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Whitings Recognize Writers

On October 24th, playwright Sheila Callaghan and writer Brad Kessler were presented with Whitting Awards, a $50,000 prize given annually to 10 emerging talents in the literary world. Kessler’s novel Birds in Fall [Scribner, 2006] examined the aftermath of a plane crash off the coast of Nova Scotia. Winner of this year’s Dayton Literary Peace Prize, it was named by The Los Angeles Times as one of the top 10 books of fiction in 2006. Mr. Kessler is also the author of Lick Creek and several children’s books, including The Woodcutter’s Christmas. The Goat Diaries, his first nonfiction book, is forthcoming in 2007 and explores the history of pastoralism and his own experience raising dairy goats in Vermont. Callaghan’s work includes Lascivious Something, developed at the Soho Rep and scheduled for a fall 2008 production at the Cherry Lane Theatre, Dead City, a riff on Joyce’s Ulysses, most recently staged at Dog and Pony Theatre in Chicago, and Kate Crackernuts, performed at the Flea Theatre in New York City. A graduate of the MFA program at UCLA’s School of Theatre, Film and Television, Callaghan is also the recipient of a Princess Grace Award for emerging artists, a Jerome fellowship, and a Susan Smith Blackburn Award. She lives in Brooklyn with her husband, composer and Colony Fellow Sophocles Papavasilopoulos. Since its inception, the Whitings have gone to numerous Fellows, including Jonathan Franzen,elson Whitehead, and Jeffrey Eugenides.

Art Takes a Ride

If you find yourself traveling via subway on the Metropolitan Transit Authority’s J line in Brooklyn, be sure to keep your eyes peeled for the work of two MacDowell Fellows. Earlier this year, Amy Cheng and Margaret Lanzetta created permanent public artwork in the form of faceted glass windscreens for subway platforms through the MTA Arts for Transit program. Aiming to “encourage the use of public transit by presenting visual and performing arts projects in subway and commuter rail stations” throughout the metropolitan area of New York, Arts for Transit seeks artistic projects that create links to neighborhoods by echoing the architectural history and design context of the individual railway stations.

On display at Cleveland Street Station is Cheng’s series titled Las Flores. Consisting of colorful floral scenes, the series was inspired by folk art from various cultures, as well as the Dominican influences prevalent in the Cleveland Street Station neighborhood. Lanzetta’s Culture Swirl — which is installed at the Norwood Avenue Station — links the early Dutch and English heritage of the neighborhood to the current Caribbean and African-American community using design, pattern, and color.

LETTER FROM THE DIRECTOR

Looking Back … and Forward

WHAT DOES A RESIDENCY AT MACDOWELL REAP? A WAY TO WORK, FRIENDSHIP, THOUGHTS THAT WERE NOT THERE BEFORE, AND ULTIMATELY, ART. WHAT DOES MACDOWELL’S CENTENNIAL MEAN IN THE CONTEXT OF SUCH SIMPLICITY? AS WITH ANY REFLECTION, IT IS AN OPPORTUNITY TO LOOK AND SEE THINGS WE MAY NOT HAVE SEEN BEFORE.

At this summer’s exhibition on MacDowell at the Library of Congress in Washington D.C., the cases were filled with documents from the Colony’s archives. I was drawn to one pamphlet in particular from the 1930s, wherein Mrs. MacDowell called the Colony nothing less than “America’s Creative Laboratory.” That is a wonderful way to look at residency programs, of which MacDowell is now just one of many. Hundreds of artists, donors, staff, and volunteers make this quiet laboratory one of the most exciting workplaces in this country. When what you do is fulfilling, it is easy not to think of it as work. But it is quite a lot of hard work, and it takes commitment. Creative work — particularly experimental work that is rarely compensated by the marketplace — contributes enormously to society. We all hear about what the arts do for the economy, but we rarely hear about what artists do for the economy. More important than the impact on the economy is the impact of artistic inquiry on the evolution of ideas. That is priceless.

