COLONY nurtures the arts by offering creative individuals of the highest talent an inspiring environment in which they can produce enduring works of the imagination.

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

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

Situated in scenic New Hampshire, MacDowell offers 32 studios to artists in seven disciplines: architecture, film/video, writing, theatre, music composition, visual art, and interdisciplinary art. Each year, more than 250 artists are awarded Fellowships to come to Peterborough to focus on their work. Anyone may apply, and the Colony is noted for its support of both emerging and established artists. A Fellowship lasts from two weeks to two months; accepted artists are given a studio, accommodations, and all meals. There are no fees.

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

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

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



OVER THE PAST ALMOST 18 YEARS, I've had the easiest job at MacDowell: Describing the Colony's virtues to anyone who would listen. The real work at MacDowell, however — the heavy lifting — is done by Executive Director Cheryl Young, Resident Director David Macy, and the remarkable staff they have assembled in New York and New Hampshire. It is they who create the atmosphere that makes the MacDowell experience so unique.

As I step down as chairman of the board, I will not further unpack my heart with words, except to say that serving MacDowell has not felt like a duty. Rather it has, I feel, conferred a kind of grace. The Colony is one of those rare places on Earth where human spirit and energy are so peculiarly focused that they cast a beneficent spell on everyone they touch. MacDowell does that.

Russell Hamilton

Message from the Chairman

President and Executive Director's Report



THERE IS, OF COURSE, no bigger MacDowell news than the retirement of Chairman Robin MacNeil and President Carter Wiseman. They have both been superlative leaders, trustworthy stewards, and committed champions of our cause. Robin began his tenure in 1993, and he has successfully guided MacDowell with extraordinary intelligence, generosity, and humor to its current state of prosperity and good health. Always focused on the artists' experience, he ensured the infrastructure was brought into good condition and supported the building of two new studios during his tenure. With the great energy he infused in those around him, the Colony undertook several large-scale initiatives: the first-ever statewide arts festival celebrating MacDowell in New Hampshire in 1996, and the Colony's yearlong Centennial celebration in 2007, which featured special commissions and hundreds of events with arts organizations across the country. Robin has been an outstanding advocate for MacDowell and the arts on the national stage, perhaps most notably when MacDowell was awarded the National Medal of Arts in 1997 and when he delivered the 20th Nancy Hanks Lecture on Arts and Public Policy at the Kennedy Center in 2007. In honor of his retirement, the Colony published a collection of his insightful remarks entitled *Why Is This Important? Remarks on the Arts, 1993–2009*.

Beginning in 1999, Carter Wiseman served alongside Robin as president, using his considerable organizational skills at countless meetings and enthusiastically corraling goodwill to advance the Colony's mission. He served as editor of *A Place for the Arts*, our beautiful Centennial book, and guided the re-introduction of architecture as a discipline at the Colony. The artists, staff, and fellow board members at MacDowell have enjoyed an enormous privilege working with both Robin and Carter.

To complement the change in leadership, the Governance Study Group developed a proposal to adjust the organization of MacDowell's sizeable and active board to meet future needs. While MacDowell is a mature organization with a terrific staff, volunteers provide critical support as donors, advisors, and actors on the MacDowell stage. A virtual army is always at work on behalf of the Colony, advancing our cause and minimizing the financial cost of doing business. Specialized committees have taken on multiyear projects, such as the studio and infrastructure project, the Centennial, and the campaign. The Governance proposal is subtly designed to utilize the expertise available within our board by realigning committees into common areas with a chairman for each sector. The area chairs are expected to: 1) help the officers of the board think beyond the immediate concerns of the organization to future needs; 2) help encourage board member communication between meetings; and 3) help assemble nimble groups to address tasks in each area.

In response to the economic climate, we significantly tightened our belts during the last two budget cycles, reducing our total expenditures. At the start of the fiscal year, we reorganized the development team with long-range work plans to meet our annual and campaign goals. In August, board member Rick Stone generously volunteered to take on the leadership of the development committee. As you will read in the following pages, significant work was done to design programs to recruit new friends who will help us achieve the growth and replenishment required to meet the Colony's future needs. The National and New Hampshire Benefits and new programs for younger constituents such as Mac 'n' Cheese are helping to expand our support base. The development team also launched the National Council with a trip to Santa Fe in July, hosted several visits to the Colony for new friends, rolled out our planned giving program, and grew the Marian MacDowell Society to 67 members.

We celebrated our 50th Medal Day this year, with more than 1,000 visitors on hand to honor visual artist Kiki Smith. Working in partnership with the New Hampshire Charitable Foundation, a lively new program for children and younger families, Make Art, expanded the offerings of the Medal Day festivities.

The quiet phase of the Campaign for the Second Century is nearing completion, with \$9.3 million in hand. The staff, campaign steering committee, and Colony Fellows worked throughout the year producing events and enlisting new visionaries to help create The MacDowell Colony of the future. Working with the library design committee, the architectural team of Tod Williams and Billie Tsien began the conceptual design phase for a new building that will complement Savidge Library, allowing the resulting complex to house and support new digital media from this century as well as it housed the works of art donated to the Colony in the last.

Nothing, perhaps, is of greater significance to the Colony's future than the process by which artists are selected for a residency. Technological advances in information sharing have allowed the admissions team to stay just ahead of the rapidly rising numbers of hopeful artists applying to MacDowell. The panels that have the all-important task of reviewing applications have been working especially hard as applications have increased. With 2,500 applications in FY10 — up 21 percent from the prior year — we know that many artists are looking for a way to keep working. About half of all Colony Fellows qualify for financial assistance in the form of travel reimbursement or an award to help offset expenses that continue while in residence. Requests for financial aid have increased 25 percent over the past two recessionary years. With direct aid to artists totaling \$120,000 per year from

funded programs, MacDowell is a leader among residency programs. To get the word out to artists, MacDowell participated in the fifth PEN World Voices Festival, the annual Architectural League resource panel, and the Alliance of Artists Communities conference in New Orleans.

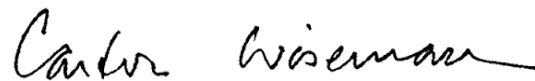
The Fellows Executive Committee met throughout the year to act as a sounding board for Fellows' concerns, and to organize our Annual Fellows Party. Hundreds of artists converged in Brooklyn this year to celebrate MacDowell and expand the sense of fellowship beyond the acreage in New Hampshire.

The Colony relies on its Web site and publications to stay in touch with all of its constituents, and to a large degree, our sustainability is dependent on the wider public's understanding of the work we do. We are moving from print media to digital where it suits our constituents' needs, and have been participating in the online community through our social networking sites.

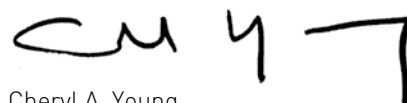
We thank retiring board members Deborah Baker, Mrs. Robert Forbes, Vallejo Gantner, Tana Hargest, David W. Heleniak, and Carman Moore. Their service was deeply appreciated. Past president David Heleniak and Lydia Forbes served several fruitful terms on the board. Two long-time staff members also deserve our thanks: Brendan Tapley, who served for eight wonderfully productive years as communications director; and Wendy Belser, who worked tirelessly as MacDowell's director of development for nearly 10 years. We also note with sadness the passing of our dear friend and board member Evelyn Stefansson Nef.

In our next annual report, you will be hearing from our newly elected leaders, Chairman of the Board Michael Chabon and President Susan Davenport Austin.

To each and every one of our many friends and supporters, thank you for giving MacDowell the means to support such extraordinary artists in the making of new work.



Carter Wiseman
President



Cheryl A. Young
Executive Director

Fellows Executive Committee

COURTESY PHOTO



Anthony Schneider, the newly elected president of the Fellows Executive Committee.

COMPRISED OF ARTISTS WHO HAVE BEEN IN RESIDENCE RECENTLY, the Fellows Executive Committee (FEC) serves as an advisory group to the Colony. Committee members are selected by their peers and serve three-year terms. With firsthand knowledge of the MacDowell experience, the FEC works to build and engage the community of Colony Fellows and provide feedback and recommendations to the Colony's staff and board of directors. The FEC also aims to broaden enlistment of Fellows across disciplines and generations.

The Annual Fellows Party held in October of 2009 was, by all accounts, a huge success, bringing together a record number of Fellows and raising \$2,000 as an unrestricted gift to the Colony.

Anthony Schneider, a writer, was elected FEC president in June of 2010, along with four new members. Under Schneider's leadership, the FEC plans to focus on geographical outreach and will work with the executive director and board on awareness and fund-raising. "We're hoping to extend the reach of the Fellows network by establishing informal satellite Fellows groups, starting in the Boston area and California," reports Schneider, who also serves as a MacDowell board member.

To learn more about the Fellows Executive Committee, log on to www.macdowellcolony.org/artists-fec.html or e-mail the committee at fec@macdowellcolony.org. A list of FEC members as of June 2010 follows below.

FELLOWS EXECUTIVE COMMITTEE MEMBERS

PRESIDENT

Anthony Schneider, *writer*

VICE PRESIDENT

Lorna Bieber, *visual artist*

SECRETARIES

Michelle Jaffé, *visual artist*

Marie Regan, *filmmaker*

TREASURER

Rachel Sussman, *visual artist*

MEMBERS

Margaret Brouwer, *composer*

Eleanor Cory, *composer*

Nicolas Dumit Estevez, *interdisciplinary artist*

Kermit Frazier, *theatre*

Charles Kondek, *theatre*

Jonathan Pieslak, *composer*

Seth Riskin, *interdisciplinary artist*

Ravi Shankar, *writer*

Jason Van Nest, *architect*

The FEC would like to thank the following members, who retired from the FEC in 2009:

Joshua Fried, *composer*

Daniel Felsenfeld, *composer*

Tana Hargest, *interdisciplinary artist*



Interdisciplinary
artist **Hoyun Son**

Artists-in-Residence

THE COLONY CONTINUES TO ATTRACT the highest caliber of professional artists in the country and abroad. More than 2,400 artists applied to MacDowell from April of 2009 to March of 2010; 272 received residencies, including 14 architects, 17 film/video artists, 19 interdisciplinary artists, 26 composers, 34 theatre artists, 43 visual artists, and 119 writers. These artists came to MacDowell from 30 states and nine countries. The projects they worked on during their residencies at MacDowell and their recent accomplishments are described below and on the following pages.

ARCHITECTS

Kira Appelhans, Brooklyn, NY, worked on a project that utilizes intaglio prints as the basis for designed landscape installations.

Elizabeth Boults, Berkeley, CA, completed the manuscript for *A Visual History of Landscape Architecture*, to be published by Wiley & Sons.

Michelle Chang, Cambridge, MA, continued research on the role of repetitive patterns on spatial figuration through the mapping of works by Stephane Mallarme, Gyorgy Ligeti, and Woody Allen. Her animation work has been shown at the Whitney Museum of American Art.

Henry Cobb, New York, NY, completed the first draft of a memoir/scrapbook documenting diverse episodes of his life in architecture.

Judith Dupre, Mamaroneck, NY, completed several essays for a new book on the ethical aspects of art and architecture to be published by Random House.

Jonathan Friedman, Glen Cove, NY, completed virtual models of theoretical architecture for a solo show in New York, *Form in Mind*.

Fritz Haeg, Los Angeles, CA, worked on the second edition of his 2008 book, *Edible Estates*. He also worked on *Dome Colony X in the San Gabriels*, a vast installation and series of events on the ground floor of X Initiative in New York.

Ersela Kripa, Astoria, NY, worked on an illustrated research text that investigates self-organized communities of marginalized populations to be used as a field guide in infrastructural design for sustainable city growth.

Smilja Milovanovic-Bertram, Austin, TX, worked on her forthcoming book, *Roman Spaces: Conversations on the Eternal City and Contemporary Architecture* (University of Texas Press). In 2009, she received the Regents Outstanding Teaching Award at UT/Austin.



“MACDOWELL WAS THE PERFECT WORKING ENVIRONMENT. BEING THERE ALLOWED US TO FOCUS INTENTLY ON OUR RESEARCH AND WRITE WITHOUT DISTRACTION.”

—Landscape architects Elizabeth Boults and Chip Sullivan

Stephen Mueller, New York, NY, worked with his partner, Ersela Kripa, to complete an architectural research text entitled *Informal Urbanisms*, a compilation of case studies and design proposals for the disadvantaged and developing world.

Nathalie Rozot, New York, NY, drafted a series of articles and essays related to her critical study of urban lighting systems within global nightscapes. She also continued work on her speculative project, *Solar Lightscapes*.

David Serlin, Brooklyn, NY, focused on his next book, *Window Shopping with Helen Keller: Architecture and Disability in Modern Culture*. His essay on the history and politics of disabled toilet design will appear in *Outing the Water Closet: Sex, Gender and the Public Restroom*.

Chip Sullivan, Berkeley, CA, worked on the manuscript for *A Visual History of Landscape Architecture*, to be published by Wiley & Sons.

Patrick Tighe, Los Angeles, CA, continued work on a forthcoming book that chronicles the recent work of his namesake architectural firm. He also wrote an essay on affordable housing. In 2007, he received the Rome Prize in Architecture.

COMPOSERS

Paul Brantley, New York, NY, composed the first draft of his chamber cello concerto *The Royal Revolver* and completed *Brünhilde's Peroration* for mezzo-soprano, flute, cello, and piano.

Andrea Clearfield, Philadelphia, PA, finished a new work, *And Lo to the Lake Falls Home*, for Carol Wicenc (flute), Cynthia Phelps (viola), and Nancy Allen (harp). She also completed a new commissioned work, *Unimagined Bridges*, for Native American flutes and silver flute.

