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# The MacDowell Colony *Newsletter*



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## Through the Admissions Door

By Cheryl A. Young, Executive Director

Each year we mail about 250 letters awarding MacDowell fellowships. We also are obliged to mail more than 1,000 letters to artists who hoped to receive a MacDowell fellowship but did not: 56% are to first-time applicants; 27% are to artists who have applied before but unsuccessfully; and 17% are to Colony Fellows who are reapplying. Because of the high-caliber artists seeking a MacDowell residency and the limited number of residencies, the admissions policies are designed to identify artists on merit and in as fair and respectful a way as possible. Established artists who do not receive a fellowship, especially those who have been to the Colony in the past, are often disappointed and ask what am I doing wrong? Shall I reapply? Here are some things that may be helpful to know.

MacDowell's intention is for the selection panels to treat everyone as a peer during the application process. The panels make their decisions based on the project description and the work sample in hand. Little emphasis is given to the artist's prior application history, successful or not. The panel members serve anonymously, protecting them from outside pressure. Sometimes our efforts at objectivity run counter to MacDowell's self-interest; our panelists are not told when an artist has done a good deed for the Colony, made a gift, or even served in the past on a panel. But fairness dictates that we take out of the equation all but the project description and work sample so that the current work is the primary consideration.

Our selection panels have term limits of three years and membership is staggered so that at each admissions session an artist who is reapplying is not only part of a new pool of applicants but also is assessed by a somewhat different group of reviewers.

Because our sole criterion is the quality of the work submitted, we do not limit the number of times a person may be awarded a residency. Many artists are eager to return to MacDowell, and we don't dissuade people from reapplying each year. However, due to the large number of reapplicants, MacDowell instituted a policy stipulating that in the case of equal scoring between a Colony Fellow reapplying and someone who has never been to MacDowell, the new applicant will be given preference. Equal scoring happens at the cut-off point and only in a small number of cases, but we are pleased that approximately 50% of the artists who come to MacDowell each year are new to the Colony. It shows us that our process and our efforts at fairness are working.

If you have been unsuccessful in your recent applications, be sure you always send your strongest and most recent work. If you have been applying only for the summer, remember that it is the most sought-after season; if possible try applying for the fall or winter/spring. And finally, consider how competitive the application process is. Many more artists know about MacDowell not only because of our long history and reputation but also because of the growing number of professional artists.

While the odds are that many former Colony Fellows will be disappointed each year, we hope artists will understand that to stop applying would indeed be our loss as well as theirs.



Cheryl Young (at right) pictured here at the 2003 Gish Prize ceremony with Pamela Johnson and former NEA Chairman and current Director of the Curb Center, Bill Ivey. Johnson worked with MacDowell to develop its communications capabilities before becoming the Vice President of Communications and Corporate Relations at the Getty Center in Los Angeles. Congratulations, Pam.

PHOTO COURTESY OF CHERYL YOUNG

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

[www.macdowellcolony.org](http://www.macdowellcolony.org).

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

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

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*It* is known as many things — the magic of MacDowell, the synergy of MacDowell, something in the air — because unlike other places people find to make art, this place has lent its certain something to more than 5,500 artists in 97 years. However it's been characterized, all seem to be certain that what's necessary for the small *it* to become the majuscular *It* lies in the community of artists found here.

On these pages, we've asked our Fellows to explain what happens when creative people intersect and feed each other with conversation, collaboration, or just a sincere interest in another's work. Many answered our request and chose stories that revealed just how quotidian magic — an offhand comment at breakfast or a shared walk back to the studio, for instance — can become extraordinary breakthroughs.

# The MACDOWELL Factor

**J**AMES: Well, I guess we have to mention “the last name incident” if we're going to describe how we met at MacDowell?

**CLARINDA:** Maybe. Sure. Why not?

**JAMES:** It was August of 2000. I'd been in New Hampshire a while. You'd just arrived, and you and I had just sat down at the same dinner table. Salad was flying. Now, my last name, Hannaham, unlike many other Anglo-Negro names, makes people think of red-haired boys in cable-knit sweaters and newsboy caps, not large black men like myself. Clarinda, you have a similar surname drama, don't you?

**CLARINDA:** Yeah. “Mac Low” is fictitious, invented by an ambitious Jewish grandfather as a bid for assimilation upon his emigration in the 19 naughty-naughts or so. We were sitting at dinner — somebody asked you about your last name, saying, “That's Irish, isn't it?” I looked at you in disbelief, and later said, “Ain't it



something when history comes and smacks you in the face?”

**JAMES:** Of course, I'd heard that question plenty of times (though usually as a joke), so I had a reply ready: “In my family we like to think we've made it our own.” Anyway, I was very happy that you also noticed. After dessert, we realized that we were across the walk from one another. I was in Baetz and you were in...the Alice Walker joint...what's it called?

**CLARINDA:** Schelling. I loved that place. I told you a little bit about what I was working on and somehow we realized we had a lot to say to each other. And then we came back to New York and, miraculously, kept saying it.

**JAMES:** We had a long, animated discussion about race issues and politics and I think you mentioned that you were doing a piece about Ernest Everett Just—



## The MACDOWELL Factor

CLARINDA: Actually, we had several long animated discussions about race, and I'm sure somewhere in there I mentioned my show about Ernest Just, black American scientist and philosopher extraordinaire. But it wasn't until about eight months after we met that it came up with any significance. I was reading — now hold on, I have it right here — *The Emperor's New Clothes: Biological Theories of Race at the Millennium* by Joseph L. Graves, Jr. We were at a performance together, you picked it up, read the blurb and said, "This should be required reading for all

white people." Then I told you about my show, and how I was frustrated because everything had changed at the last minute and I'd lost my performer, and suddenly I needed a really smart black actor to collaborate with. I was wondering where I would find such a person, and you just looked at me like I was crazy or stupid or both; the answer was obvious: you.

JAMES: I'd been performing with Elevator Repair Service for a long time, and my habit for various reasons in that group was to stay in the background. I'd started to detest that niche. I was looking to do something challenging. Still, I got more than I bargained for. We co-adapted the script, passing it back and forth and revising each other's control-freaky revision madness! You'd written this very idea-driven text and I kept trying to dramatize everything. Then there was the video part, for which we had to do various all-day shoots in basements, and the sound editing —

CLARINDA: I think what struck us both was that though we were very different (I was Word Girl and you were Action Boy), we were also completely in sync on a deep level. This was surprising, given the fact that we had just met.

JAMES: I wasn't surprised. Some people you meet, some you recognize. Anyway, the collaboration turned into *The Division of Memory*, in which I played Ernest Everett Just and which you directed at P.S. 122 during September, 2001. Not to mention one of the most intimate and pleasurable friendships I've ever had, dunno about you.

CLARINDA: Naturally, I concur. Our excellent artistic collaboration was surpassed only by our excellent friendship, which continues and mutates and grows to this day.

—JAMES HANNAHAM, *writer*  
CLARINDA MAC LOW,  
*interdisciplinary artist*

During my first residency at MacDowell, I became friends with printmaker Ann deVere. Months later she invited me to collaborate with her on *A Very Fine House*, an artist's book of poems with prints, each poem and print representing ideals such as trust, loss, joy, etc. We subsequently arranged overlapping residencies and had our first public showing at the Henry Street Settlement Abrons Arts Center in New York in 1999, then in SoHo, Baltimore, and the Bronx Museum of the Arts. The collaboration was a first for me in crossing disciplines; I discovered how an artist "sees." Disagreements arose, but also rich moments of give and take. We often marveled that, given the gaps in our ages and backgrounds (I a mature Southerner; she a young New Yorker), we forged a friendship and a creative work larger than the sum of its parts. It could have happened only at MacDowell, where disciplines interact, where casual conversations lead to collaborations, where distances between geographical and ethnic backgrounds and genres can disappear into a cohesive whole. At MacDowell, looking into another discipline, one re-envision his or her own.

—JO McDUGALL, *poet*



One of the Colony Fellows I met during my residency was filmmaker **Aviva Kempner**. Months after we departed, Aviva e-mailed me suggesting I contact the parents of Daniel Pearl, the *Wall Street Journal* reporter who had made international headlines after his kidnapping and brutal execution by al-Qaeda in Pakistan two years ago. Aviva had dedicated her Peabody award for her film *The Life and Times of Hank Greenberg* to his memory and had arranged to meet his parents and asked them what she could do for them. When they needed to have music composed in his honor, she immediately thought of me and suggested I contact them.