If we reflect on what we would not have had but for the work of artists, then we have lost of reasons to celebrate and renew our commitment to making possible this wonderful laboratory located amongst 450 acres of woodland in southern New Hampshire.

As we near the close of 2007, the Colony extends a big thank-you to the entire board, artists, donors, staff, and all the Fellows who volunteered so generously over the last several years. In particular, special thanks go to David Macy, resident director; my colleagues on the Centennial steering committee: Tom Putnam, who served with passion as its chairman, Julia Jacquette, Amy Sandback, and Jamie Trowbridge; and Anne Stark, our Centennial project manager. And of course there are so many others …

We hope you had as much fun this year as we did.

Cheryl A. Young
Executive Director

QUOTABLES: “Given the oftentimes hostile climate (economically and rhetorically) surrounding the arts in this country, MacDowell provides an invaluable service, both to artists and the communities they live in. Whenever I looked at the tombstones in my studio, I was awed by the scope of MacDowell’s contribution to American culture, the Colony’s commitment to supporting the popular as well as the obscure, and the fact that so many brilliant people have wrestled with their ideas in that very cabin.”

Lion Gets an EMMY

More than eight years of hard work by filmmakers Steve Bognar and Julia Reichert paid off in a major way on September 16th, when they received an EMMY Award for Exceptional Merit in Nonfiction Filmmaking for their poignant documentary, A Lion in the House. Bognar and Reichert worked on the film — a four-hour epic about the realities of battling childhood cancer — during residencies at MacDowell in 2001 and 2004.

Q: Can you recap a bit of the history behind A Lion in the House?

A: It began with a phone call from the head pediatric oncologist at Cincinnati Children’s Hospital, Dr. Robert Arceci, who was looking for someone to make a long-form documentary about the journey of families fighting childhood cancer. What he didn’t know was that our own teenaged daughter, Lela, had recently survived her own cancer battle.

Q: What did you hope to accomplish by making this film?

A: We wanted to bear witness to a human experience that tens of thousands of people go through, yet one which most of us would rather not talk about or see or hear. This experience is profound and transformative for everyone involved — for parents, for kids, for siblings, even for the doctors and nurses. You could say we wanted to give voice to what all these people go through. Once Lion was finished, as we started to see it with audiences, we began to feel that its purpose was also to increase people’s sense of compassion for other human beings. And to remind us of the courage we are capable of.

Q: Regarding your EMMY, how does it feel to receive this level of recognition for your work?

A: It is truly a great honor, and we’re very grateful for it. We know that A Lion in the House is a scary film; many people tell us they’re afraid to watch it. But we worked hard to craft a complete immersion into a place where life is lived at its essentials. The film takes you into this world, through to its farthest corners, and out the other side. We hope the EMMY will lead more people to watch it. But we worked hard to craft a complete immersion into a place where life is lived at its essentials. The film takes you into this world, through to its farthest corners, and out the other side. We hope the EMMY will lead more people to watch it.

Q: Can you talk a bit about working together? Are there specific roles you each naturally gravitate to or do you work together side by side on each step throughout the entire process?

A: We live and work together, so years ago we vowed never to share directing credit on a film. We’d always helped each other with projects, but with the clear understanding that the film truly belonged to one or the other. Lion was different. The subject matter and the way the film would be shot — by the smallest crew possible — led us, rather organically, to agree to codirect. We believed that to achieve the levels of intimacy this film would require, we would both need to be present and real to all the subjects involved, as their relationship to the film would be a relationship with us as people.

New and Notable

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

Books

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<td>Katherine Arnold</td>
<td>All Things Are Labor: Stories, fiction</td>
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<td>Belle Ritchey</td>
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Films/Videos

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<td>Louise Bourque</td>
<td>H-E-L-P (A Little Prayer), DVD</td>
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<td>Franziska Lamprecht</td>
<td>The Paradox of the 10 Acres Square, DVD</td>
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MacDowell on Stage

The work of MacDowell playwrights, composers, and writers continues to find its way onto the stages of theatres and opera houses across the country and around the world. On September 10th, the second production of composer Richard Danielpour’s opera, Margaret Garner, debuted at the opening of New York City Opera’s 2007–2008 season at the New York State Theater. Based on the novel Beloved by Pulitzer Prize-winning writer Toni Morrison, who wrote the libretto, Margaret Garner is the first opera by Danielpour, an award-winning orchestral and chamber composer.