Nathan Currier, Greenwood, VA, worked on a piano concerto. As the winner of the 2008 International Sackler Prize for composition, he premiered the commissioned concerto in 2010 with pianist Neal Larrabee as soloist.

Michael Fiday, Cincinnati, OH, worked on *Gonzo Variations* (Hunter S. Thompson in memoriam) for chamber orchestra, commissioned by the American Composers Orchestra to be performed at Zankel/ Carnegie Hall.

John Fitz Rogers, Cayce, SC, completed a new work for string quartet and began a commissioned concerto for two pianos and orchestra. *Once Removed*, a CD of his chamber music, was released on Innova Recordings.

Adam Gwon, New York, NY, collaborated with playwright Sarah Hammond on their original musical *String*, a commission from Broadway Across America. He won the 2008 Fred Ebb Award for excellence in musical theatre songwriting.

Yotam Haber, New York, NY, completed two chamber music commissions for Swiss architect Peter Zumthor to be premiered at the commemoration of Zumthor's new chapel in Vals. He also began working on the soundtrack for the documentary *Oro Macht Frei*.

Ted Hearne, New York, NY, worked on commissions for DITHER electric guitar quartet, San Francisco's Volti Choral Arts Lab, the Yale Glee Club, and Yale Symphony Orchestra. He is the recipient of the 2009 International Gaudeamus Prize for Composition.

Mike Holoher, South Nyack, NY, worked on *Flow: In Celebration of the Hudson River*, a multimovement work for the Westchester Orchestra. He also worked on a collection of songs tentatively titled *Field of View*, and wrote an essay for *Jazziz Magazine*.

Dan Kaufman, Brooklyn, NY, completed several compositions of a musical song cycle related to the recent wars in the Middle East to be recorded by his ensemble, Barbez.

David Kechley, Williamstown, MA, began a new work for saxophone, trumpet, and percussion commissioned by I/O New Music for premiere at the BOX series at Williams College. He was awarded a Copland House residency in 2008.

Daniel Kellogg, Boulder, CO, began work on a chamber opera to be workshopped at the University of Colorado. He also began work on a string quartet for the Takacs Quartet for a premiere at the 92nd Street Y in New York.

Jerome Kitzke, New York, NY, completed the first section of his American Composers Orchestra commission, *The Fire at 4 a.m.* He received a MAP Fund Grant to write *Buffalo Nation* for the new music ensemble Present Music.

Yutaka Makino, Los Angeles, CA, focused his efforts on new work to be released in the near future. He was awarded the DAAD Berliner Künstlerprogramm in 2010.

Paula Matthusen, Brooklyn, NY, worked on a new piece for flute and live electronics, and completed a new customized live-electronics program for sound generation, performance, and improvisation. She received a Van Lier fellowship in 2009.

Missy Mazzoli, Brooklyn, NY, completed an album for her ensemble, Victoire, and began work on two film scores commissioned by the Whitney Museum of Art. Her work has been performed by the American Composers Orchestra, the Kronos Quartet, and eighth blackbird.

Robinson McClellan, New York, NY, finished a draft of his commission from Nektarios Antoniou, a setting of Yeats's *Sailing to Byzantium* for Greek Byzantine chorus and string orchestra. He also revised his cantata *This Ravelled Dust*.

Andrew Norman, New Haven, CT, wrote a piece for string orchestra, *Light from Light*. He also worked on a piano piece and began sketches for a string trio to be premiered by members of the Berlin Philharmonic's Scharoun Ensemble.

Adam Schoenberg, New York, NY, completed movements II and III of his first symphony, to be premiered by the Kansas City Symphony in 2011. A new orchestral work of his will be premiered by the Atlanta Symphony Orchestra in the fall of 2011.

Alvin Singleton, Atlanta, GA, composed new work (for bassoon, horn, piano, violin, viola, and cello) for the Walden Chamber Players for premiere in 2010 at St. Paul's Church in Brookline, Massachusetts. He also started a new composition for solo piano.

Hans Thomalla, Wilmette, IL, completed the first section of a new work for large orchestra, commissioned by the Munich Biennale for a concert with the Munich Philharmonics in 2010. He also revised several earlier works.

George Tsontakis, Shokan, NY, finished two works: *Unforgettable* for two violins and orchestra, commissioned by George Soros; and *Stimulus Package*, a trio, commissioned by the Santa Fe and La Jolla Music Festivals.

Dan Welcher, Bastrop, TX, worked on a draft of his new one-act opera *The Yellow Wallpaper*, based on the short story by Charlotte Perkins Gilman. His *Symphony #5* won the Outstanding Original Score first prize at the Austin Critics Table Awards.

Liza White, Albany, CA, worked on a piece for combined piano and percussion commissioned by pianist Danny Holt. Her recent chamber work, *Groove Excursion*, was commissioned by the Chamber Music Center of the Composers Conference at Wellesley College.



“MY RESIDENCY AT MACDOWELL HAS TRULY BEEN A PARADISE IN EVERY WAY. IN ADDITION TO FINISHING TWO PIECES, I HAD THE TIME AND SPACE TO EXPLORE NEW IDEAS AND WAS STIMULATED AND INSPIRED BY THE WORK OF THE ARTISTS HERE.”

—Composer **Andrea Clearfield**

Peter Wyer, London, England, completed choruses for an operatic theatre work based on the Moscow theatre siege. He also began a work in Tibetan (*Tibetan Sanctus*), and a song cycle.

Wenhui Xie, Beijing, China, completed her orchestral work *Symphony No. 1* to be performed by CCM Philharmonia in Cincinnati. She was the first-place winner in the Rivers Awards Composition Competition in China in 2009.

FILMMAKERS

David Barker, New York, NY, worked on the screenplay for his third feature film, *America, Dreaming*. He recently received a New York State Council on the Arts grant for the production of *A Strong Wind*, a collaborative film being made in Michoacan, Mexico.

Purcell Carson, New York, NY, started editing her feature documentary about Chiquita and the global banana industry.

Sam Green, San Francisco, CA, edited his feature-length documentary, *The Universal Language*.

Laura Heit, Los Angeles, CA, began work on a new film/installation piece, *The Letting Go*, an animated series using silhouette puppets. She also conceptualized a new tabletop puppetry and theatre performance series based on the Taoist Pantheon called *76 Departments of Tomorrow*.

Meredith Holch, East Hardwick, VT, created new sequences for *Walk*, an animated video about walls, freedom of movement, and undocumented dairy farm workers in Vermont.

Nancy Kates, Berkeley, CA, shot experimental footage and continued work on her documentary *Regarding Susan Sontag*, which has received support from the NEA, the Sundance Documentary Fund, the Independent Television Service, and several smaller foundations.

Joel Katz, Woodstock, NY, continued editing *White: A Journey in America*, a documentary about what it means to be white.

Cindy Kleine, New York, NY, worked on the conception and initial editing of a "memoir" film she is shooting about her husband, Andre Gregory. Her 2010 film about her parents' disastrous 59-year marriage, *Phyllis and Harold*, received rave reviews and won several awards.

David Licata, New York, NY, edited his feature-length documentary *A Life's Work*, which focuses on people engaged in projects that will not be completed in their lifetimes.

Jennie Livingston, Brooklyn, NY, worked on texts, storyboards, and animation tests for her film *Earth Camp One*, a feature-length work-in-progress funded by the Guggenheim Foundation, Netflix, and the French-American Charitable Trust.

Sharon Lockhart, Los Angeles, CA, worked on *Lunchbreak*, a feature-length film that follows a handful of employees during their scheduled workday mealtime.

Mitch McCabe, Brooklyn NY, worked on a nonfiction book and a screenplay. Her recent documentary film, *Youth Knows No Pain*, aired on HBO in the fall of 2009.

Martín Rejtman, Buenos Aires, Argentina, completed the script for his fourth feature film and started working on a new book of short stories.

Derek Simonds, Los Angeles, CA, completed the screen adaptation of Andre Aciman's novel *Call Me By Your Name*, which he will direct with James Ivory producing. He also continued work on an original screenplay and composed songs for an interdisciplinary project.

Becky Smith, Los Angeles, CA, completed a draft of a feature-length screenplay titled *Brooke & Anabel*, which she will also direct.

David Soll, Brooklyn, NY, finished editing his feature documentary *Puppet*.

Daniel Tice, Los Angeles, CA, completed two screenplays — *Son of Stan* and *Middleman* — as well as an outline for a third screenplay entitled *Fortuity*. His short film *L* was recently included in the exhibit *Kick My Heart's Ass* at apexart in New York.

INTERDISCIPLINARY ARTISTS

Ben Beres, Seattle, WA, worked on an installation for the San Jose International Airport, prepared a proposal for the Henry Art Gallery at the University of Washington, and began a new series of photographs and videos.

Bill Burns, Toronto, Canada, developed storyboards for a new book about dogs, boats, and airplanes based on Sergei Eisenstein's *Ivan the Terrible*, to be published by Space Poetry in Copenhagen. He also finished work on his book *Two Boilersuits and a Playlist*.

Heather Bursch, Los Angeles, CA, produced video content and designed the physical environment and sculptural elements for two multichannel installations. Run through custom software, her videos explore specific cultural narratives in American media.

Donald Byrd, Seattle, WA, began explorations that were utilized for the Broadway-bound musical *White Noise* and a new vision of Stravinsky's *Le Sacre du Printemps*.

Zac Culler, Seattle, WA, completed two proposals for the San Jose Airport and the Henry Art Gallery.

Kristine Diekman, San Diego, CA, worked on *Called Out*, a project that seeks to translate the handwritten journals of Operation Iraqi Freedom soldier private Kris Wise into a kinesthetic and affectively resonant experience for the public via interactive interfaces.

Peter Flaherty, Brooklyn, NY, began work on a new narrative screenplay and completed several whittled wooden video sculptures for his *From My Conservatory* series.

Bang Geul Han, Potsdam, NY, completed an interactive installation, *Stanja*. She also started a new two-channel video installation *1999*, and continued work on her interactive installation *Tongue, Red and Plastic*.

Keith Hennessy, San Francisco, CA, did research in support of several performance projects and his PhD qualifying exams. His unique con/fusion of improvisation, performance art, dance, and lecture was recently performed with Meg Stuart & Co at the Baryshnikov Studios in New York.

William Lamson, Brooklyn, NY, prepared for a solo show at Art Space in New Haven, Connecticut. He recently exhibited three projects involving the creation of a mark-making system through collaboration with forces outside of his control at Pierogi Gallery in Brooklyn.

Soyung Lee, Seoul, South Korea, worked on her video project *Gummybear's Picnic*. She also completed a series of 20 drawings based on her daily walks at MacDowell.

Thessia Machado, New York, NY, tickle-harvested LCD screens with voltage from oscillators and worked on the circuit design and programming for a microcontroller of a self-playing instrument. She also created a site-specific instrument from a print-drying rack.

Itty Neuhaus, Brooklyn, NY, worked on a two-part video installation that depicts an iceberg changing over four days in Antarctic Canada, a fictitious world of Colonists making snow angels, and a football-field drawing in the snow outside Shop Studio.

Karen Ostrom, Brooklyn, NY, completed her first photographic stop-motion animation and started work on two more. Videos made during her previous MacDowell residency were screened at the 2008 Liverpool Biennial.

Hoyun Son, Chicago, IL, began work on series of site-specific, multimedia performances dealing with the sexuality of sexually suppressed/abused women.

John Sutton, Seattle, WA, worked on commissioned projects for San Jose's biennial and airport. He also worked on a large project for the Henry Art Gallery at the University of Washington, and experimented with new video-based works.

Rachel Perry Welty, Boston, MA, completed sculptures for an ongoing series in aluminum foil and bread tags, made five large collage drawings, and did significant work on a new video with sound. She is the recipient of a Massachusetts Cultural Council grant and a Foster Prize finalist.

Joe Winter, Long Island City, NY, began a new body of work, *Notes on a History of Light*, a series of prints made by using ultraviolet light to bleach pigmented paper and photographs. He received a 2009 Individual Artist Grant from the New York State Council for the Arts.

Kristina Wong, Los Angeles, CA, completed the first draft of *Cat Lady*, her fourth full-length play, which has received support from MAP Fund and the Center for Cultural Innovation. She received a Creative Capital award in 2006 to create *Wong Flew Over the Cuckoo's Nest*.

"THE SHEER AMOUNT OF TIME AVAILABLE TO ME AT MACDOWELL WAS EXTREMELY VALUABLE. IT WAS SUCH A LUXURY TO BE ABLE TO PURSUE DIFFERENT NARRATIVE PATHS WITHOUT HAVING TO WORRY ABOUT WASTING TIME SHOULD THEY TURN OUT TO BE DEAD ENDS."

—Playwright George Brant



THEATRE

Annie Baker, Brooklyn, NY, continued work on a new play, *The End of the Middle Ages*. Her play *Circle Mirror Transformation* had its world premiere at Playwrights Horizons in 2009.

Hunter Bell, New York, NY, worked with collaborator Susan Blackwell on a new theatre piece, *And Now This Is Happening*. His previous work, [title of show], won an Obie Award and was nominated for a Tony Award and a Drama League Award for best book of a musical.

Alan Berks, Minneapolis, MN, completed rewrites on his play *They Want*, a family tragedy loosely inspired by Aeschylus's *Orestia*. He also began a draft of a new comedy about mourning. His most recent play, *Ringtone*, was produced in 2009.

Chantal Bilodeau, New York, NY, started a new play about the effects of climate change on the Canadian Arctic and the Inuit population, which will be developed by Mo`olelo Performing Arts Company in San Diego. In 2009, she was the recipient of an NEA Translation Fellowship.