I called the Pearls one evening, and it changed my life. At first, they were guarded because they thought I was a reporter. But as we talked more, all three of us felt some kind of connection. They invited me to drive to their home that evening to meet them. The result was *Stories From My Favorite Planet*, a special tribute to Daniel Pearl commissioned by the Daniel Pearl Foundation, which premiered in 2003 with Los Angeles Philharmonic violinist Mitchell Newman and actor Josh Coxx. The piece incorporates the reading of five of Daniel Pearl's articles into a musical tapestry for violin and piano. Dr. Judea Pearl, Danny's father, wryly quipped that mine may be the very first piece of music inspired by *The Wall Street Journal*.

—RUSSELL STEINBERG, *composer*

When I was at MacDowell I took a break and went to the Hancock Inn in Hancock, New Hampshire, for a burger with some friends. I began talking to a young waiter there and because I was at MacDowell and in writing mode I thought to myself, "There's a play here." So I wrote a play, *Third*, inspired by that conversation, which opened at Theatre J in Washington, D.C., this past January. It will be in New York in the fall.

I talk to many waiters while waiting for burgers, but because I was at MacDowell and feeling part of a community of writers, I think what I often shrug off as a passing idea I took to be serious inspiration.

—WENDY WASSERSTEIN, *playwright*



PHOTO COURTESY OF THE HANCOCK INN



In the summer of 1997, when I was working on my *Songs of Heaven and Earth* for the John F. Kennedy Center for the Performing Arts, I had an almost transcendent experience. This work is derived from the ancient Chinese poet T'sai Yen's *18 Verses of Tartar Reed Whistle*. She was kidnapped by the Huns and forced to marry a chieftain for whom she bore two sons. Later she was ransomed back to China and had to leave her sons with the Tartars. The sorrow for her sons stayed with her the rest of her life. It was during one of my long walks that I felt I could hear the voice of T'sai Yen. Many writers, composers, and artists experience the eerie feeling that they are channeling something from outside themselves, and it was on this walk that I felt I was channeling the emotion of this ancient woman.



That afternoon, I wrote some of my best music. After a few hours of work I literally found myself crying for T'sai Yen and the beauty she seemed to pull from me. There is something about the environment of MacDowell that allows one the freedom to feel so utterly a part of your work, that the world around no longer exists, and that is a rare and wonderful gift.

—LAURA ELISE SCHWENDINGER, *composer*

## The MACDOWELL Factor

**M**y story “Appoggiatura,” just published in my new short fiction collection *The Night Singers*, was provoked by a comment by a visitor to my studio during Medal Day in 2002.

An old man sat in the rocking chair as many visitors came in and out, looking at my books and talking to me. He was quiet, but seemed content to sit and watch. Finally, at the end of the afternoon when everyone else had left, he was still sitting there. I asked him if he had any questions or comments or anything he wanted to talk about. He looked at me seriously and said, “Do you ever write about grief?”



Of course I asked him about his life and he told me about the recent death of his wife, how many interests they shared and how much he missed her. I just listened to him. That’s what he needed. I did say that grief is one of the things I write about. It was a short conversation, but this quiet moment in the middle of that lively, celebratory day was very moving. I never forgot it.

Eventually, a story emerged from this, about a widow, not a widower, set in a completely different place. The protagonist became a composer. As often happens with writers, the story itself seems as real to me as the gentle encounter with the sad old man. The story isn’t about him, of course, but it was his question about art and grief that provoked it.

—VALERIE MINER, *writer*



**I**t was precisely synergy that defined my stay at MacDowell in early 2001. Coming from a fairly isolated background, I had never been around so many intensely creative people. I ultimately wrote poems for or inspired by many of the other Fellows during my stay: poets **Geoff Brock** and **Kevin Craft**; novelists **Rachel Cantor** and **Suki Kim**; essayist **Jane Brox**; musicians **Fred Hersch** and **Meredith Monk**; sculptor **Londa Weisman**; painter **Bradley Wester**. And then there is collaboration with the absent, even the dead: I discovered, once at MacDowell, that four of my favorite children’s books had been written there. The library had copies. I checked them out and held up in my studio — a blizzard was bearing down — where I reread them for the first time since I was a boy.

—G.C. WALDREP, *poet*

During my residency in April, 2003, I became friends with **Ferenc Suto**, a New York photographer working with sports imagery. Knowing of my interest in photography, Ferenc invited me to share his darkroom, encouraging me to continue in an area that had taken a backseat to writing since I graduated from art school. Through spending time in Ferenc's studio, we had many conversations about the creative process and ways of integrating text and image. I was fascinated with the body of work that Ferenc was developing — images of suppressed, young athletes in ill-fitting, uncomfortable sports gear paired with language. I began writing visual poems based on a range of concepts explored throughout Ferenc's work — identity, sexuality, violence, and the pain of adolescence. Post-residency, I have continued to write poems using the language of sports, and Ferenc and I are currently in the process of putting together a manuscript of poems and photographs. The working title for our collaboration: *face off spots in neutral zones*.

—SHIN YU PAI, *poet*



PHOTO COURTESY OF FERENC SUTO

“So are you going to do one of your events while you're here?” the voice next to me whispered. **Andrew Ginzel** was just cracking open the realm of possibilities that I hadn't even dared to consider. This was after all an artists “re: treat.” Don't visit unless invited; the stealthy arrival of lunch unbidden on Blake's little cat feet; the distance between studios beyond earshot/eyeshot though seemingly not gunshot; and the history of Great Artists and Works O' Art proclaimed on tombstones. Could I? Dare I? If I staged *An Uproar* would anyone come? I took Andrew's innocent query as fool-fledged support and plunged in, deciding that the *Some-air Solstice* needed a barn-sized structure burned down to the accompaniment of a junkyard orchestra played by vetted composers attended by the complete complement of art campers resplendent in workshop-constructed head gear, followed by a massive and terrifying fireworks display that had been funded by extortion and finished off handsomely by the all-night dance party. And that was just the first piece. Now I know: “Jest” do it.

—PAT OLESZKO, *interdisciplinary artist*

remember walking in deep snow in 1971 with a writer named Ken. I was so impressed that he knew the names of all the trees. For the first time in my life I thought: Wouldn't it be wonderful to be a writer! I was a painter then. Though I didn't start writing for almost a decade, the

seed was planted at that moment in the woods. Now I'm working on my ninth book.

—ROBERTA ALLEN, *visual artist and writer*



PHOTO COURTESY OF DAVID RAKOWSKI



## A New Day for Monday Music



PHOTO: BRENDAN TAPLEY

Behind the massive boulder that guards Monday Music like a sleeping dog is a cottage known for the whine of its screen door, the shade of its porch, and an enervating calm though it sits only a few yards from the footpath. These are not atypical qualities for a MacDowell studio, but somehow Monday Music — unlike the gothic sweep of Alexander or the modern lines of Calderwood — has a quiet comfort. This winter, her comfort was much restored. “The renovation of Monday Music puts things back the way they were before it was winterized in the 1950s, only better,” explains Resident Director David Macy. “Perhaps the most noticeable change is the reclaimed cathedral ceiling, revealing two small windows in the north and south ends of the studio that had been covered more than half a century.” Even though the woodsmoke-laced rooms have surrendered to an infusion of wet paint and fresh pine, when Monday Music welcomed back its first Colonist in May the whine of the screen door sounded just the same.

I came to The MacDowell Colony for the first time in the late summer of 1979. I still vividly remember being escorted to the Monday Music studio by Nancy Englander (who was then director of the Colony) and left at the porch to unpack and begin a two-month residency. I walked into the studio, looked around, and felt an overwhelming mixture of joy and absolute panic that was in stark contrast to the lovely, welcoming, and modest aura

that Monday Music provides. I was 27, relatively fresh out of graduate school, in the middle of a musical identity crisis and starting a new piece. Over the next eight weeks that studio provided a center, and what felt like a home, in which I could, with increasing calm, work through many ideas and discover a stronger sense of my musical identity. As it turned out, the music I wrote during that residency was not thrilling — in fact it was borderline junk — but for me it was important junk. It allowed me to understand who I was not. (By the way, I did return for six weeks to Monday Music in 1987 and wrote some music that I continue to be very happy with.) I was also very fortunate to be at the Colony with a terrific and memorable group of very diverse artists, and that residency had a lasting influence on me as a person and a musician.