Set to premiere at the San Francisco Opera on September 6, 2008, is composer Stewart Wallace’s opera, The Bonesetter’s Daughter, based on the best-selling novel by Amy Tan. Tan is writing the libretto for the opera, which focuses on three generations of Chinese mothers and daughters via the memories of an elderly woman in modern-day San Francisco. Based on his extensive travel and research in China, Wallace is involving a number of Chinese artists in the opera, including internationally acclaimed director Chen Shi-Zheng and Beijing master percussionist Li Zhonghua, who will lead the opera’s four-person Chinese percussion section. The opera will travel to China after its San Francisco premiere.

Theatre director James Lapine was in residence at MacDowell recently working on his new musical The Nightingale with collaborators Steven Sater (who is writing the book and lyrics) and composer Duncan Sheik. A “contemporary musical rendering” of the classic fairy tale by Hans Christian Andersen, the project conveys the story of a nightingale whose song brings hope to the young emperor and people of ancient China. Originally commissioned by Martin McCallum in 2001, the project — which was workshopped at O’Neill Musical Theater Conference in 2003 and at La Jolla Playhouse in 2005 — had its most recent workshop in association with the American Conservatory Theatre in October. Sater and Sheik’s last collaboration, the hit Broadway musical Spring Awakening, was nominated for 11 Tony Awards and won eight, including Best Musical.

Writer Doug Wright is also taking up Hans Christian Andersen with his current project: Disney’s theatrical adaptation of The Little Mermaid. After selling out its pre-Broadway engagement at the Ellie Caulkins Opera House at the Denver Center for the Performing Arts in July, The Little Mermaid — featuring music by eight-time Academy Award-winner Alan Menken — opened on December 6th at the Lunt-Fontanne Theater in New York. Wright’s previous work includes the 1995 play (and subsequent 2000 screenplay) Quills, which imagined the final days of the life of the Marquis de Sade; and the 2003 play about an East German transvestite I Am My Own Wife, for which he won a Pulitzer Prize.

Wright also wrote the book for the 2006 Broadway musical Grey Gardens, which he collaborated on at MacDowell with composer Scott Frankel and lyricist Michael Korie. Based on the 1976 documentary by Albert and David Maysles about the secluded lives of the eccentric aunt and cousin of Jacqueline Kennedy Onassis, Grey Gardens was nominated for 10 Tony Awards earlier this year, and won three.
Solomon’s Work Preserved and Exhibited

The archives of internationally renowned photographer and artist Rosalind Solomon were acquired by the Center for Creative Photography (CCP) in April. Located in Tucson, Arizona, CCP is known for housing the work of more than 40 major 20th-century photographers, including Ansel Adams, Harry Callahan, and Garry Winogrand. The Rosalind Solomon Archive includes more than 800 exhibition photographs and artworks, along with original negatives, transparencies, letters, business files, and other materials chronicling Solomon’s 40-year career as a photographer. In a statement released by CCP, Solomon shared her satisfaction in finding a permanent home for her life’s work. “It is gratifying to know that a broad and representative selection of my past images now reside at the Center, to be preserved, researched, circulated, and appreciated by all lovers of the medium.”

Solomon’s work was recently featured in the Aperture Foundation exhibition Lisette Model and Her Successors, which opened in Aperture’s Chelsea art district gallery on September 7th. The show, which ran through November 1st, presented a selection of works by Model — one of last century’s most noteworthy photographers — alongside work by 13 of her successors, including Diane Arbus, Larry Fink, and Raymond Jacobs. The show included two self-portraits by Solomon, who studied with Model in the 1970s. Also included were a number of works from Solomon’s 2006 retrospective in Cologne, Germany, Chapalinas, which she worked on during her 2003 residency at MacDowell.