Susan Blackwell, New York, NY, in collaboration with Hunter Bell, worked on a new theatre piece, *And Now This Is Happening*. She played a character based on herself in her previous collaboration with Bell, the Broadway musical [title of show].

George Brant, Providence, RI, completed a short play, *The Cabin*, as well as a revision of his play *Good on Paper*. He also began a surreal play based on the work of Francesca Woodman. His script *Elephant's Graveyard* was published by Samuel French in 2010.

Adam Chanzit, Berkeley, CA, drafted a new full-length play with the working title *Down to This*. He also revised his play *Alcibiades* and worked on a film adaptation of the novel *The Piano Tuner*.

Alexandra Collier, Brooklyn, NY, continued work on her play *Deathless*, which was read in New York at Centre Stage Theatre. She also developed her screenplay about Australians in New York.

David Cote, New York, NY, finished a draft of a play commissioned and being developed by the Gingold Theatrical Group. He also worked on a television pilot and pitch for Kapital Entertainment, and started a libretto treatment for a new full-length opera.

Frances Ya-Chu Cowhig, Austin, TX, completed a revision of her play *Lidless*, to be presented at Yale Rep and published by Yale University Press.

Don Creedon, Dobbs Ferry, NY, completed the first draft of his new play, *Dry Rot*. His short play *Speed Date* premiered in New York in 2009 at Aching Dogs Theater.

William di Canzio, Philadelphia, PA, began the first draft of a new play, *The Iranians: The Overthrow of Mosaddeq*, about the 1952 coup in Iran. His play *Johnny Has Gone for a Soldier* received a 2009 Julia Harris Playwright Award.

Reginald Edmund, Houston, TX, completed drafts of the plays *Last Cadillac* and *The Ordained Smile of St. Sadie May Jenkins*. He also completed research for his play *Blood Moon*.



“AT MACDOWELL, I BEGAN TO WORK IN A WAY THAT WAS NEW FOR ME. I WAS ABLE TO CONSIDER MY BODY AS A PLACE OF MEMORY AND HISTORY, ENABLING ME TO ACCESS A LEVEL OF AUTHENTICITY IN MY MOVEMENT VOCABULARY THAT HAD BEEN MISSING OR NOT PREVIOUSLY EXPLORED IN MY RECENT WORK.”

—Choreographer Donald Byrd

Christine Evans, Providence, RI, completed revisions for *The Underpass*, a performance script developed in collaboration with videogame design company Icarus. Her award-winning play *Trojan Barbie* was published in *TheatreForum*.

Dan Fishback, Brooklyn, NY, began work on two plays: *The Material World* and *The Mattachine Project*. His play *You Will Experience Silence* ran at Dixon Place in 2008. His album *Mammal* was released in 2010.

Leigh Fondakowski, Brooklyn, NY, worked on *Casa Cushman*, a play about the life and work of 19th-century actress Charlotte Cushman to be produced in association with the Tectonic Theater Project in 2010–2011.

Barbara Fraser, San Jose, CA, completed her play *Dog Park Philosophy*. Her play *Can't Thread a Moving Needle* was produced in 2009 at the Louis B. Mayer Theatre at Santa Clara University.

Kermit Frazier, Brooklyn, NY, revised a one-act play and wrote the first draft of a full-length play. His play *Kernel of Sanity* was produced at Woodie King, Jr.'s New Federal Theatre in New York.

Sigrid Gilmer, Los Angeles, CA, completed a new full-length play, *W3: Manifestdestinyland*, a dark comedy dealing with whiteness, American history, and true love. A member of Cornerstone Theatre Company, she was a 2010 P73 fellowship finalist.

Sarah Hammond, New York, NY, worked with composer-lyricist Adam Gwon on the first act of their musical *String*, a commission for Broadway Across America. Her play *House on Stilts* had a reading at P73 in New York.

Andrea Hart, Berkeley, CA, completed a draft of her play *Ricochet*, and began another untitled play. Both are part of her BayTeen Theater Project series.

Laura Jacquim, Chicago, IL, completed the first draft of a new play *Folk Song*, and continued work on another, *Do-Gooder*. She was the winner of the 2008 Wasserstein Prize.

John Jahnke, New York, NY, completed the script for *Men Go Down*, a theatre work developed at The Armory on Park in New York. *Men Go Down* will be produced by the Hotel Savant, where Jahnke serves as Artistic Director.

Nick Jones, Brooklyn, NY, completed revisions of his play *The Coward*, and finished the first draft of a new play entitled *The Haberdashers*. An album adapted from his rock musical *Jollyship the Whiz-Bang* is forthcoming.

Stephen Karam, New York, NY, completed a draft of an original libretto for a chamber opera (with music by Nico Muhly) as well as a new version of his play *Sons of the Prophet*, which will be co-produced by the Huntington/Roundabout Theater Companies in 2011.

Sarah Lambert, Port Jervis, NY, collaborated with playwright Leigh Fondakowski on a new draft of *Casa Cushman*, a theatre piece about the life and loves of the then-famous, 19th-century actress Charlotte Cushman.

James Lapine, New York, NY, worked on a screenplay adaptation of his play *The Moment When*.

Heather MacDonald, New York, NY, continued to work on *Neocomrade*, a play about the evolution of the neoconservative movement. Her play *Expats*, about young Americans living in Moscow in the post-Soviet 1990s, was produced by The New Group in 2007.

Janine Nabers, New York, NY, completed her new play *Annie Bossh Is Missing*, for which she received an award from Samuel French. She is the recipient of a Ucross residency through the Sundance Theater Institute.

Dominic Orlando, Minneapolis, MN, completed the first draft of a musical about San Francisco's Barbary Coast commissioned by Berkeley Repertory Theatre. He is the co-creator of *Fissures (Lost & Found)*, which was presented at the 2010 Humana Festival of New American Plays.

John Pielmeier, Garrison, NY, revised four plays and three screenplays, completed a section of a novel, began a new screenplay titled *Too Late*, and started work on an untitled play. His movie adaptations of *At Risk*, *The Front*, and *The Pillars of the Earth* were released in 2010.

Amber Reed, Tokyo, Japan, completed *Red Flamingoes (Their Similarity to the Skies)*, a new play. She also began work on her first novel.

Marina Shron, New York, NY, worked on her first novel, *Peel the Moon*. Her site-specific play *Eden* was presented in Chashama in 2008, and her short film *X-tina* was presented at the New Filmmakers series in the Anthology Film Archive in New York in 2009.

Ken Urban, Cambridge, MA, revised his play *Sense of an Ending* (to be read at New York Theatre Workshop) and completed a new screenplay, *The Happy Sad*. He won the 2008 L. Arnold Weissberger Award, and his play *Nibbler* opened in 2009 at Theatre of Note in Los Angeles.

VISUAL ARTISTS

Jesse Bercowetz, Brooklyn, NY, completed a series of collages, an artist book, and several small pieces in preparation for a large-scale public sculpture to be exhibited at Jamaica Center for the Arts and Learning in Queens, New York. He is a 2009 New York Foundation for the Arts fellow.

John Bisbee, Brunswick, ME, conceived and fabricated *Scroll*, a giant wall installation comprised of 2,000 pounds of welded 12-inch spikes. The piece is permanently installed at Fidelity's Covington Kentucky campus.

Theresa Bloise, Brooklyn, NY, worked on a series of watercolor paintings about human debris scattered in the ocean and outer space. Her work has been exhibited at Smack Mellon, PS122 Gallery, and The Bronx Museum of the Arts in New York.

Katarina Burin, Berlin, Germany, worked on the fictitious monograph of an unknown female architect from the turn of the century. The book was shown as part of Performa 09 in New York at Participant, Inc. in a show called *Nothing Up My Sleeve*.

Deric Carner, Brooklyn, NY, worked on paintings for a solo show at Ping Pong Gallery in San Francisco. His artist publications are currently on view at Kunstbibliothek Berlin.

Leona Christie, Troy, NY, completed large fabulist drawings for a solo show at Coleman Burke Gallery in New York. Her drawings were included in *The Exquisite Line*, a 2008 exhibition at Boston University Art Gallery.

Cynthia Daignault, Brooklyn, NY, completed a new series of paintings and an anthology of essays about the intersections of art and life.

Thomas Doyle, Brooklyn, NY, worked on a new series of miniature sculptures dealing with manmade and natural disasters. His work was acquired by the West Collection as part of the 2008 West Prize and was exhibited at the 2009 NEXT Art Fair.

Barbara Ess, Elizaville, NY, worked on a series of photographs gleaned from an Internet surveillance site. She also shot a new group of "spy" videos and still images, and made and edited two short videos to be presented in a solo show titled *You Are Not I* at Thierry Goldberg Projects.

Jenn Figg, New York, NY, completed sculpture to be exhibited in a solo show at the Arlington Arts Center in Virginia. Work was also developed for a solo exhibition at the Virginia Contemporary Art Center.

Sarah FitzSimons, Cleveland, OH, finished a pair of small wood sculptures to be shown at Spaces Gallery in Cleveland. She also worked outdoors in MacDowell's snowy fields sketching in three dimensions with aluminum poles to work through ideas for a large, new sculpture.

Renee Gertler, San Francisco, CA, worked on sculptures exploring ideas of astronomy for a solo show at Eleanor Harwood Gallery in San Francisco. Her work was exhibited in the inaugural exhibition at Southern Exposure in San Francisco.

Meghan Gordon, Provincetown, MA, developed work based on the architectural history of Alexander Studio. The resulting sculpture will be part of a series of paper replicas inspired by the histories of spaces. She had a two-year fellowship at the Fine Arts Work Center in Provincetown.

Emilie Halpern, Los Angeles, CA, completed a series of photographs and ceramic sculptures. The photos, which combine images taken from nature with found images, were exhibited at Art Palace in Houston, Texas. In 2009, she had a solo exhibition at Houston's Project Row Houses.

Lou Haney, Oxford, MS, completed a large-scale painting to be shown in a solo exhibition at the University Museum at the University of Mississippi.

Nayef Homsy, New York, NY, finished a painting to be exhibited at the NADA Art Fair in Miami with David Castillo Gallery. He also worked on five other paintings and started a portrait.

Bill Jacobson, Brooklyn, NY, began a new photographic series about planar surfaces and their intersection with the asymmetry of nature. He also reprinted his negatives from 1975–1978 for an exhibition at Exile, an alternative space in Berlin, Germany.

Chido Johnson, Detroit, MI, worked on a big clay-and-foam smiley head that will be cast in poly resin. He also worked on *Dorothy's Rein*, a carved ebony head fitted on a Grand Prix Pontiac hood ornament. He is the recipient of a 2009 Kresge art fellowship.

JuYeon Kim, Brooklyn, NY, worked on series of drawings for a solo exhibition at the National Museum of Women in the Arts.

Nick Lamia, New York, NY, completed a series of 40 gouache drawings and worked on an ongoing series of 200 ink-on-paper drawings. He also completed a set of paintings related to the intersection of the manmade and natural worlds.

Sungmi Lee, Brooklyn, NY, completed a series of large-scale drawings for a solo show at Gana Art Gallery in New York. Her work has been exhibited at New York's P.S.1/MOMA Rush AAS Gallery and the National Academy Museum.

Janaki Lennie, New Castle, NH, focused on further developing a new body of work reflecting her recent relocation to the Northeast.

Robert Lyons, Easthampton, MA, completed a series of large-format images of airplanes, which he integrated into his project *63 Parsons St*. He also worked on another project about the Holocaust Memorial in Berlin.

Jan Mammey, Leipzig, Germany, edited his artist book *Rucksicht auf Verluste (Concern for the Casualties)* for publication in 2010. He also took photographs and did research on new work for a solo show in Leipzig.

Nancy Manter, Brooklyn, NY, took photographs and created 10 small distemper paintings for shows at the Arsenal Gallery in Central Park and DM Contemporary in New York, as well as an exhibition traveling to Italy, Germany, and Maine.

Katja Mater, Amsterdam, The Netherlands, worked on her series *Time Sensitive Drawings*. She recently published her first artist book, *A Study on Colour*, and exhibited work in the *Photography in Reverse* exhibition at the FOAM Photography Museum in Amsterdam.

Katie Merz, Brooklyn, NY, completed an installation piece for a show at Pierogi Gallery. She also began writing and sketches for a graphic novel set in New York City in the 1970s in collaboration with writer Amanda Stern.

Eve Morgenstern, New York, NY, edited her experimental documentary *Cheshire, Ohio*, for which she received a New York State Council on the Arts individual artist grant. She also edited her photographic series *Abandonment & Foreclosure* for future exhibitions.

Ziad Naccache, Brooklyn, NY, worked on a series of semi-abstract, colorful paintings for a show at Tompkins Projects in Brooklyn. The works are mainly concerned with early Web aesthetics, questions of taste, and formal innovation.

Julie Ann Nagle, Houston, TX, began research and production for a new body of work to be shown at the Laura Lee Blanton Gallery at the Museum of Fine Arts in Houston. The series focuses on the history of plastics and the great Pacific garbage patch.

Morgan O'Hara, New York, NY, completed the conceptual and visual project *1792-1794, 2009: Fiscal Accounting as Time-Based Work and Time-Based Accounting as Performative Drawing*.

Joanne Pasila, Brooklyn, NY, created photographs and models for photographic installations. She also made studies toward large-format site-specific works to be completed in 2010-2011.

Dane Patterson, Brooklyn, NY, completed a group of graphite pencil drawings to be shown in a group show at Galerie Bertrand and Gruner in Geneva, Switzerland. He also created a number of reference photographs for future work. He is a 2009 NYFA Fellow in drawing.