— Lee Hyla



*Lee Hyla has been the recipient of numerous grants and awards, including a Guggenheim Fellowship and the Rome Prize. Upcoming commissions include: a setting for baritone voice and viola of a Paul Auster poem, for performance in the Works and Process Series at the Guggenheim Museum in September; a saxophone quartet commissioned by Chamber Music America for the Philadelphia-based group Prism; and a set of variations based on Southern Polish folk songs commissioned by Boston Musica Viva. Trans, a new CD of orchestral music containing three pieces composed at the Colony, was released in February. During the fall of 2004, Hyla will be resident composer at the American Academy in Rome. He is currently the chairman of the composition department at the New England Conservatory of Music in Boston. His web site can be reached at [www.leehyla.com](http://www.leehyla.com).*

## SOME OF MONDAY MUSIC'S 400 ARTISTS

Writer Dorothy Allison	1996
Poet April Bernard	1990
Writer Henrietta Buckmaster	1955
Writer Joseph Caldwell	1977
Composer Richard Danielpour	1999
Composer David del Tredici	1966
Composer Lukas Foss	1945
Writer Rust Hills	1970
Writer Mary Hood	1993
Composer Lee Hyla	1979
Filmmaker Simeon Hutner	2001
Composer Daniel Kingman	1982
Writer Susannah McCorkle	1983
Writer Honor Moore	1977
Poet Alicia Ostriker	1974
Poet Mary Jo Salter	1992
Composer Lazare Saminsky	1924
Composer Ralph Shapey	1957
Composer Louise Talma	1944
Composer Henry Woodward	1932

## FEC Dispatch

by Julia Jacquette, President

Greetings from The MacDowell Colony Fellows Executive Committee, your voice of grassroots opinion and expression. We've been around for decades, but with the web site beginning to link all of us, it seemed like an ideal time to reintroduce ourselves.

The FEC is made up of a dozen volunteers, of all artistic stripes, who have been in residence at MacDowell within the past four years. We exist to express the ideas and opinions of MacDowell Fellows to the executive director and MacDowell board; committee members are chosen by us from a pool of willing volunteers and then serve for two to three years. We aim to be an ever-refreshing pool of backgrounds and input.

In addition to holding the Annual Fellows Party and raising funds to help MacDowell, the committee meets with the executive director four times a year. In order for the Colony to function at its best, we believe it's essential that the Fellows play a role by giving back to the place that has

given them so much. In the past, we've offered guidance on new studio initiatives, feedback on community outreach, how to best get the word out about MacDowell, and the small ways we can continue this century-long "experiment."

As new projects surface, the FEC would like to seek your participation and tap your expertise. If you haven't already checked out the new web site, please

visit [www.macdowellcolony.org](http://www.macdowellcolony.org). The Artist section there is growing, and the vision for what it will become is grand indeed. Listservs advertising artist events, webcasts with former Fellows, and bulletin boards are all parts of a plan that will bring you and the FEC closer together. The site already offers link exchanges (the traffic the Colony receives is remarkable, so get your home page up now!), electronic postcards, profiles of artists, and a Calendar to post your upcoming openings, readings, concerts, and more.

But even more than all this, we'd love to hear from you. After all, the FEC is here for you. We are you. Any question you have, any idea, please e-mail us at [fec@macdowellcolony.org](mailto:fec@macdowellcolony.org) and let us know. We're all ears.

### President

Julia Jacquette

### Vice President

Nancy Green Madia

### Treasurer

Alan Burdick

### Secretary

Alex Sichel

### Members

Paul Brantley

Fred Hersch

Maria Levitsky

Clarinda Mac Low

Rebecca Moore

Joel Sanders

Adam Silverman

Martha Southgate

Mark Thompson

Suzanne Williamson

## NEW FACES



Beth Weinstein, assistant to the Executive Director



Terry Martorano, housekeeper



Martha Moore, librarian

### NEA Awards MacDowell Major Grant

The National Endowment of the Arts, in acknowledgement of the Colony's ongoing commitment to emerging voices, gave \$30,000 to support fellowships for 10 first-time residents.

### Edward MacDowell A Year Older

After some in-depth research by musicologist Arnold Schwalb, now included in the definitive *Grove's Dictionary of Music and Musicians*, Colony co-founder Edward MacDowell's birth year will be changed from 1861 to 1860.

### Three More MacDowell Stamps

Coming to a post office near you — Colony Fellow James Baldwin, Martha Graham, and Isamu Noguchi

will be commemorated with stamps this year. Graham and Noguchi were awarded MacDowell Medals for their contributions to the arts.

### MacDowell Goes Wireless

Bond Hall, the Colony's main building, is now a wireless zone, which means Fellows with enabled laptops can enjoy easy mobility and billiard-side access to e-mail and the Internet.

### Never-Before-Published Writings By MacDowell Fellow James Baldwin

This summer, longtime friend, editor, and collaborator Sol Stein will release a new book entitled *Native Sons* about the friendship that produced one of the great works of American literature. It was in 1954 that Stein and

Baldwin were both in residence at the Colony and put together *Notes of a Native Son*, which was selected as one of the 100 best nonfiction books of the century. In *Native Sons*, Stein documents the friendship with newly uncovered letters, photos, inscriptions, and an illuminating and fascinating memoir.

### Cynthia Huntington Named NH's Poet Laureate

MacDowell Fellow and Dartmouth professor Cynthia Huntington was nominated by the governor and confirmed by the congress of New Hampshire to be its next poet laureate. Huntington has published several books, including *The Radiant*, *The Salt House: A Summer on the Dunes of Cape Cod*, *We Have Gone to the Beach*, and *The Fish Wife*.

PHOTO COURTESY OF BETH WEINSTEIN

PHOTO: BRENDAN TAPLEY

PHOTO: BRENDAN TAPLEY



*Pink Spring, 2001, Amy Sillman*

## Whitney Biennial Shows Three Fellows

Luis Recorder, Amy Sillman, and Eve Sussman joined 1989 MacDowell Medalist Stan Brakhage at the 2004 Whitney Biennial. In explaining the show's significance, Alice Pratt Brown Director of the Whitney Museum Adam Weinberg, also chair of this year's Medal Selection Committee, said, "Perhaps the Whitney's defining exhibition, the Biennial is a requisite periodic report from the front . . . it's a means of discovery and of recognition."

“*Tempest Fantasy* was conceived, and much of it written, in the Barnard Studio at MacDowell in the summer of 2001. As to this project, among several others, I owe MacDowell and its excellent staff more than I can ever repay. For any artist, to work at MacDowell is to honor the inspired mission of its founders and its current champions.”