Screening MacDowell

The work of several Colony Fellows reached the silver screen this past year. The feature film Lust, Caution, based on the novella by Chinese writer Eileen Chang, was released by Focus Features on September 28th. Set in Shanghai, the espionage thriller, directed by Ang Lee, won the Gold Lion Award at the Venice Film Festival in Italy on September 8th.

Writer/director Peter Hedges’ new film, the romantic comedy Dan in Real Life, hit theaters on October 26th. It stars Steve Carell.

Superheroes, a new film by Alan Brown about an American soldier injured in the Iraq war, had two screenings at the Avignon/New York Film Festival on November 11th and 16th. Brown worked on the script for Superheroes at MacDowell in 2005.

The screen adaptation of Alice Sebold’s 2002 best-selling novel, The Lovely Bones, will be coming to theaters in 2008. Sebold worked on the story — a fictional tale about a 14-year-old girl who watches down on her family from the afterlife after being murdered — during her first residency at MacDowell in 2000. Initial photography for the $70 million film, which is being helmed by acclaimed director Peter Jackson, began in Pennsylvania and New Zealand in October. The film’s all-star cast includes Susan Sarandon, Stanley Tucci, and Ryan Gosling, as well as Rachel Weisz. (Sebold’s long-awaited second novel, The Almost Moon — which she worked on during her 2005 MacDowell residency — was released on October 16th.)
Clarice Assad

There hasn’t been a day in Clarice Assad’s life where music wasn’t her first language. “I grew up in a family of musicians in Brazil. I heard music 24 hours a day, someone singing or practicing or playing. I think even before I was born I was hearing music inside my mother. Those days, when my family gets together, that’s what we do… we play music.”

A composer who also writes pop songs, plays instruments, and tours (her family recently performed a multigenerational show around Brazil), Assad so closely associates emotions with sound that she finds herself reading newspapers and hearing what the news might be saying.

This is how her latest project began. Born out of a self-made challenge — to create a new piece of music for different combinations of large ensembles — Assad was looking for something that spoke to her personally but with vastness and significance. Something that had “trajectory,” but also an impact an individual could understand and feel.

She found her perfect intersection in one of the most topical stories of the day: global warming. “I would think about the ice caps melting and begin to hear that. I asked myself how does warmth sound, or cold? I remember when I first heard ‘La Mer’ by Debussy, I literally felt seasick,” she says excitedly.

“Wikipedia...”

By La Mer or cold? I remember when I first heard “La Mer” by Debussy, I literally felt seasick, “she says excitedly.

While the controversies are apparent, what’s curious about Cañón is his desire to confront the new fundamentalism with the sincerity of a believer. “What I really find myself interested in is how human beings try to see and help each other in the faith of catastrophe,” he says. “Only this time I want to explore faith based on compassion and reason.”

While Luz is no angel — Cañón wants to present all of her characters as human beings with an array of motivations — the novel is deftly told in the fashion of the Bible. There are songs, parables, and overlapping accounts of individual events. The first half of the book is an “old testament” that covers six generations of history prior to Luz; the second half is comprised of books similar to those in the “new testament,” based on the hearsay and anecdotal scribbling of her disciples. They include, among others, a widow, a housewife, a transsexual, a politician, and a poet.

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While Cañón is an author of Tales From the Town of Widows & Chronicles From the Land of Men, which has been published in 13 countries. Honors and awards for his writing have come from NFTA, the National Hispanic Foundation for the Arts, and the Herfindahl Foundation. He lives in Queens, New York.

Sarah Hammond

In Sarah Hammond’s newest play, the sky is falling. Or rather, shrapnel from a space shuttle disaster is falling. Onto the yards, driveways, and homes of America — 28,000 pieces spread across the country.

One of those pieces plunges into the lawn of a family that is itself on the verge of exploding: a mother who has been deceased for years, two daughters, a son, and a stuntman father who is his family’s lone protector but each day endangers himself doubting as a piece of American history — Christopher Columbus.