Gillian Pears, Philadelphia, PA, continued work on an ongoing body of photographs, some of which has been shown at Philadelphia's Print Center and Kelly Weber Gallery.

Lacey Jane Roberts, Brooklyn, NY, worked on plans for a new large-scale fiber installation and wrote an essay that positions shame as a transformative agent in craft. She also worked on a series of woven sketches.

"THE DAYS AT MACDOWELL ARE LONGER AND FULLER. FOCUS COMES SLOWLY AT FIRST, THEN YOU FEEL SHARPER THAN YOU'VE EVER THOUGHT POSSIBLE AS CREATIVE CRACKS OPEN UP — DEEP, DARK SPACES THAT HAVE BEEN CLOSED FOR A LONG TIME BREATHE AGAIN."

—Filmmaker **Laura Heit**



Gabriela Salazar, New York, NY, completed a series of drawings and sculptures exploring the junctures of the built environment. She also began a new project focused on an altered welcome mat, which she took on the road in 2010.

Nora Salzman, Philadelphia, PA, sculpted miniature dioramas that were integrated into the landscape and photographed.

Christina Seely, San Francisco, CA, continued work on her photographic series *Lux*, which will be installed in San Francisco's city hall and included in Houston's Fotofest as part of the exhibition *Road to Nowhere*.

Judith Simonian, New York, NY, expanded her series of paintings called *Chronic Civilization*, which began with her solo exhibition at Janet Kurnatowsky Gallery in Williamsburg, New York. Selected paintings from this series will be exhibited at Tom Jancar Gallery in Los Angeles.

Stephanie Snider, Brooklyn, NY, worked on drawings, collages, and paintings related to architecture as a metaphor for psychological space. She is the recipient of a Guggenheim Fellowship for 2009–2010.

Kim Uchiyama, New York, NY, completed paintings for a solo exhibition at Lohin Geduld Gallery in Chelsea. In 2009, she curated *Color Time Space*, an exhibition highlighting the relationship between art and music.

Philip Van Keuren, Dallas, TX, completed more than 700 photographs for his *Night Cometh* series. Diptychs from this series were exhibited in a 40-year survey of his works on paper at The McKinney Avenue Contemporary in Dallas, Texas, in 2009.

Suzanne Walters, New York, NY, completed paintings to be shown at The Suburban at Hyde Park Art Center in the exhibition *Artists Run Chicago*. In 2008, she participated in group shows at the Museum of Contemporary Art in Detroit and Howard House in Seattle.

WRITERS

Jonathan Aaron, Cambridge MA, wrote poems for his fourth collection. A number of poems in his previous book, *Journey to the Last City*, were written during his previous stay at MacDowell.

Lauren Acampora, Brooklyn, NY, worked on the first draft of a novel. She recently completed her first novel, *The Hundred Waters*, and a collection of short stories. Her fiction has appeared in *Antioch Review*, *New England Review*, and other publications.

Selena Anderson, Pearland, TX, finished three stories and started work on a novel. Her work has been published in *Glimmer Train*, *Short Fiction*, and *Kenyon Review Online*. In 2009, she was the writing fellow at the Carson McCullers Center.

Donald Antrim, Brooklyn, NY, worked on the manuscript for *Must I Now Read All of Wittgenstein?*, an attempt to find a kind of meeting place between memoir and the fantastic.



“BY ALLOWING ME TO FOCUS EXCLUSIVELY ON MY WORK WITHOUT THE DISTRACTIONS OF THE DAY TO DAY, MACDOWELL OFFERED A LEVEL OF SUPPORT FOR MY ART PRACTICE I HAD NEVER BEFORE EXPERIENCED.”

—Sculptor Thomas Doyle

Elisabeth Bailey, Camden, ME, worked on edits to her first creative nonfiction book. Published in 2010 by Algonquin, the book is based on her previously published essay, "The Sound of a Wild Snail Eating," which received a Pushcart Prize nomination.

Christian Barter, Bar Harbor, ME, completed and revised a collection of poems entitled *The Way Things Are When We Are Not Around*. He also worked on a book-length poem called *Bye-Bye-Land*. He received a Hodder Fellowship from Princeton University in 2008.

Claire Barwise, Bloomington, IN, completed her first novel. Her fiction was published in *Quick Fiction 16*.

Jan Beatty, Pittsburgh, PA, completed work on a series of new poems for her fourth collection. Her third book, *Red Sugar* (University of Pittsburgh Press, 2008) was a finalist for the 2009 Paterson Poetry Prize.

Caren Beilin, Missoula, MT, completed her first book, *Gelatwirl*, a novel about Pennsylvania and what we make of morality when what happened already has.

Elisabeth Benjamin, Trescott, ME, completed a draft of her first novel.

Robert Bledsoe, Indianapolis, IN, completed one short story, and worked on drafts of two others. He also began his first novel, tentatively called *Shadeland*, about the 1950s and J. Edgar Hoover.

Amy Bloom, Durham, CT, began work on a new novel, *In Praise of Folly*, and continued work on a pilot script for an HBO project.

Simon Blow, London, England, worked on *Shoot-Out*, a play about his rich eccentric uncle, Stephen Tennant. He also revised his novel *The Boy Who Spoke to Statues*.

Jonathan Blunk, Crompond, NY, continued work on a biography of the poet James Wright. He also completed an essay for *The Great Rivers Review*. He is co-editor of *Wright's Selected Letters* (FSG, 2005).

Matt Bondurant, Dallas, TX, worked on his third novel and a collection of short stories. His second novel, *The Wettest Country in the World* (Scribner, 2008), was named a *New York Times* Editor's Pick and one of *San Francisco Chronicle's* Top 50 Books of the Year.

Alan Burdick, Hastings on Hudson, NY, worked on his second nonfiction book, *How Time Flies*, to be published by Simon & Schuster in 2011. His first book, *Out of Eden: An Odyssey of Ecological Invasion*, was a National Book Award finalist.

Michelle Burke, Brooklyn, NY, completed a sonnet sequence for her poetry manuscript *Northbound*. Her chapbook *Horse Loquela* won the Red Mountain Review Chapbook Series Award in 2007 and was published by the Alabama School of Fine Arts.

Maud Casey, Washington, DC, worked on a draft of her third novel, excerpts from which received the 2008 Calvino Prize. Her most recent novel, *Genealogy* (Harper Perennial, 2006), was a *New York Times Book Review* Editor's Choice.

Cecil Castellucci, Los Angeles, CA, worked on a new novel. She also continued work on her next novel, *First Day on Earth*, and wrote two short stories. Her previous novels and graphic novel series were named Best Books for Young Adults by the American Library Association.

Rebecca Chace, New York, NY, worked on her fourth book, tentatively titled *Looking for Robinson Crusoe*. She also began work on a multimedia stage play/theatre piece based on the lives of patients from Willard Psychiatric State Hospital.

Jennifer Chang, Charlottesville, VA, worked on a manuscript of poems tentatively titled *Stranger*. Her first book, *The History of Anonymity*, was published in 2008.

Brian Christian, Seattle, WA, worked on a draft of his first book of nonfiction, *The Most Human Human*, to be published by Doubleday in 2010–2011. His writing has received several awards, including a Pushcart Prize nomination and a prize from the Academy of American Poets.

Catherine Chung, New York, NY, completed her first novel, *Forgotten Country*.

Carolyn Chute, Porter, ME, nearly completed work on *Mother of Men*, the second of *School on Heart's Content Road* five novels that were written in the 1990s. The first novel was published in 2008 by Grove Atlantic, which will also publish *Mother of Men*.

Kimberly Cloutier Green, Kittery Point, ME, completed revisions to 75 poems and arranged their sequence for a collection tentatively titled *Store of Wishbones*. She also wrote 20 new poems.

Scott Coffel, Iowa City, IA, wrote a significant portion of his next manuscript of poems. His first book, *Toucans in the Arctic*, was published by Etruscan Press in 2009.

Andrea Cohen, Watertown, MA, wrote poems for a new collection tentatively titled *Kentucky Derby*. Her previous collection, *Long Division*, was published by Salmon Poetry.

Patricia Cohen, New York, NY, worked on a book about the invention and marketing of middle age to be published by Scribner. She covers Arts and Ideas for *The New York Times*.

Robyn Creswell, New York, NY, worked on a draft of his first novel, *The Visitor*. His translation of Abdel Fattah Kilito's *La Querelle des Images* was published by New Directions in 2010.

Meehan Crist, Brooklyn, NY, worked on a nonfiction book, *Everything After*, which is forthcoming from Houghton Mifflin Harcourt. She is the reviews editor at *The Believer*, and has had residencies at Ucross, the Blue Mountain Center, and Yaddo.

Brian Culhane, Seattle, WA, wrote a number of poems for a manuscript-in-progress provisionally titled *Silent Reading*. His first book, *The King's Question* (Graywolf, 2008), won the Poetry Foundation's 2007 Emily Dickinson Award.

Kelly Daniels, Rock Island, IL, finished a novel and completed the first draft of a book of nonfiction about being raised hippie. His short stories have been published in various literary journals.

Amanda Davidson, San Francisco, CA, finished *No Night*, her first novel. She also began work on a new musical play called *Placebo*.

Caitlin Delohery, Brooklyn, NY, completed a series of short stories to be included in the collection *The Blue Hour*. She also began a novel about a historical re-enactment village in Oregon's Willamette Valley.

Stacy D'Erasmus, New York, NY, worked on her fourth novel, tentatively entitled *Wonderland*. She is a 2009 Guggenheim Fellow in fiction, and an assistant professor of writing at Columbia University. Her third novel, *The Sky Below*, was released in 2009.

Bronwen Dickey, Durham, NC, worked on essays about the changing culture, politics, and physical landscape of the American south. Her essay "The Last Wild River" received the Lowell Thomas Travel Journalism Award and was included in *Best American Travel Writing 2009*.

Sharon Dolin, New York, NY, focused on a draft of her fifth book of poems, *Whirlwind*. She also worked on an ongoing series of aphorisms. Her fourth book, *Burn and Dodge* (University of Pittsburgh Press, 2008), won the 2007 AWP Donald Hall Prize in Poetry.

Mark Doten, New York, NY, worked on his first novel, *Green Zone Kidz*, an excerpt of which appeared in *Conjunctions: 53*. In 2007, he received a David Berg Foundation fellowship for writing on Jewish themes.

C.J. Driver, Rye, United Kingdom, arranged some 60 poems into what he hopes will be a new book, *Still Farther*. He also edited a novel; wrote some new poems; and crafted *Rhymes for the Grandchildren*, a series of poems about the birds and beasts of the New Hampshire woods.

Stephen Dunn, Frostburg, MD, worked on poems for his 16th collection.

David Ebenbach, Oxford, OH, wrote drafts of 17 new short stories for a new collection tentatively entitled *Into the Wilderness*. His first collection of short fiction, *Between Camelots*, won the Drue Heinz Literature Prize and the Great Lakes Colleges Association's New Writer Award.

Farnoosh Fathi, Mountain View, CA, worked on her first collection of poetry. She was awarded a 2010 Fulbright scholarship to continue working on her poems in Brazil.

Michael Fauver, Washington, DC, completed four chapters of his first novel, *Why I Won't Remember Who You Were*. His publications include short fiction and poetry. He began pursuing his MFA at the Iowa Writers' Workshop in 2009.

Chanda Feldman, San Francisco, CA, wrote new poems for her first book-length poetry collection. She is a Wallace E. Stegner fellow in poetry at Stanford University. Her poems have appeared in *Northwest Review*, *Prairie Schooner*, and *The Southern Review*.

Jessica Francis Kane, New York, NY, began work on her second novel, revised two short stories, and started an essay about trees. Her first novel, *The Report*, was published by Graywolf Press in 2010.

Elisabeth Frost, New York, NY, completed the manuscript of a book-length poem called *L Travels*. She also started work on *Caliology*, a photo-text collaboration with artist Dianne Kornberg. Her first collection, a series of prose poems, is forthcoming from White Pine Press.

Alina Gallo, Portland, ME, worked on translating Italian poet Giovanni Pascoli's first volume of poetry, *Myricae* (1891). A sequence from the collection has been published in *Circumference: Journal of Translation*.

Assaf Gavron, Tel Aviv, Israel, started work on a new novel, provisionally titled *Outpost of the Grief Stricken*. His first translation into English, the novel *CrocAttack*, was published by HarperCollins in 2010.

Samantha Gillison, Brooklyn, NY, completed work on two short stories for her forthcoming collection, *The Sexual Life of Savages*. She also wrote the treatment for a screenplay titled *The Outsation*, which is based on a 2007 article in *The New York Times Magazine*.

Jennifer Gilmore, Brooklyn, NY, began work on her third novel. Her first, *Golden Country*, was a *New York Times* Notable Book of 2006 and a finalist for the National Jewish Book Award and the *Los Angeles Times* Book Prize. Her second novel, *Something Red*, was published by Scribner in 2010.

Peter Godwin, New York, NY, worked on his new nonfiction book on Zimbabwe, *The Fear*. His last book, *Crocodile Eats the Sun*, won the Borders Original Voices Award.

Elizabeth Graver, Lincoln, MA, wrote a draft of the final pages of her novel-in-progress, *Plants and Their Children*. Her lyric essay "Migrate" was published in *The Seneca Review*.

Daniel Handler, San Francisco, CA, finished his fourth novel, *We Are Pirates!* He also began work on a commission for the Royal Shakespeare Company, a new version of *La Ronde* being created in collaboration with songwriter Stephin Merritt.

Samantha Harvey, Bath, England, continued work on her second novel, *Ascent*. Her first novel, *The Wilderness* (2009), was long-listed for the Booker Prize and short-listed for the Orange Prize.