—PAUL MORAVEC, Pulitzer Prize-winner in Music for his piece *Tempest Fantasy*



PHOTO COURTESY OF PAUL MORAVEC

## 3 Pulitzers, 16 Guggenheims, A Grammy, A Sundance Winner, and More . . .

<b>Mary Jo Bang</b>	2004 Guggenheim Fellow
<b>Robert Beaser</b>	New Member of the American Academy of Arts and Letters
<b>Margaret Brouwer</b>	2004 Guggenheim Fellow
<b>Henri Cole</b>	2004 American Academy Award in Literature L.A. Times Book Prize Finalist
<b>K.L. Cook</b>	2003 Prairie Schooner Book Prize for Fiction
<b>T Cooper</b>	Koret Young Writer on Jewish Themes Award Finalist
<b>Olena Kalytiak Davis</b>	2004 Guggenheim Fellow
<b>Toi Derricotte</b>	2004 Guggenheim Fellow
<b>Jason Eckardt</b>	2004 Guggenheim Fellow
<b>Nell Freudenberger</b>	2004 Sue Kaufman Prize for First Fiction ~ American Academy
<b>Marilyn Hacker</b>	2004 American Academy Award in Literature
<b>Joyce Hackett</b>	Janet Heidinger Kafka Prize for Fiction by an American Woman
<b>Jennifer Haigh</b>	The Hemingway Foundation/PEN Award Winner
<b>Anthony Hecht</b>	L.A. Times Book Prize Winner
<b>Andrew Hudgins</b>	2004 Guggenheim Fellow
<b>Michelle Huneven</b>	L.A. Times Book Prize Finalist
<b>Cynthia Huntington</b>	New Hampshire State Poet Laureate
<b>Samuel Hynes</b>	2004 American Academy Award in Literature
<b>Rachel Kadish</b>	Koret Young Writer on Jewish Themes Award Winner
<b>Mary Karr</b>	2004 Guggenheim Fellow
<b>Joyce Kozloff</b>	2004 Guggenheim Fellow
<b>Joan Leegant</b>	The L.L. Winship/PEN New England Award Winner
<b>Joshua Marston</b>	2004 Dramatic Award ~ Sundance Film Festival
<b>Harold Meltzer</b>	Rome Prize Winner in Musical Composition
<b>Ernesto Mestre</b>	2004 Guggenheim Fellow
<b>Honor Moore</b>	2004 Guggenheim Fellow
<b>Paul Moravec</b>	2004 Pulitzer Prize for Music
<b>Carol Muske-Dukes</b>	2003 National Book Award Finalist in Poetry
<b>Andrew Neumann</b>	2004 Guggenheim Fellow
<b>Tom Piazza</b>	2004 Grammy Award
<b>David Rakowski</b>	2004-2006 Stoeger Prize ~ Chamber Music Society of Lincoln Center
<b>Grace Schulman</b>	2004 Guggenheim Fellow
<b>Vijay Seshadri</b>	2004 Guggenheim Fellow
<b>Manil Suri</b>	2004 Guggenheim Fellow
<b>Ferenc Suto</b>	2004 New York Foundation for the Arts Fellowship in Photography
<b>Studs Terkel</b>	2003 Ivan Sandrof Lifetime Achievement Award ~ National Book Critics Circle
<b>Judith Thurman</b>	2004 Harold D. Vursell Memorial Award ~ American Academy
<b>Paula Vogel</b>	2004 American Academy Award in Literature
<b>Frances White</b>	2004 Guggenheim Fellow
<b>Jacqueline Woodson</b>	2003 National Book Award Finalist in Young People's Literature
<b>Doug Wright</b>	2004 Pulitzer Prize for Drama 2004 Benjamin H. Danks Award ~ American Academy
<b>Franz Wright</b>	2004 Pulitzer Prize for Poetry
<b>Carolyn Yarnell</b>	2004 Guggenheim Fellow
<b>Kevin Young</b>	2003 National Book Award Finalist in Poetry L.A. Times Book Prize Finalist

## Nam June Paik Named 45th MacDowell Medalist

The MacDowell Colony, the nation's leading artist colony, will present its Edward MacDowell Medal this year to legendary visual artist Nam June Paik. The Medal is awarded annually to an individual who has made an outstanding contribution to the arts. Mr. Paik joins an impressive list of past recipients, including Edward Hopper, Joan Didion, Merce Cunningham, and **Leonard Bernstein**.

"Nam June Paik is the founding father of video art," according to Adam D. Weinberg, Alice Pratt Brown Director of the Whitney Museum and chairman of the 2004 Medal Selection Committee. "His influence on generations of artists and people across the globe has been enormous." Other members of this year's committee included Susan Sollins-Brown, director and producer of the PBS series *Art 21*; painter Robert Mangold; Linda Shearer, director of the Williams College Museum of Art; and artist Lorna Simpson.

Born in 1932 in Korea, Mr. Paik has had a profound impact on the visual art world. In addition to being the first video artist selected for a 20-year retrospective at the Whitney in 1982, he was chosen for the first show of the new millennium at the Solomon R. Guggenheim Museum in January of 2000. Early in his career, he was a member of a circle of artists known as Fluxus, a group that challenged the conventional notions of art in the 1960s. He is reputed to have coined the terms "information superhighway" and "the future is now."

"I used the term information superhighway in a study I wrote for the Rockefeller Foundation in 1974. I thought: If you create a highway, then people are going to invent cars. That's dialectics. If you create electronic highways, something has to happen," he explains. "Our life is half natural and half technological. Technology has become the body's new membrane of existence. Yet if you make only high-tech, you make war. So we must have a strong human element to keep modesty and natural life."

The award will be presented to Mr. Paik during the annual Medal Day celebration on Sunday, August 22, 2004, beginning at 12:15 pm on The MacDowell Colony grounds in Peterborough, New Hampshire.

## New and Notable

Thanks to the generous contributions of Colony Fellows, The MacDowell Colony's Eugene Coleman Savidge Library is a repository of nearly a century's worth of work by Fellows. Books, scores, images, CDs, films, and now DVDs are collected, filed, and preserved for all Colonists to browse and enjoy. The following are some of the library's most recent acquisitions. Should you wish to donate your new and old work to the Colony, please don't hesitate. And we encourage you to make the below a part of your personal collection as well.

*\*Denotes work produced in whole or in part at the Colony*

### BOOKS

*The Underachiever's Diary*  
**Benjamin Anastas**

*Ghostwood: poems by Star Black\**  
**Star Black**

*Blue Paradise* **Matt Bloom**

*In Such Dark Places\** **Joseph Caldwell**

*In the Country of the Young* **Lisa Carey**

*The Amazing Adventures of Kavalier & Clay\**  
**Michael Chabon**

*Hunger* **Lan Samantha Chang**

*Some of the Parts: A Novel* **T. Cooper**

*Wonder When You'll Miss Me\**  
**Amanda Davis**

*Churches* **Judith Dupre**

*Mrs. Kimble* **Jennifer Haigh**

*You Are Not a Stranger Here\**  
**Adam Haslett**

*The Beginning of Calamities* **Tom House**

*The Essays of Henry D. Thoreau\**  
**Lewis Hyde**

*Effect of Living Backwards\**  
**Heidi Julavits**

*The Rural Life* **Verlyn Klinkenborg**

*Random Family: Love, Drugs, Trouble, and Coming of Age in the Bronx\**  
**Adrian LeBlanc**

*A Hole in the Heart* **Christopher Marquis**

*Good Brother* **Chris Offutt**

*Gift* **Hugh Ogden**

*The Volcano Sequence\** **Alicia Ostriker**

*Angles of Incidence* **Mark Robbins**

*Cold Pluto* **Mary Ruefle**

*The Lovely Bones\** **Alice Sebold**

*Last Year's Jesus: A Novella and Nine Stories\**  
**Ellen Slezak**

*Chapalinas\** **Rosalind Solomon**

*The Heidi Chronicles* **Wendy Wasserstein**

*Sweet Baby Dream* **Sterling Watson**

*Boiling the Frog: A Dark Comedy*  
**Deke Weaver**

*Our Town: A Play in Three Acts\**  
**Thornton Wilder**

### CDs

*Though I Take the Wings of Morning*  
**Amy Beach**

*Night Time* **Sebastian Currier**

*Some Works (1997-2000)* **Andrew Lee**

*Cool Fire* **Paul Moravec**

*Vera of Las Vegas: A Nightmare Cabaret Opera in One Act\** **Paul Muldoon**

*Elegy to the Future* **Lior Navok**

*Choral Compositions* **Tarik O'Regan**

*Greatest Hits, vol. 1* **David Rakowski**

*Selections: Anatra al sal et al*  
**Lucia Ronchetti**

*Swimming* **Tom Varner**

### FILMS and DVDs

*Blood Orange Sky* **Jem Cohen**

*Summer of the Serpent\** **Kimi Takesue**

*Open for Flavor* **Diane Torr**

*15 Selected Works\** **Jiyoung Chae**

*Spring Forward* **Tom Gilroy**

*Everyday Uses for Sight, No. 2:*  
*The Home of Billy and Sandy Kelly*  
**Dan Hurlin**

*Paris Is Burning* **Jennie Livingston**

*Playing the Part* **Mitch McCabe**

*Let the Church Say Amen\** **David Petersen**

*Andaluz: A Tourist's Love Letter to Andalusia, Spain* **Joanna Priestley**

*The Wormhole* **Jessica Sharzer**

### VISUAL WORK

*Untitled (photograph)\** **Angela Cappetta**

*Acid Plus Base (photograph)\**  
**David Goldes**

*Untitled (photograph)\** **Simen Johan**

*Untitled 1992 (photograph)\** **Ferenc Suto**

*Untitled (lithograph)* **Christopher Armijo**

*Two Prints (print)* **Ellen Brooks**

*The Lodge by Moonlight (print)\**  
**Barbara Yoshida**

*Prophet 8 (print)\** **Emna Zghal**

In its second season, MacDowell Downtown reached more than 400 people and continued to attract audiences with eclectic performances, educational roundtables, and an abundance of good humor. This year, Downtown featured artists from Korea, England, Cameroon, Czechoslovakia, and Albania as well as performance artists, visual artists, writers, filmmakers, and composers. All took time out of their residencies to participate and made each evening thought-provoking and stimulating.