“I think of America as a place that was discovered and also a place that wants to discover,” says Hammond, who explains that many of her plays wrestle with the idea of exploration. “I’m always thinking about wilderness. People who do irrational things solo. All in the name of looking for a deeper way to live.”

The collision of such a symbol of discovery (the shuttle) and the quintessential discoverer (Columbus) entwines a fleeing America with its modern Manifest Destiny. In the process, it also poses irresistible ideas. For instance, can a father play this country’s figure of brave exploration and also act as the domesticating hand of his own clan? In that sense, are we a nation that has macrocosmically exhaled wilderness but is swift with ways to tame it in those closest to us, including ourselves? Is it part of the American tragedy that we perpetually believe in virgin territory — psychic or otherwise — but eschew the accountability and disbelief in the romance once we find it?

“Sometimes, I think we all are suffering from this feeling that we’ve disappointed our forefathers,” she says. “And that’s why we always want more.”

As her characters shift and jockey, pushing for more from themselves and from each other, the audience is given to wonder whether the desire for expansion in the American psyche is not about conquering but rather about fulfilling the past. Hammond believes we made with our ancestors. Namely that our “constitutional” wilderness does not end up meaning we are free to choose the yoke.

Sarah Hammond is a resident playwright at New Dramatists. Her plays have been seen at Trutina Theatre, Florida’s City Theatre, the Bay Area Playwrights Festival, and Tula New World’s New Plays for Women. Her awards include the Actors Theatre of Louisville’s Women’s Award, and a commission from South Coast Repertory Theatre.
Vanessa Marsh

“The world that I live in isn’t the world I often feel I’m meant to be in,” says Vanessa Marsh. She’s not complaining, merely articulating a sixth sense that has followed her throughout her life.

“Maybe that’s just a cheery artist answer, though,” she laughs. Probably not. Marsh’s images are definitely evocative of elsewhere—a distillation of the wistful and allusive of that universal yearning for somewhere better. They also go beyond nostalgia or memory, though they may include all these. What Marsh seems to be touching, in her series Always Close But Never Touching, is the precarious. The pictures she takes seem to be teetering … toward recognition or oblivion, one is never sure. And that’s unsettling. And it’s comforting.

Marsh shoots the background for her photographs first and then incorporates models and miniatures into the imagery to evoke the fanciful and surreal: a lone cottage amid a strange bend in a country road, a jet plane washed up on a beach, a Hopper-esque lone cottage amid a field of wind turbines. “The scenes are derivative of places I have experienced,” says Marsh, “but the details have been transformed over time in my mind.” She says she wants to create pictures infused by “dream and imagination, that are familiar, yet floating and displaced.”

There’s a saturated richness to Marsh’s work: textures that can be felt, colors seemingly squeezed from rain forests. Even this, however exotic, feels human and quotidian, as though there is no greater vibrancy or deeply felt destination than the places our minds recall. Or, in the worlds Marsh longs for, the places we hope to find.

—from Vanessa Marsh’s Remembering

Sheila Ballantyne_Writer_ Sheila Ballantyne died on May 2nd at her home in Berkeley, California. She was the author of a collection of stories and two novels, including a semi-autobiographical account of her childhood called Imaginary Crimes (1982), which was adapted as a film in 1994. A 10-time MacDowell Fellow, she was the recipient of numerous awards, including a Guggenheim fellowship and an O. Henry Award for her short story “Perpetual Care.” A contribution was sent to the Colony by her family in her memory. She was 70.