Lilah Hegnauer, Charlottesville, VA, worked on new poems and on reconfiguring her second manuscript.

Sabine Heinlein, Queens, NY, worked on a narrative nonfiction story for her collection *Flooded, Drunk, Crooked, and Burned Out*. She received the Sidney Gross Award for Investigative Reporting in 2007 and a NYFA fellowship in 2009.

Kythe Heller, Somerville, MA, completed her first poetry collection. Her work has appeared in *American Poetry Review*, and she has received grants from Harvard University and residencies at the SEEDS Festival and E/MERGE.

Eleanor Hogan, Alice Springs, Australia, completed a book proposal and revised several chapters of a nonfiction manuscript titled *Alice Springs Conversations*. She also wrote the first draft of a short screenplay, *Life Stories*.

Cathy Park Hong, New York, worked on her third collection of poems tentatively titled *Frontierlands*. Her work has appeared in *The Nation*, *Boston Review*, *Poetry*, and *Conjunctions*.

Charlotte Jacobs, Stanford, CA, worked on a biography of Jonas Salk. She is the co-author of the book for *Type Talking*, a musical based on the Myers-Briggs personality profile. She is a professor of medicine at Stanford University.

Maya Jasanoff, Cambridge, MA, worked toward completing a draft of her second book, a narrative history about loyalist refugees who resettled in the British Empire, to be published by Knopf in 2011. Her first book, *Edge of Empire*, is out in paperback (Vintage, 2006).

Roxane Johnson, San Francisco, CA, completed a third book of poetry and wrote first drafts of more than 10 poems. She also edited poems and wrote drafts of short essays. She received a Pushcart Prize in 2008.

Hillary Jordan, Tivoli, NY, completed the first draft of her second novel, *Red*, which is set 30 years in the future in a right-wing dystopia. Her first novel, *Mudbound*, won the 2006 Bellwether Prize and a 2009 Alex Award from the American Library Association.

Kathryn Joyce, Astoria, NY, completed a book proposal about adoption, religion, and reproductive rights. Part of the project was previously published in *The Nation*.

Ilya Kaminsky, San Diego, CA, together with Jean Valentine, worked on a manuscript of translations of Marina Tsvetaeva to be published by Alice James Books. He also worked on a 600-page anthology of 20th-century poetry and a collection of his own poems.

Ellen Kaufman, New York, NY, completed a manuscript of poems, *Rayos X*.

David Kim, Costa Mesa, CA, completed revisions to and finished first drafts of several short stories. His story "Sweetheart Sorrow" was published in *The New Yorker*.

Nick Kocz, Blacksburg, VA, completed the first draft of his debut novel, *Handwriting in Amerika*. A mash-up of Shakespeare, Hawthorne, Beckett, and Holocaust literature, the novel focuses on the themes of family, institutional neglect, language deterioration, and status anxiety.



"THE SOLITUDE AND SPACE FOR CREATIVE RIGOR THAT MACDOWELL GIFTED ME HAS BEEN AN UNPARALLELED EXPERIENCE. IT HAS BEEN A DEEP HONOR TO WORK IN AN ENVIRONMENT THAT IS SO LOVINGLY CRAFTED TO HOLD SPACE FOR ARTISTS' CREATIVITY."

—Translator Alina Gallo

Allison Landa, Berkeley, CA, completed a memoir, *Running Into*. She also wrote the first 20,000 words of her new project about working as a teacher in the Czech Republic. She was a 2009 resident at the Kimmel Harding Nelson Center for the Arts.

Kirsten Lunstrum, Danbury, CT, worked on the first draft of a novel. Her second collection of short stories, *Swimming With Strangers*, was published by Chronicle Books in 2008.

Ben Marcus, New York, NY, worked on a novel, *The Flame Alphabet*, to be published by Pantheon. He is the recipient of a 2009 grant in innovative literature from Creative Capital.

Sara Marcus, Brooklyn, NY, continued work on her first book, a history of the punk feminist movement *Riot Grrrr!*, which was published by Harper Perennial in 2010.

Manuel Luis Martinez, Worthington, OH, began a new novel. He also completed the editing of the galleys for his forthcoming novel, *Day of the Dead* (Floricanto, 2010), which he began at MacDowell in 2005.

Rosemary McGuire, Cordova, AK, continued work on her collection of linked short stories, *Out of the Murderous Innocence of the Sea*. She also completed revisions to her first novel, *The Littoral Zones*. Her work has received grant support from the Rasmuson Foundation.

Maureen McLane, New York, NY, made final revisions to her book of poems, *World Enough*, to be published by FS&G in 2010. She also worked on *My Poets: A Life Read*, a collection of essays. Her book *Same Life: Poems* (FS&G, 2008) was released in paperback in 2009.

Molly McNett, Oregon, IL, worked on a novel. Her book of short stories, *One Dog Happy*, was a recent winner of the John Simmons Award from the University of Iowa Press.

Kate Moses, San Francisco, CA, worked on her second novel, *The Fayum Portraits*, inspired by memorial portraits painted in Roman Egypt in the first century A.D. Her memoir, *Lakewalk*, was published by Dial Press in 2010.

Eileen Myles, New York, NY, worked on a manuscript for a memoir entitled *My Dog*.

Aimee Nezhukumatathil, Fredonia, NY, worked on a new manuscript of poems. Recent awards for her writing include a 2009 NEA Fellowship in poetry and the Pushcart Prize.

Susan Nisenbaum Becker, Middleboro, MA, worked on her first book of poems, *Fiat Lux*. She also completed a manuscript for a chapbook contest, sent out work to various literary journals, and completed a grant application for the Massachusetts Cultural Council.

Danica Novgorodoff, Brooklyn, NY, worked on drawings for her fourth-grade novel, a work of fiction set in contemporary China that explores the ancient tradition of ghost marriages. Her books *Refresh, Refresh* and *Slow Storm* were published by First Second Books.

D. Nurkse, Brooklyn, NY, worked on new poems. He received a literature award from the American Academy of Arts and Letters in 2009.



“THE PEOPLE WHO RUN THIS PLACE
KNOW THAT A PERSON NEEDS SPACE,
TIME, FOCUS, COMMUNITY, AND
PRIVACY IN ORDER TO DO CREATIVE
WORK. MACDOWELL DOES EVERYTHING
JUST RIGHT.”

—Poet David Ebenbach

Meghan O'Rourke, Brooklyn, NY, completed a second book of poems, tentatively titled *Frontier*. She also worked on a nonfiction manuscript — part memoir, part cultural history — about grieving and the decline of public mourning rituals in the United States.

Diana Park, Baltimore, MD, revised and wrote new poems for her first book, *More Snow Than Rice*. She is a former Fulbright fellow whose work has appeared in *Tin House* and *Indiana Review*.

Ed Pavlic, Athens, GA, completed work on a book of prose poems and photographs, *But Here Are Small Clear Refractions*, to be released by the Achebe Center for African Writers and Artists. He also worked on a book of poems entitled *Visiting Hours at the Color Line*.

Kim Ponders, Brookline, NH, continued work on her memoir, *Twenty-One Miles*. Her previous novels include *The Last Blue Mile* and *The Art of Uncontrolled Flight*.

Jamie Quatro, Lookout Mountain, GA, worked on *Holy Ground*, a collection of short stories, some of which are forthcoming in *Alaska Quarterly Review*, *Antioch Review*, *The Cincinnati Review*, and *The Hopkins Review*. She also began work on a poetry chapbook.

Beth Raymer, Brooklyn, NY, finished her memoir, *Lay the Favorite*, to be published by Spiegel and Grau. She also began work on her second book, a novel, and completed the first act of a screenplay.

Suzanne Rivecca, San Francisco, CA, completed two short stories and made significant progress on a novel. She is the recipient of a 2010 NEA Fellowship and a 2010–2011 Radcliffe Institute fellowship at Harvard.

Roxana Robinson, New York, NY, worked on new stories and her fifth novel. Her most recent novel, *Cost*, was named one of the five best fiction books of 2008 by *The Washington Post*. She is a Guggenheim fellow.

Mira Rosenthal, Jacksonville, FL, completed her first poetry collection, tentatively titled *The Local World*. She also continued translating *Colonies*, a series of 77 sonnets by Polish poet Tomasz Rozycki, for which she received a 2008 PEN Translation Fund Award and a 2009 NEA fellowship.

Helen Rubinstein, Brooklyn, NY, worked on her first novel, tentatively titled *The Someone Somewhere Game*.

Oliver Sacks, New York, NY, mulled over revisions for a book-in-progress about vision and the brain to be published by Knopf in 2011. His most recent book, *Musophilia: Tales of Music and the Brain*, recently inspired a NOVA documentary called *Musical Minds*.

Yuko Sakata, Jackson Heights, NY, continued work on her first novel and generated short stories and fables, 10 of which were directly inspired by the MacDowell grounds.

Mary Jo Salter, Baltimore, MD, worked on her seventh book of poems, tentatively entitled *Lost Originals*. Her most recent book, *A Phone Call to the Future*, was published by Knopf in 2008. She won *Poetry Northwest's* Theodore Roethke Prize in 2009.

Alice Sebold, San Francisco, CA, continued work on a novel.

Brian Selznick, Brooklyn, NY, continued work on his new illustrated novel to be published by Scholastic Press in 2011.

Jeffrey Skinner, Prospect, KY, worked on his play *Down Range*, to premiere at the 3rd Theater in New York. He also expanded and revised his latest book of poems.

Jessica Stern, Boston, MA, edited her book, *Denial: A Memoir of the Aftermath of Terror*, which was published in 2010. She received a Guggenheim in 2009.

Scott Stossel, Washington, DC, worked on a book about anxiety to be published by Knopf.

Manil Suri, Silver Spring, MD, worked on an untitled memoir and a novel, *The City of Devi*, the third part in a trilogy. The second part, *The Age of Shiva*, was published by W.W. Norton in 2008.

Sam Swope, New York, NY, worked on a stage adaptation of *Uncle Tom's Cabin*.

Eva Talmadge, Brooklyn, NY, continued work on her first novel.

Benjamin Taylor, New York, NY, finished editing *The Letters of Saul Bellow*, and wrote one chapter of a nonfiction book about Naples. His novel *The Book of Getting (El Libro de la Venganza)* was released in Spain in 2009.

Tess Taylor, Brooklyn, NY, revised her second collection of poems, tentatively entitled *Reading Walden in the Air*. She also wrote new poems about marriage and circuses, and wrote an essay about Thom Gunn for *The Boston Review*.

Louisa Thomas, New York, NY, completed her manuscript of *Conscience*, a biography of the early life of Norman Thomas to be published by Penguin Press.

Jonathan Treitel, London, England, wrote a sequence of poems about sheep, as well as a few short stories, a short screenplay, and the outline of a play.

Christopher Turner, Brooklyn, NY, worked on a second draft of his book on Wilhelm Reich and the origins of the sexual revolution, *Adventures in the Orgasmatron: How the Sexual Revolution Came to America*, which is due out from FS&G in June of 2011.

Daria Vaisman, New York, NY, completed the first draft of a nonfiction book to be published in 2011. She also started writing fiction. A recent scholar at the Woodrow Wilson Center in Washington, DC, she is international editor of the online paper *The Faster Times*.

Jean Valentine, New York, NY, worked on translations of Tsvetaeva with Ilya Kaminsky. She also worked on a collection of poems, *Break the Glass*, to be published by Copper Canyon.

Ryan Van Meter, Iowa City, IA, worked on short fiction, a novel based on family stories, and an essay. His first book, an essay collection titled *If You Knew Then What I Know Now*, was published by Sarabande Books in 2010.

Lara Vapnyar, Staten Island, NY, completed the last portion of the first draft of her novel *Smell of Pine*, which deals with sexual oppression in the Soviet Union.

Ayelet Waldman, Berkeley, CA, began a novel set in post-war Salzburg and Fine de Siècle, Budapest.

Joan Wickersham, Cambridge, MA, worked on a collection of short stories and began a new piece of memoir. Her last book, *The Suicide Index*, was a National Book Award finalist. She is the recipient of a 2010 literature grant from the National Endowment for the Arts.

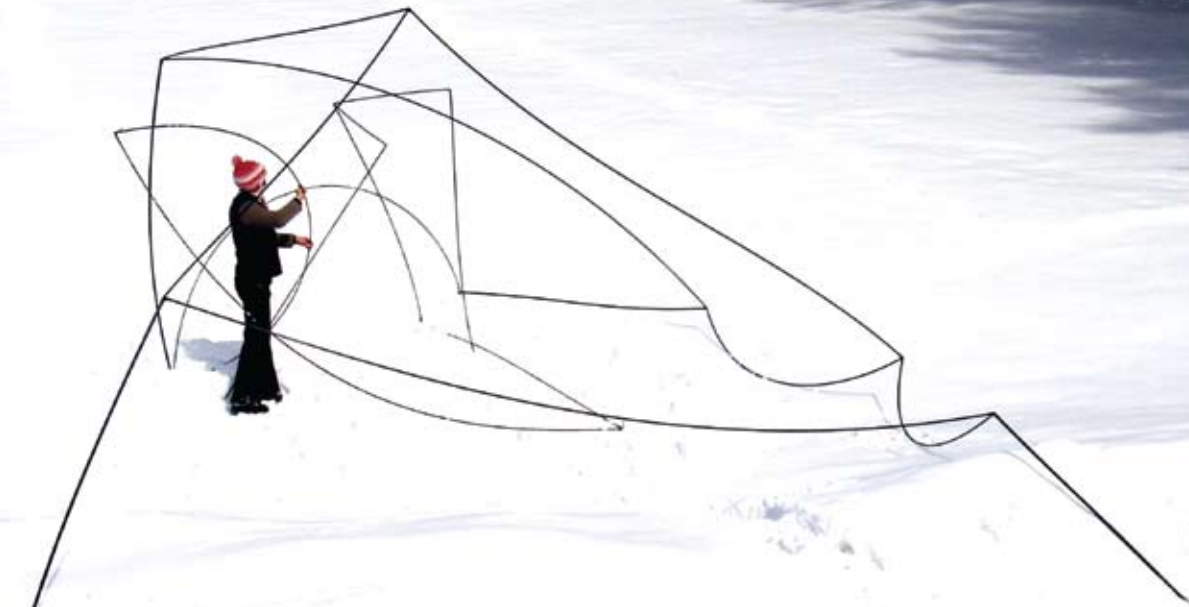
Crystal Williams, Portland, OR, completed new poems for her in-progress manuscript tentatively titled *Watching the Cemetery*. Her third collection of poems, *Troubled Tongues*, won the 2009 Naomi Long Madgett Poetry Award and was short-listed for the Iowa Prize.