## Help MacDowell

Your gift to The MacDowell Colony helps provide exceptional artists with time, a private studio, and a supportive community. Each year, the Colony must raise funds to underwrite the costs of fellowships for some 240 artists from across the country and abroad who come to work in the peace and tranquility of MacDowell.

The Colony gratefully accepts contributions, including donations of property (such as securities and real estate), and gifts-in-kind. Your gift will be directed in its entirety to support the artist residency program at MacDowell. Contributions may be named in honor or memory of a friend or loved one. Your annual gift entitles you to membership in The MacDowell Circle and will be recognized in The MacDowell Colony's 2004-2005 Annual Report. All contributions are fully tax-deductible to the extent provided by law.

Please use the gift envelope in this newsletter to make your gift by mail or visit the Give section of the Colony's web site at [www.macdowellcolony.org](http://www.macdowellcolony.org) to make a secure donation online. You may also contact the development office at 212.535.9690 for assistance. Your support is greatly appreciated.

**11.6.03**  
MacDowell Downtown with composer **Aleksandra Vrebalov**

**12.4.03**  
MacDowell Downtown with filmmaker **David Barker**

**1.8.04**  
MacDowell Downtown — *Lady in the Wings* screening

**3.26.04**  
Playwriting workshop with **Madeleine George**

Yellow Taxi Theatre Company  
Nashua, NH

**4.1.04**  
MacDowell Downtown with international artists **Corazon Almerino, Akuo Eho, Llujeta Lleshanaku, Lior Navok, and Gao Ping**

**4.7.04**  
Leadership Teacher Seminar  
Presentation by Resident



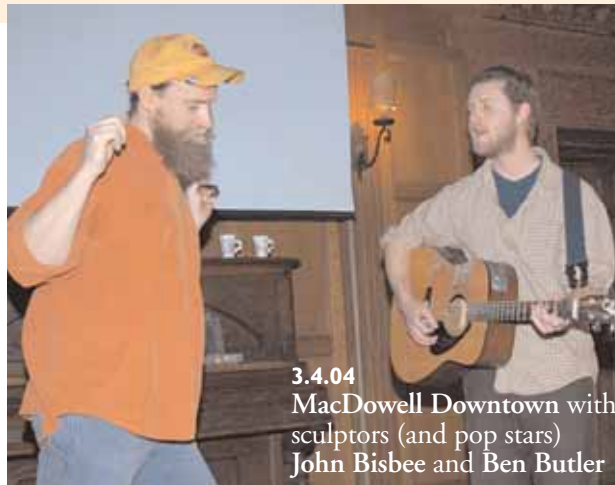
**2.5.04**  
MacDowell Downtown with interdisciplinary artist **Deke Weaver**

Director **David Macy**  
Peterborough Players

**4.14.04**  
National Poetry Month with poets **Corazon Almerino, Patricia Carlin, Mary Higgins, Rachel Levitsky, Llujeta Lleshanaku, Shin Yu Pai, and Harriet Zinnes**  
Peterborough Town Library

**5.6.04**  
MacDowell Downtown — a special concert featuring the works of Colony composers performed by the Cambridge Madrigal Singers

**5.7.04**  
Poetry reading with **Shin Yu Pai**  
Mariposa Museum



**3.4.04**  
MacDowell Downtown with sculptors (and pop stars) **John Bisbee and Ben Butler**

## Art à la Carte

The ritual lunch basket delivery, of which there has been one to each studio every day for the past 97 years, just got a lot more colorful. Watson Studio now comes with a painted score from composer **Alvin Singleton** and Barnard Studio delivers a kinetic cityscape in addition to its daily soup and sandwich. The new basket lids are courtesy of Cecilia

Webber, an 18-year-old kitchen assistant who continues the tradition started by such Colony Fellows as **Julia Jacquette, Kristin Jones, and Peter Edlund**. One might say lunch these days is that much more “paletttable.”



## A Gala Evening in New York

MacDowell's New York Benefit on December 6, 2003, honored art patron and collector Werner H. Kramarsky for his longstanding and passionate support of emerging artists. Nearly 280 guests attended the event at the University Club, which raised more than \$326,000 in support of the Colony's residency program. Ann Philbin, director of the UCLA Hammer Museum, introduced Mr. Kramarsky, and Chairman of the Board Robert MacNeil presented him with a MacDowell picnic basket painted by Colony Fellow and board member **Benny Andrews**. The



Program participants (left to right) Eric Moe, Jane Alexander, Jonathan Franzen, Elaine Stritch, and Robert MacNeil

program, featuring performances by Jane Alexander, **Jonathan Franzen**, Wycliffe Gordon, **Eric Moe**, and Elaine Stritch, was directed by Scott Perrin. We are grateful to all those individuals who supported this event as well as our corporate supporters Random House, Inc.; The Thomson

Corporation; Random House Children's Books; HarperCollins Publishers; and 1-800-flowers.com. Special thanks to our co-chairmen Ruth M. Feder and Helen S. Tucker for helping to make this event so successful.

Honoree Werner H. Kramarsky with Chairman Robert MacNeil



PHOTOS BY STEVEN TUCKER

## Working Across the Disciplinary Divide

The Colony hosted a Salon evening for friends and supporters of MacDowell at the home of RoseLee Goldberg and Dakota Jackson on March 3rd. "The Creative Process: Working Across the Disciplinary Divide" explored the subject of interdisciplinary art with Colony Fellows **Andrew Ginzel**, **Laurie Olinder**, and **Mac Wellman**, who presented their work during a dynamic discussion led by Ms. Goldberg. A model of MacDowell's planned interdisciplinary studio was on view. We are grateful to RoseLee Goldberg and Dakota Jackson, the Salon Committee, and participating artists.



LEFT: Laurie Olinder, RoseLee Goldberg, Andrew Ginzel, and Mac Wellman viewing a scale model of MacDowell's planned Interdisciplinary Studio.

PHOTO BY STEVEN TUCKER

## THE GIVING TREE

The Colony's Annual Open House inspired more than just a good time in December. Along with the elegant trimmings and delectable food, total donations by guests to the Monadnock Area Food Bank increased, and in the spirit of the season, the staff forwent their own celebration to donate \$450 to Secret Santa, an organization that buys and distributes gifts to local families in need.



PHOTO: DAVID MACY

## An evening to benefit The MacDowell Colony

### Ken Burns Film Preview

*Unforgivable Blackness: The Rise and Fall of Jack Johnson*

Friday, September 10th, 7:30 pm  
The Colonial Theatre, Keene, New Hampshire

Ken Burns, the creator of *Jazz*, *Baseball*, *The Civil War*, and *Horatio's Drive* will present excerpts from his powerful new film, *Unforgivable Blackness: The Rise and Fall of Jack Johnson*, to benefit The MacDowell Colony. When Jack Johnson became the first African-American heavyweight champion of the world in 1908, his victory was seen as a national disaster and set in motion a worldwide search for "The Great White Hope" to reclaim the title for white America. Ken Burns, Johnson's biographer Geoffrey Ward, and the creative team from Florentine Films will discuss the uncompromising, charismatic, and enormously complicated boxer who struggled, in and out of the ring, to live his life as a free man. *Jack Johnson* will air on PBS in January, 2005.

**TICKETS:** If you would like to purchase tickets, please call The Colonial Theatre box office at 603.352.2033.

\$100 (Dress Circle seating and reception); \$35; \$23

Sponsorship opportunities are available.