Jane Cooper_Poet_ Jane Cooper died on October 26th in Newtown, Pennsylvania, at the age of 83. A 13-time MacDowell Fellow, she was the author of five books of poetry, including The Weather of Six Mornings (1969), which was the Lamont Poetry Selection of The Academy of American Poets. The recipient of fellowships from the Bunting Institute at Radcliffe, the Guggenheim Foundation, and the National Endowment for the Arts, she was the 1994-1997 New York State Poet. For 27 years, she was a teacher and poet-in-residence at Sarah Lawrence College, where she is credited with helping to develop and enhance a writing program that became one of the most distinguished in the country. The two benches in the Colony’s lilac garden bear quotes from Cooper: both were donated in her honor. The inscription on one bench reads: “The pines are like saints. I’m waiting — oh, for some insight. Some musical phrase. For the voices of my friends …”

Mark Harris_Writer_ and teacher Mark Harris died on May 30th at the age of 84 in Santa Barbara, California. He was best known for his novels about baseball, including Bang the Drum Slowly (1956), a story about a pitcher for the fictional New York Mammoths that Harris also adapted as a film that starred Michael Moriarty and Robert DeNiro. The author of 13 novels and five nonfiction books, he taught at several universities, including San Francisco State, Purdue, the University of Southern California, and Arizona State, where he was a professor of English from 1980-2001. Harris was in residence in 1953.

Hans Koning_Prolific Dutch-born writer_ Hans Koning died on April 13th at his home in Easton, Connecticut. The author of more than 40 fiction and nonfiction books, he was a frequent contributor to various publications including The New York Times, Atlantic Monthly, Harper’s, and The New Yorker. Four of his novels were made into films, including A Walk with Love and Death (1961), which launched the career of Anjelica Huston. Koning had a total of 10 residencies at MacDowell from 1965 to 1999. He was 85.

Rita Riddle_Essayist and poet_ Rita Riddle, a Fellow in 1998, died on October 1, 2006. Her publications include Soot and Sunshine, a collection of essays and poems; Pieces for Emma, a collection of essays; and the poetry collection Aluminum Balloons and Other Poems. An esteemed teacher, she was a professor of English at Radford University in Virginia. She was 65.
As this newsletter goes to press, we are entering the final phase of MacDowell’s Centennial year — and what a year it has been! Through dozens of performances, exhibitions, and special events, as well as an original book and film, we have engaged old and new friends with the creative pulse of the Colony. We have used the opportunity of this milestone to deepen public understanding about the residency experience, and have advanced the value of the arts in our society.

At the same time, this celebration of creativity has been about much more than the marking of the Colony’s birthday. Indeed, MacDowell’s board set out more than five years ago to carefully consider how its Centennial celebration could be of the greatest possible benefit to the arts and artists it was founded to support. Building upon the institution’s legacy of leadership over its first century, we have embarked on a broad dialogue with others to raise awareness of the arts as a national value. As we enter the Colony’s second century, we will continue to work to foster artists who, as innovators and risk takers, have so much to offer society.

—Anne Stark, Centennial project manager

Poised for The Second 100 Years, 10,000 Residencies, 1,000,000 Great Ideas

Celebrating 100 Years, 10,000 Residencies, 1,000,000 Great Ideas

Colony Fellows turned out with enthusiasm on Saturday, September 29th for the first-ever Colony Fellows Reunion Picnic. The event, conceived of and organized by Colony Fellows, attracted more than 300 artists to the Great Hill in New York’s Central Park, where everyone enjoyed open-air performances and signed a special Centennial tombstone. Fellows brought cupcakes, which were artfully assembled into the number 100 and then eaten. To commemorate the event, Colony Fellow Julia Jacquette designed an original Reunion Picnic bandanna, which was given to each artist who attended.
Century
In addition to Centennial events helped by such cultural partners as The Boston Athenaeum and The Library of Congress, the last six months have also seen the fruition of these programs sponsored by the Colony...

**A Leadership Forum on the Cross-Sector Value of Creativity**

MacDowell joined the Alliance of Artists Communities (AAC) to host a cross-disciplinary leadership discussion on arts policies viewed as critical to the advancement of American society at large. The forum, held at the National Press Club in Washington on November 7th, followed a luncheon, also planned by MacDowell and the Alliance, at which Dana Gioia, chairman of the National Endowment for the Arts (NEA), spoke of the impact of artist residencies on the nation’s cultural life and announced a program to increase the NEA’s support for creative communities. Americans for the Arts and the Sundance Institute also participated.