Dylan Willoughby, Studio City, CA, continued to work on *Thrive*, his first collection of poetry, and began work on his novel *Blackout*. His limited edition poetry chapbook, *Dusk at St. Mark's and Other Poems*, was published by Chester Creek Press.

Jacqueline Woodson, Brooklyn, NY, completed *Locomotion, The Play*, to be presented at the Kennedy Center in Washington during its 2011–2012 season. She also began work on a novel, *Baby's Brothers Red & Blue*.

Cynthia Zarin, New York, NY, completed her fourth poetry collection, *The Ada Poems*, to be published by Knopf. She also worked on a book of essays.

Sculptor **Sarah FitzSimons** works on a large-scale piece in a snowy field at MacDowell.



MAC 'N' CHEESE

This popular subscription salon series pairs readings, talks, and musical performances by MacDowell artists with wine and artisanal cheeses. Curated by Colony Fellows, the program provides intimate access to the creative process by introducing subscribers to some of the leading artists at work today. The second season of Mac 'n' Cheese — which consists of four events throughout the year in New York — featured presentations by filmmaker **Natalia Almada** and writer **Adam Haslett**; theatre artists **Cynthia Hopkins** and **Dan Hurlin**; writers **Jonathan Ames** and **Peter Cameron**; and playwrights **Young Jean Lee** and **Anne Washburn**. The program was expanded to the Boston area in 2010.

STEVE TUCKER



TIME + SPACE = CREATIVITY: THE NATIONAL BENEFIT IN NEW YORK CITY

On December 7, 2009, more than 300 guests gathered at The TimesCenter in New York for the Colony's National Benefit. Chairman Robert MacNeil served as master of ceremonies for the program, which was hosted by Aasif Mandvi of *The Daily Show*. The evening featured Fellows in conversation with artistic collaborators, including **James Lapine** with William Finn, **Ruth Reichl** with Dianne Wiest, and **So Yong Kim** with **Michael Almereyda**. Broadway stars Sherie Rene Scott, BD Wong, and Alison Fraser (pictured above, respectively) performed an original sketch created for the evening by **Doug Wright** and **Scott Frankel**. Eleanor Briggs, Pamela J. Joyner and Alfred J. Giuffrida, Stephanie and Robert Olmsted, Barbara and Andrew Senchak, and Theresa M. and Charles F. Stone III served as co-chairs of the event, which raised more than \$277,000 in support of MacDowell's residency program.

Events

CAMPAIGN FOR THE SECOND CENTURY

In October of 2009, Olivia and John Parker held a reception with featured presentations by **Andrea Cohen** and **Tom Mills** at their home in Massachusetts. In November, Edmée and Nicholas Firth hosted a dinner for new friends, at which **Peter Godwin** read from his work. In March of 2010, Robert MacNeil, **Dan Hurlin**, and Vallejo Gantner hosted an evening showcasing the range of interdisciplinary art possible at the Colony; **Andrew Ginzel**, **Kristin Jones**, **John Kelly**, Ralph Lemon, **Meredith Monk**, Dean Moss, **Karen Sherman**, and the group Temporary Distortion presented. After dinner, architect Charles Rose unveiled proposed designs for a new interdisciplinary art studio. Also in March, MacDowell patrons visited the 2010 Whitney Biennial, where artists **James Casebere**, **Sharon Hayes**, and **Suzan Frecon** discussed their featured work.

NATIONAL COUNCIL

In April of 2009, National Council members saw former board member and Tony Award-winner Jane Alexander perform in New York in Tina Howe's play *Chasing Manet*, and were also treated to a tour of Philip Johnson's Glass House in Connecticut. In Santa Fe in July, they visited the private homes of major art collectors, the School for Advanced Research, Georgia O'Keeffe's studio in Abiquiú, SITE Santa Fe, and the studios of **May Stevens** and **Harmony Hammond** at the Santa Fe Art Institute. At the Santa Fe Opera, a backstage tour and dinner preceded the world premiere of Pulitzer Prize-winning composer **Paul Moravec**'s opera *The Letter*. In November, Metropolitan Museum of Art curator and MacDowell board member Jeff L. Rosenheim gave a private tour of the exhibition *Looking In: Robert Frank's The Americans*.



National Council members in front of a poster for **Paul Moravec**'s *The Letter* at the Santa Fe Opera.

OTHER EVENTS

Hillcrest, Edward and Marian MacDowell's home, was the setting for two intimate dinners designed to thank supporters and introduce new people to the Colony. In June of 2009, Thomas and Barbara Putnam hosted a dinner with guest artist **Mike Holober**. Jamie Trowbridge and Deborah Butler played hosts at a second dinner in March of 2010 that featured artists **Yotam Haber** and **Adrian Nicole LeBlanc**. In May of 2009, Ruth M. Feder and Helen S. Tucker were honored on the occasion of their retirement as chairs of the National Benefit at a dinner held at Sotheby's in New York. In October of 2009, more than 50 attendees gathered for presentations by **Heather Bursch**, **Edie Clark**, and **David Kechley** at the home of Rosemary and David Wolpe in Dublin, New Hampshire.

Medal Day



FIRST GIVEN IN 1960, THE EDWARD MACDOWELL MEDAL is a national award presented annually to an artist for outstanding contribution to the arts. The artistic discipline in which the award is given rotates in order to celebrate all the creative fields practiced at the Colony. In 2009, MacDowell recognized the field of visual art by honoring acclaimed artist Kiki Smith with the 50th Edward MacDowell Medal on Sunday, August 9th. Smith was chosen by a distinguished panel that included Joan Simon, writer, scholar, and curator-at-large at the Whitney Museum of American Art, who served as chairman of the Medal Selection Committee. Joining Simon on the committee were editor-at-large at *Art in America*, Elizabeth Baker; associate professor in art history at New York University, Pepe Karmel; visual artist and Colony Fellow **Julia Jacquette**; Linda Nochlin, professor at New York University's Institute of Fine Arts; Susan Sollins-Brown, executive director of *Art:21*; and visual artist Fred Wilson. Novelist, critic, and Colony Fellow **Lynne Tillman** served as the presentation speaker at the award ceremony, after which the crowd of more than 1,000 headed to the open studios of artists-in-residence, enjoying a close-up view of the creative process.

"KIKI SMITH'S INFLUENCE ON CONTEMPORARY ART AND CULTURE IS IMMEASURABLE. IN UNDER 30 YEARS, SHE HAS INVENTED AN IDENTIFIABLE LANGUAGE ALL HER OWN. SHE HAS TOUCHED MATERIALS AND FORMS AND TRANSFORMED THEM, THEIR GRAMMAR. HER ART, ITS IDEAS, HER COMMITMENT TO ART'S NECESSITY AND THE PROCESS OF MAKING IT, IS FORMIDABLE AND ASTONISHING AND REVELATORY."

—Medal Day 2009 presentation speaker, **Lynne Tillman**



Left: **Lynne Tillman** with Medalist Kiki Smith. Below: Executive Director Cheryl Young (center) and Kiki Smith enjoy an open studio visit at Medal Day.





MAKE ART

In celebration of the 50th anniversary of Medal Day, the Colony wanted to offer a memorable art-making experience to guests. Envisioned by sculptors and Colony Fellows **John Bisbee** and **Wade Kavanaugh**, the Make Art program — made possible by a generous grant from the New Hampshire Charitable Foundation — began three days before the event with the assembly of a steel armature donated by Belletete's, a hardware store in Peterborough. With help from the Sharon Arts Center, several volunteers, many donors of yarn, and the Medal Day crowd, a site-specific sculpture grew on Colony grounds knot by knot, string by string, until a vibrant network became a stand-alone art installation. On Medal Day, young and old spent minutes and sometimes hours contributing to the sculpture by taking a skein and weaving it around the armature, connecting their string with another, or dramatically tossing yarn over the framework to see where it would go on its own. Lit from beneath at night, the Medal Day sculpture was a colorful symbol of how individual expression can unite all of us in creative, thought-provoking experiences.

John Bisbee (left) and **Wade Kavanaugh** contribute to their Make Art sculpture at Medal Day.

MEDALISTS

- | | | | |
|------|---|------|--|
| 2009 | Kiki Smith, <i>visual artist</i> | 1984 | Mary McCarthy, <i>writer</i> |
| 2008 | Thom Mayne, <i>architect</i> | 1983 | Elliott Carter, <i>composer</i> |
| 2007 | Les Blank, <i>filmmaker</i> | 1982 | Isamu Noguchi, <i>visual artist</i> |
| 2006 | Alice Munro, <i>writer</i> | 1981 | John Updike, <i>writer</i> |
| 2005 | Steve Reich, <i>composer</i> | 1980 | Samuel Barber, <i>composer</i> |
| 2004 | Nam June Paik, <i>visual artist</i> | 1979 | John Cheever, <i>writer</i> |
| 2003 | Merce Cunningham, <i>interdisciplinary artist</i> | 1978 | Richard Diebenkorn, <i>visual artist</i> |
| 2002 | Robert Frank, <i>photographer</i> | 1977 | Virgil Thomson, <i>composer</i> |
| 2001 | Philip Roth, <i>writer</i> | 1976 | Lillian Hellman, <i>writer</i> |
| 2000 | Lou Harrison, <i>composer</i> | 1975 | Willem de Kooning, <i>visual artist</i> |
| 1999 | Ellsworth Kelly, <i>visual artist</i> | 1974 | Walter Piston, <i>composer</i> |
| 1998 | I.M. Pei, <i>architect</i> | 1973 | Norman Mailer, <i>writer</i> |
| 1997 | Chuck Jones, <i>filmmaker</i> | 1972 | Georgia O'Keeffe, <i>visual artist</i> |
| 1996 | Joan Didion, <i>writer</i> | 1971 | William Schuman, <i>composer</i> |
| 1995 | George Crumb, <i>composer</i> | 1970 | Eudora Welty, <i>writer</i> |
| 1994 | Jasper Johns, <i>visual artist</i> | 1969 | Louise Nevelson, <i>visual artist</i> |
| 1993 | Harry Callahan, <i>photographer</i> | 1968 | Roger Sessions, <i>composer</i> |
| 1992 | Richard Wilbur, <i>writer</i> | 1967 | Marianne Moore, <i>writer</i> |
| 1991 | David Diamond, <i>composer</i> | 1966 | Edward Hopper, <i>visual artist</i> |
| 1990 | Louise Bourgeois, <i>visual artist</i> | 1965 | Edgard Varese, <i>composer</i> |
| 1989 | Stan Brakhage, <i>filmmaker</i> | 1964 | Edmund Wilson, <i>writer</i> |
| 1988 | William Styron, <i>writer</i> | 1963 | Alexander Calder, <i>visual artist</i> |
| 1987 | Leonard Bernstein, <i>composer</i> | 1962 | Robert Frost, <i>writer</i> |
| 1986 | Lee Friedlander, <i>photographer</i> | 1961 | Aaron Copland, <i>composer</i> |
| 1985 | Robert Motherwell, <i>visual artist</i> | 1960 | Thornton Wilder, <i>writer</i> |

Community Programs

EACH YEAR, THE COLONY CREATES OPPORTUNITIES for the local community to engage with the art and artists at MacDowell. MacDowell in the Schools, begun in 1996, brings the excitement of the creative process to classrooms in the Monadnock region. Students in grade school, high school, and college all benefit from the time and expertise of MacDowell Fellows as they share their passion and their work with the next generation of artists and art lovers. MacDowell Downtown, launched in 2002, is a series of presentations by Colony Fellows that takes place on the first Friday of the month from March to November in downtown Peterborough. Each season of MacDowell Downtown features a wide array of programming, including film screenings, readings, visual presentations, performances, talks, and more. In addition to these formal programs, the Colony maintains a current partnership with the Peterborough Town Library through its MacDowell Collection, which consists of donated works by MacDowell Fellows. Via this collection, members of the public enjoy access to music, films, books, and other media created at the Colony. Throughout the year, MacDowell also hosts meetings and events for other community-based organizations.

From April of 2009 through March of 2010, 20 Colony Fellows volunteered to share their work in the community. These experiences involved roughly 1,000 adults and children in groups large and small.

MACDOWELL DOWNTOWN

4.3.09

Landscape architect **Chip Sullivan** showed slides of his work, as well as historic garden designs aimed at cooling adjacent dwellings in summer and keeping them warm in winter.

5.1.09

Filmmaker **Meredith Holch** screened several whimsical and persuasive animated shorts, and talked about the animation process.