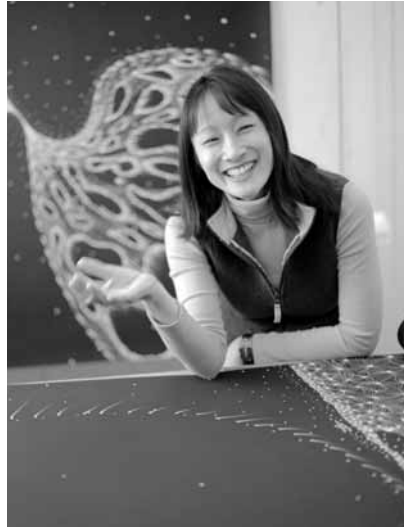
For additional information, please call The MacDowell Colony office at 212.535.9690.

## If you could collaborate with anyone, who would it be and why?

I am in awe of science, which provides incredible tools for understanding the natural world. However, when my father died, I realized its limits in telling us anything meaningful about vital subjective human experiences such as love, grief, death. Over the years, I have developed an irrepressible interest in the intersections of science and spirituality where one discipline can inform the other.

For this reason, I would like to collaborate with Dr. Richard Davidson. Together with The Mind & Life Institute in Colorado, Dr. Davidson has focused on working with the Dalai Lama and many of his Tibetan monks. He uses imaging technology to measure the mental activity of monks in advanced meditation, which has identified specific brain structures involved in positive and negative emotions. Because Buddhist practices train the mind and cultivate emotional balance, this research has interesting implications for spiritual well-being.

For me, the research is exciting because it has the potential to illuminate the basis of consciousness. What is the self that perceives reality while living in the world and eventually passing into death? This was a question I arrived at while grieving over my father years ago and it inspires me still. *The Liminal Series*, which I developed at MacDowell, involves abstract digital animations that are my visual musings on this question of self. The images are large-scale DVD projections of moving white dots and dashes against a black ground. These dissolve and reappear in patterns that coalesce into atomic, cellular, or cosmic forms. By enveloping the viewer in an apparently infinite structure, I aim to call attention to the self that perceives. Mediated by computer technology, these animations are my way of connecting science with spirituality. Collaborating with Dr. Davidson, however, would introduce a level of objectivity to what I do and could produce a record of aspiring consciousness in motion.



*Eva Lee was born and raised in New York City. Her work has been on view at P.S.122 Gallery; The Lower Manhattan Cultural Council Gallery; and The Bronx Museum of the Arts. Upcoming exhibitions will be held at The Aldrich Contemporary Art Museum, Ridgefield, CT; and The Yale School of Art Gallery, New Haven, CT.*

As a jazz and classical pianist and composer, I have been fortunate to collaborate with a wide variety of artists in many genres over the years. But if I let my imagination go wild, there are certainly many intriguing people I would love to work with.

There are several living legends that I haven't had a chance to make music with yet who have had a profound influence on my music: saxophonists Wayne Shorter, Ornette Coleman, and Sonny Rollins. I enjoyed composing music for choreographer Bill T. Jones's company in 1999, and would really welcome the chance to work with both Mark Morris and Paul Taylor. They both create dance from music in a very personal way.

Recently, I have set the poems of Walt Whitman to music. He is truly one of my heroes, and in my fantasy life I would certainly like to have a conversation with him. He boldly encouraged people to embrace the personal freedom that America offers, and to respect and rejoice in nature and in other human beings. Working with his words has led to an increased interest in setting existing poetry to music. Although there are so many wonderful extant poems that could inspire music from me, it would be very cool to attempt to write songs by sitting down with any of the all-time great lyricists — Lorenz Hart, Stephen Sondheim, or Johnny Mercer would top my list.

*Described by The New Yorker as "a poet of a pianist," Fred Hersch has been awarded a 2003*

*Guggenheim Memorial Fellowship for composition and two Grammy nominations for Best Jazz Instrumental Performance. Hersch recently created Leaves of Grass, a large-scale setting of Walt Whitman's poetry for two voices (Kurt Elling and Norma Winstone) and an instrumental octet. A March, 2005 performance has been scheduled at the new Zankel Hall at Carnegie Hall. He is a four-time MacDowell Fellow. His web site can be found at [www.fredhersch.com](http://www.fredhersch.com).*



From November, 2003 to April, 2004, The MacDowell Colony welcomed a total of 124 artists from 24 states and 12 countries. This group included 67 writers, 26 visual artists, 14 composers, 10 filmmakers, and seven interdisciplinary artists.

- Michael Allen, *writer*  
SAN FRANCISCO, CA
- Corazon Almerino, *poet*  
CEBU CITY, PHILIPPINES
- Benjamin Anastasas, *writer*  
BROOKLYN, NY
- Donald Antrim, *writer*  
BROOKLYN, NY
- James Arthur, *poet*  
SEATTLE, WA
- David Barker, *filmmaker*  
AUSTIN, TX
- Ferenc Barnas, *writer*  
BUDAPEST, HUNGARY
- Michael Beatty, *visual artist*  
NEWTON, MA
- Kevin Beavers, *composer*  
ATHENS, WV
- April Bernard, *poet*  
NORTH BENNINGTON, VT
- John Bisbee, *visual artist*  
BRUNSWICK, ME
- Star Black, *poet*  
NEW YORK, NY
- Paula Bohince, *poet*  
ASTORIA, NY
- Marco Breuer, *photographer*  
HUDSON, NY
- Elizabeth Brown, *composer*  
BROOKLYN, NY
- Jane Brox, *writer*  
DRACUT, MA
- Ken Buhler, *visual artist*  
BROOKLYN, NY
- Elizabeth Burger, *visual artist*  
WESTMINSTER, MD
- Ben Butler, *visual artist*  
WINNETKA, IL
- Sarah Bynum, *writer*  
BROOKLYN, NY
- Lisa Carey, *writer*  
BROOKLINE, MA
- Michael Chabon, *writer*  
BERKELEY, CA
- Jiyoung Chae, *interdisciplinary artist*  
VESTAL, NY
- Yong-Wook Chung, *writer*  
CRESSKILL, NJ
- Carolyn Chute, *writer*  
PORTER, ME
- Tom Cole, *playwright*  
NEW YORK, NY
- Gianna Commito, *visual artist*  
IOWA CITY, IA
- Teresa Cooper, *writer*  
NEW YORK, NY

## Architect Tia Blassingame

Tia Blassingame went to architecture school at Princeton because she wanted to “make things,” but what she’s doing now might build something even more important. Focusing on Julian Francis Abele, one of the earliest and only black architects to achieve notoriety, Blassingame is rewriting history as it was taught to her.

“When [people] talk about blacks and the arts, [they talk] about primitive art,” she says, “but you can’t talk about Colonial architecture without talking about black builders.” By Colonial architecture, Blassingame means monuments like Monticello

and Mount Vernon, or in the case of Abele, the entire campus of Duke University. For Blassingame, what was perhaps more astonishing than a 19th-century African-American being in the position to create an entire campus was the fact that her 21st-century professors were not aware of it. The scholarly gap was so glaring that she ended up taping small notes in the dean’s bathroom detailing the accomplishments of black architects. “It was bonzai!” she gleams. “Sort of like ‘Here’s your black history lesson for today!’”

What may have begun as a curiosity for the young woman has now become a full-blown investigation. Her book, which mainly covers the architectural history of Philadelphia, also aims to examine New York’s past, particularly its patterns of displacing minorities as part of urban planning. “People always say to me that they don’t know anything about architecture. But architecture really is the human environment, and people investigate that all the time with monuments, landmarks . . . spaces have power.”

By unearthing the contributions of black America to the human environment, Blassingame makes it harder to ignore America’s debt to them or even tacitly accept the separation of the races that can permeate such environments even today.



CLOCKWISE FROM TOP LEFT: Elizabeth Berger, Jane Brox, Michael Chabon, Megan Cump, Tom Cole, Carolyn Chute

## Sculptor John Bisbee

The worst question you can ask John Bisbee is one regarding his work. "Art is a metaphor and as soon as you give it a utilitarian life, there's no point. Art has to be useless." This is usually when he'll change the subject and find something in the room that could derail the conversation. But somehow this impenetrability belies a sincerity that makes Bisbee and his work all the more intriguing.

"I want things to be archetypal, universal. I shamelessly pursue beauty. You know, no one makes things anymore; we only buy things. Once we lose our tactile sense of the world, we lose our souls." By the looks of it, gaining soul is the aspiration of Bisbee's



work; his sculptures demonstrate tacitly like nothing else. They are derived from all different sizes of nails, welded together in patterns as fluid and fixed as water turned to ice. They occupy the synaptic center of left-brain geometry and right-brain poetry, producing a unique kind of interpretation, and one not easily dismissed by either prejudice.

The pairing of such utilitarian items with lofty notions isn't hypocritical. It's born from a real desire to connect. His mission to make work that "recognizes and rejects modern meanings" in order to discover something lasting makes the case that whatever his personal preference for talking about his art may be, the actual work must be guileless.

"Today's art is all about fashion and trends. Show me anything in a magazine from the last 30 years and I can tell you the year. People don't touch their work anymore. I mean, making stuff, it's about a physical residue of gesture and time. As a species, we've always done this. Creativity and our hands separate us. I tell my students that if you make things well, you'll never be out of style. Fashion, maybe. But never style."

*John Bisbee's work can be seen on the cover of this issue.*



CLOCKWISE FROM TOP LEFT: Doug Dubois, Akuo Ehoh, John Frazier, Pang-Chieh Hsu, Ayelet Hadar, Yaron Gottfried

Steven Cosson, *playwright*  
BROOKLYN, NY  
Megan Cump, *photographer*  
BROOKLYN, NY  
John Dalton, *writer*  
CARRBORO, NC  
Clare Dolan, *interdisciplinary artist*  
GLOVER, VT  
Doug Dubois, *filmmaker*  
SYRACUSE, NY  
Akuo Ehoh, *writer*  
LIMBE, CAMEROON  
Mary Potter Engel, *writer*  
SHORELINE, WA  
Rodney Evans, *filmmaker*  
BROOKLYN, NY  
Daniel Felsenfeld, *composer*  
ASTORIA, NY  
Anne Fessenden, *writer*  
WILLOW, NY  
Erin Flanagan, *writer*  
LINCOLN, NE  
John Frazier, *poet*  
RIDGELAND, SC  
T. Louise Freeman-Toole, *writer*  
PULLMAN, WA  
Michael Friedman, *playwright*  
NEW YORK, NY  
Elisabeth Frost, *poet*  
NEW YORK, NY  
Stacy Garrop, *composer*  
EVANSTON, IL  
Madeleine George, *playwright*  
ASTORIA, NY  
Camilla Gibb, *writer*  
ONTARIO, CANADA  
Yaron Gottfried, *composer*  
KEFAR-SABA, ISRAEL  
Charles Gute, *visual artist*  
BROOKLYN, NY  
Ayelet Hadar, *interdisciplinary artist*  
KEFAR HAROE, ISRAEL  
Jennifer Haigh, *writer*  
HULL, MA  
Ethan Hauser, *writer*  
NEW YORK, NY  
Robin Heifetz, *composer*  
VAN NUYS, CA  
Caroline Heller, *writer*  
ROSLINDALE, MA  
Mary Higgins, *poet*  
ALBUQUERQUE, NM  
Tomas Hlavina, *visual artist*  
PRAGUE, CZECH REPUBLIC  
Meredith Holch, *filmmaker*  
EAST HARDWICK, VT  
Pang-Chieh Hsu, *visual artist*  
SAVANNAH, GA  
Dan Hurlin, *interdisciplinary artist*  
NEW YORK, NY  
Carol Irving, *photographer*  
NEW YORK, NY  
Jay Jennings, *writer*  
BROOKLYN, NY

Sabrina Jones, *interdisciplinary artist*

BROOKLYN, NY

Amelia Kaplan, *composer*

IOWA CITY, IA

Kirun Kapur, *poet*

CAMBRIDGE, MA

James Kennedy, *visual artist*

SOMERVILLE, MA

Marc Kristal, *filmmaker*

NEW YORK, NY

Paul LaFarge, *writer*

NEW YORK, NY

Josh Lambert, *writer*

WATERTOWN, MA

Brad Land, *writer*

CONWAY, SC

Chad Lange, *writer*

SAN FRANCISCO, CA

James Lapine, *playwright*

NEW YORK, NY

Eva Lee, *visual artist*

RIDGEFIELD, CT

Marie Lee, *writer*

PROVIDENCE, RI

Paul Yeon Lee, *composer*

BAYSIDE, NY

Rachel Levitsky, *poet*

BROOKLYN, NY

R. Zamora Linmark, *poet*

HONOLULU, HI

Margot Livesey, *writer*

CAMBRIDGE, MA

Luljeta Lleshanaku, *poet*

TIRANA, ALBANIA

Andrea Loeffke, *visual artist*

BROOKLYN, NY

Lynn Loo, *filmmaker*

SINGAPORE, SINGAPORE

Barry Lopez, *writer*

FINN ROCK, OR

Robert Marshall, *visual artist*

NEW YORK, NY

Georgia Metz, *visual artist*

BROOKLYN, NY

David Meyer, *writer*

GLENWOOD, IL

Katherine Min, *writer*

PLYMOUTH, NH

Honor Moore, *writer*

NEW YORK, NY

Richard Nelson, *composer*

BRUNSWICK, ME

Alexandra Newmark, *visual artist*

BROOKLYN, NY

Matthew Northridge, *visual artist*

BROOKLYN, NY

Karl Nussbaum, *filmmaker*

BROOKLYN, NY

Seung-Ah Oh, *composer*

EN HAAG, NETHERLANDS

Michelle Oosterbaan, *visual artist*

PHILADELPHIA, PA

Joanne Pasila, *visual artist*

NORTH ADAMS, MA

## Writer Chad Lange

Chad Lange is not an angry young man, but he is writing about one. In his novel, *Unnaturally Blue*, his teenage protagonist, Quentin, is comfortably gay, living a middle-class life in a university town in Illinois with liberal and accepting parents and somehow still considering blowing up his school. One might ask what Quentin has to be angry with, but for Lange, the question is more about why this country is so angry. “After the Columbine shootings,” he says, “I was interested in the way the media vilified the parents and how our society always seems to need to lay blame.” Into Quentin’s life comes Francesca, a woman escaping the memory of her own son’s death by a school rampage he instigated.

The novel is a collage of voices meant to unearth the contemporary dilemmas of people who are oversaturated and undernourished by the Information Age. Told in chapters by single characters,

*Unnaturally Blue* seeks to explain how celebrity has become the only heroism and the credentials for it pathetically easy. Lange wants to evoke that cathode glow on our culture, but he also wants to trace it back to its source. In the past, it may have been enough to be male and angry — even to write about it — but Lange is more compelled by the toll of an archetype that seems unnecessary and essential to outgrow.



CLOCKWISE FROM TOP LEFT: Sabrina Jones, Lynn Loo, Barry Lopez, Karl Nussbaum, Richard Nelson, David Meyer

## Writer Sarah Silbert

There is no better way to translate the mysteries of ordinary life than to be flung outside its walls. For more than two years, Sarah Silbert existed in the netherworld and half-lit life of a blood and bone marrow cancer ward with her lover Jeff, a mountain man who had gone from strapping to strapped in a matter of months. What makes her collection of essays extraordinary (besides striking images and bracingly original sentences) is how it offers its readers, who may have experienced nothing like leukemia's scourge, an outside-in glimpse of how life can be lived. Fully, emotionally, and unconventionally.

The essays trace the odyssey of a woman's choices; they are like shards of the same mirror, which, pieced together, reflect a clear path. Silbert writes about the treatments and trauma, of course, but she also juxtaposes these with meditations on the challenge of living completely "green" in their trailer in Vermont (Jeff refuses indoor plumbing and electricity no matter his two IVs and daily vomiting); the temptations of normalcy that plague and test their profound connection; and the questions of spirituality

that long stretches of time in a hospital un-earth and make vexing.

There is a lot of suffering in Silbert's collection, but there is also a lot of proof that a life lived close to death inspires the most uncommon kind of wisdom. It's as though being in the center of the biggest duality people face affords them a singular and expansive view of authenticity. Where the author and Jeff end up is part of the book's winding road, but the insight that encompasses each stop along the way reminds us just how wondrous and frightening our lives must be to be worthy of the gift.