6.9.09

Writers **Sara Marcus** and **Lara Vapnyar** shared excerpts of their writing, including Marcus's work-in-progress *Riot Grrrl: Feminism, Culture Wars, and the Punk Rock Birth of Girl Power* and Vapnyar's latest collection of stories, *Broccoli, and Other Tales of Food and Love*.

7.26.09

Writer and illustrator **Brian Selznick** talked about his Caldecott Medal-winning children's book, *The Invention of Hugo Cabret*, and offered a fun and thought-provoking talk on visual storytelling. Dozens of children came to learn about the films and stories that inspire Selznick's work.



Writer **Brian Selznick** signs copies of his book for young fans at MacDowell Downtown.

9.4.09

Architect and artist **Fritz Haeg** presented his recent work, *Edible Estates*, an ecological movement that aims to transform residential lawns into edible landscapes. He also presented *Animal Estates*, an initiative through which he creates dwellings for animals displaced by humans.

10.2.09

Nancy Kates screened excerpts from her work-in-progress *Regarding Susan Sontag*, a feature-length documentary examining the life of the famed essayist, novelist, and activist.

11.6.09

MacDowell screened an annual favorite, the 1954 Hallmark Hall of Fame film about the genesis of the Colony, *Lady in the Wings*.

MACDOWELL IN THE SCHOOLS

4.2.09

Visual artist/photographer **Philip Van Keuren** shared his work with ConVal High School art students in Nef Studio.

5.14.09

Sculptor **John Bisbee** shared his work in Heinz Studio with juniors and seniors from ConVal High School.

7.23.09

In Savidge Library, composers **Paul Brantley** and **Andrew Norman** played selections of their work and held an extended question-and-answer session with a group of aspiring composers enrolled at The Walden School in nearby Dublin, New Hampshire.

10.5.09

Writer **Cecil Castellucci** visited journalism and creative writing classes at ConVal High School, where she read from her young adult novel *Boy Proof* and worked with the students to help each of them create a zine of their own design.



Writer **Adrian Nicole LeBlanc** (in yellow) meets with students at ConVal High School at her daylong MacDowell in the Schools workshop.

11.20.09

Writer **Adrian Nicole LeBlanc** conducted a daylong workshop with more than 200 students at ConVal High School. The day was the culmination of a three-month period during which seven classes at ConVal read LeBlanc's award-winning nonfiction book *Random Family: Love, Drugs, Trouble and Coming of Age in the Bronx*. The book's publisher, Scribner, donated 175 copies of the book to ConVal, enabling teachers to work it into their curriculum. LeBlanc, along with two subjects from the book (Sabrina and Tony) and her editor, met with students in small groups in the morning, then held a question-and-answer session in the Lucy Hurlin Theater in the afternoon. The donated copies of *Random Family* have become a permanent part of the ConVal curriculum.

1.12.10

Writer **Sam Swope** visited The Well School, where he shared his work and collaborated with students on a story.

1.18.10

At a visit to a third-grade class at Peterborough Elementary School, writer **Sam Swope** read to students and engaged them in a collaborative writing exercise. He also talked to them about his career as a writer and the time he has spent at MacDowell.

3.19.10

Nonfiction writer **Perri Knize** spoke to writing students at ConVal High School about the rewards and challenges of being a journalist.

OTHER OUTREACH

4.14.09

Resident Director David Macy participated in a panel discussion intended to introduce and educate artists about opportunities beyond traditional galleries. The event was hosted by the Arts and Business Council of Greater Boston.

4.19.09

Writer **Andrea Cohen** read her poems at Del Rossi's Trattoria in Dublin, New Hampshire.

5.7.09

Leadership New Hampshire met in Savidge Library before visiting visual artist **John Bisbee** in his studio.

5.20.09

Composer **Yotam Haber** visited with members from Leadership Monadnock and discussed the residency experience.

6.16.09

Resident Director David Macy hosted a meeting at the Colony for the Cultural Resources Subcommittee (of which he is chairman) — a group of 10 citizen volunteers charged with writing the cultural resources chapter for the Town of Peterborough's master plan.

7.15.09

The Arts Satellite Network, a group of representatives from various arts organizations throughout the state, met at the Colony to discuss its mission statement and its attendance at the Americans for the Arts convention.

10.18.09

Writer **Daria Vaisman** read from her then-forthcoming book — *The Field Guide to Democracy: My Journeys Among the Hucksters, Plutocrats, Gerrymanderers, Carpetbaggers, and Oil Kings of the Former Soviet Union* — at Del Rossi's in Dublin.

3.7.10

Poet **Christian Barter** shared his poems at a reading at Del Rossi's in Dublin.

3.21.10

Writer **Judith Dupre** spoke to the Bronxville Women's Club about her experience at MacDowell and the Colony's impact on the arts community in general.



Schelling Studio

GIFTS TO UNDERWRITE FELLOWSHIPS for artists and to maintain the Colony's studios and residency buildings are essential in helping MacDowell continue its mission in its second century. With major gifts designated for Fellowships, the Colony is able to carry on its tradition of accepting artists solely on the basis of talent. Sixty annual and endowed Fellowships and 11 annual and endowed studio maintenance grants were given during 2009–2010, thanks to the generosity of many friends of the Colony.

ANNUAL FELLOWSHIPS

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

The Concordia Foundation Fellowships

Cynthia Daignault, Scott Stossel, and Manil Suri

The Concordia Foundation established three Fellowships to support the 2010 residencies of three creative artists from New York City, central New Jersey, and the eastern shore of Maryland.

National Endowment for the Arts Fellowships

Because of a change in accounting policy, these Fellowships are to be awarded in the 2010–2011 fiscal year. An Access to Artistic Excellence Grant from the National Endowment for the Arts was awarded to MacDowell to help support the first-time residencies of creative artists at the Colony in 2009.

Robert and Stephanie Olmsted Fellowship

Nancy Kates

This Fellowship supporting the residency of one creative artist honors board member **Robert Olmsted** and Stephanie Olmsted for their generous gift to The MacDowell Colony's 2009 National Benefit in New York City.

Robert Motherwell Fellowship in Painting

Kim Uchiyama

The Dedalus Foundation established this Fellowship to support the 2010 residency of a painter who follows the evolution of the modernist tradition of innovation embodied by the work of Robert Motherwell, who was awarded the Edward MacDowell Medal in 1985.

ENDOWED FELLOWSHIPS

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

Nadya Aisenberg Fellowship, est. 1999

Meghan O'Rourke

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

Milton and Sally Avery Fellowships, est. 1983

Nick Lamia and Janaki Lennie

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

Cathrine Boettcher Fellowship, est. 1991

Rachel Perry Welty

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

Stanford Calderwood Fellowships, est. 1998

Donald Antrim, Catherine Chung, Reginald Edmund, Dan Fishback, Suzanne Rivecca, Elisabeth Bailey, Alice Sebold, Lynne Tillman, Jonathan Treitel, and Ayelet Waldman

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

Chubb LifeAmerica Fellowship, est. 1990

Nancy Manter

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

Margaret Lee Crofts Fellowship, est. 1985

Nathan Currier

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

Ewing Fellowship, est. 2003

Donald Byrd

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

Gerald Freund Fellowship, est. 1996

Brian Selznick

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

Isabella Gardner Fellowship, est. 1982

Tess Taylor

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

Josephine Mercy Heathcote Fellowship, est. 1989

Christina Seely

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

Ernest and Red Heller Fellowships, est. 2004

Hunter Bell and Susan Blackwell

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

Kate and George Kendall Fellowships, est. 1990

Lou Haney and David Soll

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



“BEING AT MACDOWELL GAVE ME THE OPPORTUNITY TO FULLY IMMERSE MYSELF IN MUSIC’S OWN WORLD; I WAS ABLE TO LISTEN WHERE IT WANTED TO GO AND WHERE I MIGHT WANT TO BRING IT WITHOUT BEING FORCED TO INTERRUPT THIS DIALOG FOR OUTSIDE REASONS. I WAS ALSO ABLE TO DIG MUCH DEEPER INTO COMPOSITIONAL PROBLEMS AND TO FIND ANSWERS THAT TOUCH THE CORE OF SOME ASPECTS OF MUSICAL LANGUAGE.”

—Composer Hans Thomalla

MacDowell Poetry Fellowship, est. 1990

Ilya Kaminsky

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

Patricia and Jerre Mangione Fellowship, est. 2002

Philip Van Keuren

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

Robert Maxwell Fellowship, est. 1989

Bronwen Dickey

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

Philip Morris Company Fellowship, est. 1991

Manuel Martinez

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

Evelyn Stefansson Nef Fellowship, est. 1990

Bill Jacobson

This Fellowship to support the residency of a photographer was given by **Evelyn Stefansson Nef**, a MacDowell Fellow who was a member of the board from 1991–2009 and also served as a vice chairman.

New Hampshire Committee Fellowship, est. 1991

Kim Ponders

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

Elodie Osborn Fellowship, est. 1984

Cindy Kleine

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

Gardner Read Fellowship, est. 2007

Paul Brantley

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

Rona Jaffe Foundation Fellowship, est. 2008

Selena Anderson and Eva Talmadge

In memory of best-selling novelist Rona Jaffe, the Rona Jaffe Foundation endowed a Fellowship for an emerging woman writer that carries a stipend of \$2,500.

Bernardine Kielty Scherman Fellowship, est. 1975

Oliver Sacks

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

Frances and William Schuman Fellowship, est. 1990

George Tsontakis

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



"MACDOWELL GAVE ME A SENSE OF FESTIVITY AND WARMTH, AS WELL AS TRANQUIL SECLUSION. IT WAS A MAGNIFICENT WONDERLAND FREE OF WORDLY DUTIES WHERE I WAS REMINDED TO BE A GOOD ARTIST."

—Interdisciplinary artist **Soyung Lee**

Barbara and Andrew Senchak Fellowship, est. 2009

Kim Cloutier Green

This Fellowship to support the residency of a poet was given by board member Andrew Senchak and Barbara Senchak, his wife.

Norton Stevens Fellowships, est. 1975

Adam Gwon, Liza White, Pete Wyer, and Wenhui Xie

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

DeWitt Wallace/Reader's Digest Fellowships, est. 1978

Stacey D'Erasmus, Daniel Handler, Joan Wickersham, and Jackie Woodson

DeWitt Wallace/Reader's Digest Fund established an endowment to provide Fellowships for writers.

Thornton Wilder Fellowship, est. 1990

William di Canzio

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

Wilder Green Fellowship in Architecture, est. 2006

Henry Cobb

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

STUDIO AND FACILITY GRANTS

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

Stanford Calderwood Studio

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

Valli Dreyfus Firth Studio

In 1993, Barn Studio was dedicated to Valli Dreyfus Firth, who supported the Colony generously for many years. In her memory, the Jean and Louis Dreyfus Foundation funded extensive renovations to the visual artists' studio and established an endowed maintenance fund for its upkeep.

Heinz Studio

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



KAREN SAMPSON

Calderwood Studio

Evelyn Stefansson Nef Studio

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

New Hampshire Studio

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

New Jersey Studio

The New Jersey Studio (1920–1921) was funded by the New Jersey State Federation of Women's Clubs, which has continued as a longtime contributor to its maintenance. In 2009, Federation contributions helped meet studio expenses.

Delta Omicron Studio

Members of Delta Omicron, an international music club, funded the building of Omicron Studio in 1927. In 1996, the Delta Omicron Foundation made a gift to refurbish a Mason & Hamlin grand piano, dedicated in memory of Roxine Beard Petzold and Adelaide Louise Collyer, two past presidents of the fraternity. Delta Omicron made a 2009 pledge to help meet annual maintenance costs and to initiate fund-raising for a renovation of the studio.

Pan's Cottage

Built as a men's residence in 1919, Pan's Cottage was given by Sigma Alpha Iota, an international fraternity for women in music. A Sigma Alpha Iota contribution in 2009 helped meet expenses for utilities and upkeep.

Phi Beta Studio

Phi Beta Fraternity, a national organization for professionals in music and speech, provided for the construction of Phi Beta Studio (1929–1931) and continued to help support its upkeep with a grant in 2009.

Star Studio

Since 1971, Alpha Chi Omega, the first organization to contribute a studio to the Colony, has extended its Fellowship support to help maintain Star Studio, which was built in 1911–1912. In 2009, the organization made a contribution to help meet the studio’s expenses.

Sorosis Studio

Sorosis Studio was built in 1924–1926 with funds provided by the New York Carol Club of Sorosis, which made a 2009 contribution toward the studio’s maintenance.

TRAVEL AND FINANCIAL AWARDS

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

MacArthur Transportation Fund

In 1990, the John D. and Catherine T. MacArthur Foundation awarded the Colony a \$200,000 grant that has been set aside to establish an endowed transportation fund for artists who cannot afford domestic travel to and from the Colony. During 2009–2010, 69 grants totaling \$31,235 were awarded to enable artists to come to MacDowell from 20 states.

ALPERT/MACDOWELL FELLOWSHIP

The Alpert Awards in the Arts, administered by the California Institute of the Arts and funded by the Alpert Foundation, seeks to identify those artists who contribute “something significant — even visionary — to contemporary life.” In our hope of spreading the word about MacDowell to non-New York artists in the interdisciplinary, film/video, and playwriting fields, MacDowell and The Alpert Awards in the Arts have collaborated to bring a number of outstanding artists to the Colony. During the past five years, 18 Fellowship recipients were recommended by the Alpert Awards panels and selected by MacDowell admissions panels for a residency. In FY10, the following Fellowship recipients were recommended by the Alpert Awards panels and selected by MacDowell admissions panels:

Kevin Kling
Dan LeFranc
Deborah Stratman
Joan Braderman

The David and Rosamond Putnam Transportation Fund

This endowed fund was established in 1989 by Mr. and Mrs. David F. Putnam, longtime friends and generous benefactors of the Colony, to provide financial assistance for international travel to and from the Colony for artists who could not come at their own expense. During 2009–2010, 10 grants totaling \$8,995 were awarded to enable artists from eight countries to come to MacDowell.

The Leshner Fund for Composers

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

The Leon Levy Grants

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

The Marsyas Fund Stipends

The Marsyas Fund generously provided two stipends for visual artists during the 2009–2010 residency year.

The Rona Jaffe Foundation Fellowship

In 2008, the Rona Jaffe Foundation endowed a Fellowship for emerging women writers. Named in memory of best-selling novelist Rona Jaffe, this Fellowship carries an enhanced stipend to help recipients cover travel and costs of living that continue during the residency. Emergent writers are defined as those who have yet to publish a standard trade edition of their work.

Writers’ Aid Fund

Through a gift from an anonymous foundation, the Colony awards grants of up to \$1,000 to writers needing financial assistance in order to attend The MacDowell Colony. This program, made possible by the foundation’s generous support since 1998, provides a significant benefit to writers and serves as a model for stipend programs in other disciplines, for which funding is being sought. During 2009–2010, \$34,390 was awarded to 46 writers.



Savidge Library

Contributors

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MACDOWELL HAS EMBARKED on The Campaign for the Second Century, the largest capital campaign in Colony history, to enhance the residency experience for generations of artists to come. This initiative includes an unprecedented investment in Fellowships and stipends for Colony Fellows and improvements to the renowned facilities that welcome them, including a new library complex compatible with the Colony's growing multimedia collection. Meeting these goals will enable MacDowell to evolve in response to the needs of creative artists throughout the 21st century. As of March 31, 2010, contributions totaled nearly \$9.3 million. MacDowell is extremely grateful for the strong commitment from the Colony's closest supporters.

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THE HEINZ ENDOWMENTS
HOWARD HEINZ ENDOWMENT • VIRA I. HEINZ ENDOWMENT

MAKE ART



NEW HAMPSHIRE
CHARITABLE FOUNDATION

THE ROBERT MOTHERWELL FELLOWSHIP IN PAINTING

DEDALUS FOUNDATION, INC.

WRITERS' AID FUND

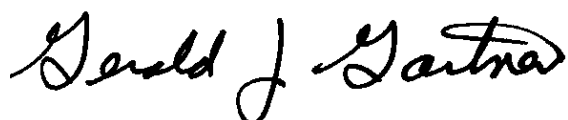
Anonymous

MACDOWELL'S FINANCIAL STRENGTH IS SIGNIFICANT when compared to other nonprofits of its size. Periodic capital fund-raising campaigns have increased our stability and capacity. Substantial ongoing investments in the physical plant (buildings and infrastructure) and in operating systems over the years have resulted in an organization fully capable of delivering its mission. Together, these attributes have allowed the Colony to weather the current worldwide financial storm.

For a second year, the budgeting process recognized fund-raising challenges during the recession and cut expenses as much as possible without affecting the quality of the Colonists' experience. Compared to FY09, management reduced operating expenses by 9 percent, from \$4.0 to \$3.7 million. Nonessential acquisitions and improvements were also postponed. Total support and revenue fell 11 percent from \$1.9 million to \$1.7 million.

Our investment committee manages the endowment in a conservative and diversified manner. Thanks in large part to a \$4.7 million investment return, Net Assets increased by 10% to \$30.3 million.

Uncertainty in the economy is impacting our current Campaign for the Second Century, but the board of directors has paved the way with major gifts that will set the stage for public participation in the coming fiscal year. The board of directors and staff remain committed to preserving the financial health of MacDowell.



Gerald J. Gartner
Treasurer

SELECTED FINANCIAL INFORMATION

For Fiscal Years Ending March 31, 2010 & 2009

	2010	2009
Number of artists-in-residence	272	268
Total number of artists days	8,516	8,504
Investments at Fair Value	\$24,207,823	\$20,552,202
Total Assets	30,440,460	27,701,198
Total Liabilities	109,127	136,237
Total Net Assets	30,331,333	27,564,961
Total Support & Revenue	1,703,205	1,918,532
Total Expenses	3,685,109	4,031,754
Diff. Before Investment Return	(1,981,904)	(2,113,222)
Net Investment Return	4,748,275	(5,721,450)
CHANGE IN NET ASSETS	\$2,766,371	\$(7,834,672)

FY10 EXPENSES

Operating Expenses		
PROGRAM	\$2,126,891	63%
ADMINISTRATION	693,274	20%
DEVELOPMENT	576,541	17%
OPERATING EXPENSES subtotal	3,396,706	100%

Nonrecurring Special Expenses

CAMPAIGN	288,403
TOTAL EXPENSES	\$3,685,109

FY10 SOURCES OF SUPPORT & REVENUE

Operating Support

CONTRIBUTIONS		
Individuals	\$252,024	8%
Government	35,000	1%
Foundations	425,389	13%
Bequests	275,983	8%
Events	385,197	11%
Subtotal	1,373,593	41%

ADMISSIONS, ROYALTIES & OTHER	80,502	2%
Subtotal	1,454,095	43%

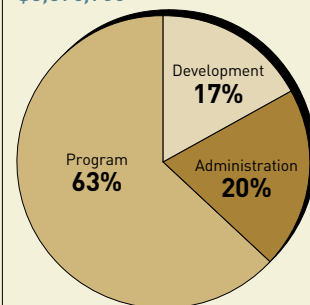
TRANSFER FROM UNRESTRICTED FUNDS <i>[To cover difference between Operating Support and Expenses]</i>	1,942,611	57%
OPERATING SUPPORT subtotal	3,396,706	100%

Nonrecurring Special Support

CAMPAIGN	249,110
TOTAL SUPPORT & REVENUE	\$1,703,205
<i>[does not include contrib prior yr released from restrictions]</i>	

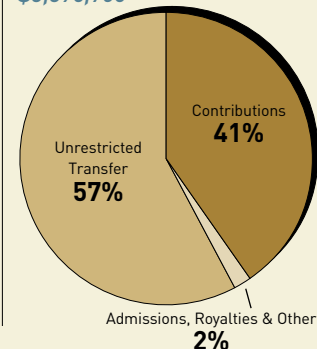
OPERATING EXPENSES

\$3,396,706



OPERATING SUPPORT

\$3,396,706



Board of Directors *as of June, 2010*

Robert MacNeil
Chairman

Susan Davenport Austin
President

William N. Banks
Drue Heinz
Evelyn Stefansson Nef
Vice Chairmen

Gerald J. Gartner
Treasurer

Helen S. Tucker
Secretary

Cheryl A. Young
Assistant Secretary

David Baum
Robert Beaser
Varujan Boghosian
Eleanor Briggs
Barbara K. Bristol
Ken Burns

Peter Cameron
Mary Carswell
Anne Cox Chambers
Fred Clarke
Alexander Cortesi
Nicholas Dawidoff
Louise Eastman
Ruth M. Feder
Edmée de M. Firth
Mary Garland
Elizabeth F. Gaudreau
Vartan Gregorian
George Griffin
John A. Hargraves
Larry Harris
Stuart Horodner
Dan Hurlin
Julia Jacqueline
Jytte Jensen
Pamela J. Joyner
Verlyn Klinkenborg
Carol Krinsky
Lisa Kron

Monica Lehner
Tania León
Scott Manning
Paul Moravec
George M. Nicholson
Robert M. Olmsted
Olivia Parker
Thomas P. Putnam
Peter C. Read
Leslie E. Robertson
Jeff L. Rosenheim
Amy Baker Sandback
Andrew M. Senchak
Alex Shapiro
Alvin Singleton
Susan Sollins-Brown
Charles F. Stone III
Robert Storr
Ilse Traulsen
Jamie Trowbridge
Sixto Wagan
Carter Wiseman
Ellen Taaffe Zwilich

Mrs. David F. Putnam
Director Emerita

ELECTED AUGUST, 2010:

William B. Beekman
Hilary Sample
Anthony W. Schneider
Elizabeth Taylor

The MacDowell Colony would like to thank the following directors, who retired from the board during 2009-2010:

Deborah Baker
Mrs. Robert Forbes
Vallejo Gantner
Tana Hargest
David W. Heleniak
Carman Moore

[†]deceased

Staff *as of June, 2010*

Cheryl A. Young
Executive Director

David Macy
Resident Director

ADMINISTRATION

Michelle Aldredge
Office and Fellows' Services Assistant

Courtney Brecht
Office Assistant

Jody Garnick
Information Services Coordinator

Colette Lucas
Librarian

Amy McLaughlin
Executive Assistant and Board Coordinator

Kyle Oliver
Senior Program Administrator

Teresa Steer
Office and Photo Archive Assistant

ADMISSIONS

Courtney Bethel
Admissions Director

Karen Keenan
Admissions Assistant

Colette Lucas
Admissions Assistant

COMMUNICATIONS

Karen Sampson
Communications Associate

DEVELOPMENT

Tim Anderson
Campaign Officer

Dona Lee Kelly
Director of Campaign and Major Gifts

Dean Klingler
Events Assistant

John Martin
Development Officer

Britton Matthews
Development Associate

Elena Quevedo
Director of Special Events

FINANCE

Judy Jones Parker, CPA
Financial Administrator

Alex Inglis
Human Resources and Finance Assistant

Tammy Lester
Assistant Financial Administrator

HOUSEKEEPING

Deborah Marsh
House Manager

Cheryl Carlson
Housekeeper

Terry Martorano
Housekeeper

Winnie McCormack
Housekeeper

Blake Tewksbury
Fellow Services Coordinator

KITCHEN

Scott Tyle
Chef

Jennifer Case
Cook

Maryel Chabot
Cook

Andrea Larson
Cook and Kitchen Assistant

Susan Moody
Cook

Samantha Rule
Cook

Kitchen Assistants:
Chloe Brett

Sheena Burgess
Tammy Grenier

Meghan Kirshneur
Parker LaRock

Emeric Szep
Randy Thaing

Dan Thayer
Gabe Thompson

Caroline Trowbridge
Dorothy Trowbridge

MAINTENANCE

John Sieswerda
Maintenance Foreman

Jeremy Brett
Maintenance Assistant

Emily Drury
Gardener

Nick Fournier
Gardener's Assistant

Jamie Sargent
Assistant to the Maintenance Foreman

Seasonal Maintenance Staff:

Cody Carlson
Sam Thompson
Dylan White

VOLUNTEERS

Library Interns:
Lauren Thompson
Carolyn Saari

Special thanks to:

Emma Adler
Grace Aldrich
Kira Appelhans
David Baum
Laura Bedard
Alex Belser
Eleanor Briggs
Peter Carlson
Tom Carswell
Olivia Chigas
Chris Cooke
Bea Corriveau
Bruce Dennis

Joanne Donoghue DeCenzo
Tim Donovan
Charles Farinella
Kathy Farinella
Carli Genet
Mike Gordon
Betty Gray
Steve Gray
Barbara Harlow
Ben Haubrich
Robin Haubrich
Gisele Hebert
Rachel Hollander
Ruth Holmes
Brooke Hubner
Devon Hubner
Lindsay Johnson
Sean Lamoureux
Tammy Lenski
Paul Lucas
Rowan Macy
Melinda Maguire

Sara Marcus
Clare McCarthy
Anne Pelletier
Martin Rejtman
Rebecca Rothfus
Carolyn Saari
Maude Salinger
Casey Sampson
Lori Shepard
Rory Steer
Mackenzie Stone
Winifred Sullivan
Doug Ward
Semela Xanthopoulos

The MacDowell Colony would like to thank the following departed staff members for their work:

Wendy Belser
Naresa Budd
Emily Callahan
Mary Cavallo
Brian Frehner
Liam Holding
Ashley Silverman
Justin Sowa
Brendan Tapley

Karen Sampson
Editor

John Hall Design Group
www.johnhalldesign.com
Design

Joanna Eldredge Morrissey
Photographer
(unless otherwise credited)

Shawmut Printing
Printer

For more information about MacDowell, including instructions on how to apply, go to www.macdowellcolony.org.

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

Cover photo: Monday Music Studio by Victoria Sambunaris



A Gift to MacDowell

AS A NONPROFIT ORGANIZATION, THE MACDOWELL COLONY RELIES ON GIFTS to sustain the excellence of its residency program and its leadership among artist communities. The Colony gratefully accepts donations of cash, property (such as securities and real estate), and gifts-in-kind from individuals, foundations, and corporations. Gifts may be left unrestricted for general operating use or designated for a specific purpose, such as a studio endowment or a Fellowship. Unique naming opportunities are available for studios, rooms, special equipment, landscaping elements, Fellowships, stipends, and endowment funds.

Each year, a significant portion of the Colony's operations is funded by planned giving, including cash bequests, stocks, real estate, the rights to and royalties from works of art, and useful items such as books, equipment, and furnishings. The Marian MacDowell Society is a group of artists, patrons, and board members who have chosen to remember MacDowell in their wills or other estate plans. The legacies created by these gifts help guarantee that the Colony can offer the same transformative experience to future generations of artists.

Please consider expressing your commitment to MacDowell through an annual contribution, endowed gift, or planned gift. We would be pleased to assist you and your legal or tax advisors. To discuss ways in which your gift can help artists and to learn about possible significant tax savings in planned giving, please call Director of Individual Giving, Elena Quevedo, at 212-535-9690.

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

Architect **Kira Appelhans**
in Putnam Studio

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



ARCHITECTS | COMPOSERS | FILMMAKERS | INTERDISCIPLINARY ARTISTS | THEATRE | VISUAL ARTISTS | WRITERS

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