CLOCKWISE FROM TOP LEFT: Carrie Scanga, Genya Turovsky, Sheri Warshauer, Ward Yoshimoto, Tracy Winn, Allison Wiese

Christopher Patton, *writer*  
SALT SPRING ISLAND, CANADA

Jonathan Pieslak, *composer*  
NEW YORK, NY

Gao Ping, *composer*  
CINCINNATI, OH

Bobby Previte, *composer*  
NEW YORK, NY

Joanna Rakoff, *writer*  
NEW YORK, NY

Benita Raphan, *filmmaker*  
NEW YORK, NY

Marie Regan, *filmmaker*  
NEW YORK, NY

Terri Rolland, *visual artist*  
SANTA FE, NM

Lise Saffran, *writer*  
COLUMBIA, MO

Shelley Salamensky, *writer*  
LOS ANGELES, CA

Catherine Sasanov, *poet*  
JAMAICA PLAIN, MA

Carrie Scanga, *visual artist*  
COTTEKILL, NY

Anthony Schneider, *writer*  
NEW YORK, NY

Amy Sickels, *writer*  
NEW YORK, NY

Ellen Slezak, *writer*  
LOS ANGELES, CA

Jane South, *visual artist*  
BROOKLYN, NY

Kimi Takesue, *filmmaker*  
NEW YORK, NY

Peter Thomson, *writer*  
BOSTON, MA

Lynne Tillman, *writer*  
NEW YORK, NY

Blair Tindall, *writer*  
GUTTENBURG, NJ

Jonathan Treitel, *writer*  
LONDON, ENGLAND

Genya Turovsky, *writer*  
BROOKLYN, NY

Aleksandra Vrebalov, *composer*  
NEW YORK, NY

Ayelet Waldman, *writer*  
BERKELEY, CA

Wendy Walters, *poet*  
PROVIDENCE, RI

Sheri Warshauer, *visual artist*  
NEW YORK, NY

Deke Weaver, *interdisciplinary artist*  
BROOKLYN, NY

Marc Weitzmann, *writer*  
PARIS, FRANCE

Allison Wiese, *interdisciplinary artist*  
HOUSTON, TX

Tracy Winn, *writer*  
CONCORD, MA

Ward Yoshimoto, *visual artist*  
BROOKLYN, NY

Harriet Zinnes, *poet*  
NEW YORK, NY

## Gordon Binkerd

A prominent composer of choral and vocal music, **Gordon Binkerd** passed away on September 5, 2003. He was 87. Binkerd's work had been performed by the Chicago Symphony Orchestra and Carnegie Hall. He wrote more than 160 pieces. He was a MacDowell Fellow eight times.

## Ann Cooper

Painter and mixed-media artist **Ann Cooper** passed away on December 8, 2003. Cooper studied at the Art Students League and City College in New York. Fellow MacDowell Colonist **Carole Gallagher** wrote of her,



"Hers was the most deeply creative life possible in a time of history that least appreciates its beauty and bravery." Cooper was 56.

## Janet Frame

One of the most acclaimed writers who was often short-listed for the Nobel Prize in Literature passed away on January 28th at the age of 79. **Janet Frame** published more than 20 volumes of nonfiction and fiction. Jane Campion, director of *The Piano*, filmed her memoir *An Angel At My Table* in 1990.

## Ric Frede

Writer **Ric Frede** — a five-time Fellow who moved to Peterborough because of MacDowell — died on February 20th. He was 69. Frede had a productive career, publishing more than 15 works. He had been a member of the Colony's New Hampshire Committee and New Hampshire Citizens for the Arts. A memorial fund has been set up to support the New Hampshire Committee Fellowship at the Colony.



PHOTO COURTESY OF THE FREDE FAMILY

## Amanda Goodwin

**Amanda Goodwin**, who had her first residency at MacDowell in 2002, passed away on August 10, 2003. She was 62. Goodwin had recently begun her MFA studies at the New School's Children's Workshop Program. She came to MacDowell to complete her first novel. She is survived by a daughter.



## Spalding Gray

After months of searching, acclaimed monologist **Spalding Gray** was found and confirmed dead on March 8th in New York. Gray was celebrated in the theatre and literary world, having transformed the notion of memoir and performance in his work. His monologues



PHOTO COURTESY OF LINDA SMOGOR

canvassed a variety of subjects, including Southeast Asia and his experiences in the film *The Killing Fields (Swimming to Cambodia, 1984)*, the process of writing (*Monster in a Box, 1990*), and illness (*Gray's Anatomy, 1993*). Gray, pictured working in his MacDowell studio, influenced an entire generation of performance artists. He was 62.

## Leo Hertzell

Writer and professor of English **Leo Hertzell** died on January 15th. He was 78. Hertzell earned his Master's degree from the University of Iowa and went on to publish in *The Nation*, *The New Republic*, *The National Review*, and *The Village Voice*, among others. Hertzell has asked that memorial contributions be made to the Colony in his name.

## Richard Swift

**Richard Gene Swift**, composer and professor emeritus of music at the University of California, Davis, died on November 8, 2003. He was 76. Swift studied composition at the University of Chicago before becoming a faculty member at UC-Davis. He was awarded several fellowships, including ones from the NEA, the Rockefeller Foundation, and the Academy of Arts and Letters.



ARCHIVAL PHOTO

## Martha Tabor

Sculptor, printmaker, and documentary photographer **Martha Tabor** passed away on January 10th. She was 64. Tabor worked in several media. Her early work was in photography, and she completed projects on blue-collar women and equal opportunity. She then focused on sculpture. Tabor received awards from the NEA and the D.C. Commission for the Arts. In addition to being an artist, she worked as a union organizer and was the first woman welder involved in the heavy construction that led to the METRO system in Washington.



ARCHIVAL PHOTO

## Peter Tauber

A four-time Colony Fellow and popular author **Peter Tauber** passed away on March 12th. After stints writing comedy for *Saturday Night Live*, Tauber completed a memoir about his eight weeks in basic training during the Vietnam era called *The Sunshine Soldiers*. He followed it up with *The Last Best Hope*, which became a Book-of-the-Month Club selection. Tauber was 56.



PHOTO COURTESY OF THE TAUBER FAMILY

# Join Us for Medal Day

Sunday, August 22, 2004

Free and open to the public.



PHOTO: BRENDAN TAPLEY

**12:15 pm** Edward MacDowell Medal Award Ceremony for Nam June Paik under the tent.

**1:15 pm** Picnic Lunch on the grounds near Colony Hall. Bring your own picnic lunch or reserve a basket lunch using the reservation form at right.

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

**CONTRIBUTIONS** to support Medal Day are welcome and help make this wonderful community event possible. **Medal Day Sponsors are listed in the program and receive two complimentary basket lunches:**

- Supporter \$1,000
- Benefactor \$500
- Patron \$250
- Friend \$100

- The **two complimentary basket lunches** should be:  
\_\_\_\_ Regular  
\_\_\_\_ Vegetarian

*Additional baskets may be ordered using the reservation form at right.*

- I cannot attend Medal Day and, therefore, do not wish to reserve two complimentary basket lunches.

## MEDAL DAY LUNCH RESERVATION

*RSVP by August 1, 2004*

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

TELEPHONE \_\_\_\_\_

Enclosed is my Medal Day Sponsorship: \$ \_\_\_\_\_  
Includes two complimentary basket lunches (at left)

I would like to order basket lunches  
\_\_\_\_ Regular + \_\_\_\_ Vegetarian = \_\_\_\_ Total lunches x \$20: \$ \_\_\_\_\_  
*The value of each lunch is \$20.00 and is not tax deductible.  
Guests may bring their own wine.*

I would like to make a contribution to support Medal Day: \$ \_\_\_\_\_

Amount Enclosed or **TOTAL** \$ \_\_\_\_\_

Visa/Mastercard # \_\_\_\_\_

Name (as it appears on card) \_\_\_\_\_

Signature \_\_\_\_\_ Exp. Date \_\_\_\_\_

*Make checks payable to: The MacDowell Colony, 163 East 81st Street, New York, NY 10028*

*Special thanks to our Medal Day Corporate Partner, Jefferson Pilot Financial.*

The MacDowell Colony

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