**MacDowell Selected Shorts at Symphony Space**

On December 12th, Symphony Space, one of the most innovative cultural venues in New York, joined the Colony’s celebration of creativity by presenting a MacDowell Selected Shorts evening. Under the artistic direction of Symphony Space’s Isaiah Sheffer and literature director Kathy Minton, the program featured well-known MacDowell writers Jeffrey Eugenides, Susan Minot, and Monique Truong, each of whom selected an emerging talent from among MacDowell’s hundreds of Colony Fellows writers. The three writers chosen were David Bezmozgis, Francis Hwang, and Julie Orringer. As with other Selected Shorts events at Symphony Space, this performance was recorded by WNYC and will be broadcast over NPR stations across the country.

**MacDowell and Spoleto**

On May 27th, board member Bill Banks hosted a reception in Charleston, SC, in conjunction with a series of concerts at the Spoleto Festival USA featuring works by MacDowell Colony Fellows, which were programmed in honor of MacDowell’s Centennial by Charles Wadsworth, Spoleto’s artistic director for chamber music.

**Centennial Events in New Hampshire**

- **New Hampshire Philharmonic** — On May 5th, the New Hampshire Philharmonic presented a concert that featured works by Leonard Bernstein and Edward MacDowell. Board member Gerry Gartner hosted a dinner following the program.

- **Monadnock Summer Lyceum** — On August 6th, to a packed audience at Peterborough’s Unitarian Universalist Church, author and MacDowell Fellow Lewis Hyde spoke on the theme of our “cultural commons,” that vast store of ideas, inventions, and works of art that we have inherited from the past and continue to produce. The Lyceum is one of the oldest lecture series in the nation; this year its theme was “Civility.”

- **Peterborough Players** — Joining the spirit of the MacDowell Centennial, the Peterborough Players offered three Colony-related performances in August and September: The Long Christmas Dinner by Thornton Wilder; A Doll House, an adaptation by Colony Fellow Gus Kaikkonen; and the Pulitzer Prize-winning play I Am My Own Wife by Doug Wright.

- **Thorne-Sagendorph** — From September through October, the Thorne-Sagendorph Gallery at Keene State College screened Season of MacDowell and opened a visual arts exhibition of Fellows’ work entitled In Residence: Artists and the MacDowell Colony Experience.

- **Holiday Open House** — On October 4th–7th, local interior designers transformed Hillcrest, the MacDowell farmhouse that was once the home of the Colony’s founders. The Peterborough Historical Society described the history of the house as visitors from the community got into the holiday spirit a little early. All proceeds benefited the Historical Society.

- **Tricinium** — On October 14th, local arts group Tricinium premiered a concert event by Lawrence Siegel honoring the late David F. Putnam, a longtime MacDowell supporter, at the Peterborough Players. Writer Edie Clark, board member Tom Putnam, and Congressman Paul Hodes’s wife, Peggio, performed work as part of the evening’s special program. Board member Monica Lehner and Michael Lehner hosted a dinner following the concert.

- **New Hampshire Film Series** — As part of the MacDowell traveling film series begun in April at MoMA, both Seasons of MacDowell, the quartet of films commissioned by the Colony, and the selection of films by MacDowell Fellows that followed it, toured parts of New Hampshire. The series screened at the Thorne-Sagendorph Gallery in Keene; the Art Gallery at the University of New Hampshire in Durham; the Howe Library at Dartmouth College in Hanover; the New Hampshire Technical Institute in Concord; the Manchester City Library, and at Franklin-Pierce College in Rindge.
Golijov, Lorca, and Opera Boston

Inspired by the life and work of Spanish poet and playwright Federico García Lorca, Osvaldo Golijov’s new opera Ainadamar is a mystical and poetic meditation on loss, memory, revolution, and exile. This production, which opened at Opera Boston in October and was sponsored in part by the Colony as part of its Centennial celebration, reunited the principal cast from the Santa Fe Opera production and the Grammy-winning Deutsche Grammophon recording. Ainadamar’s libretto was written by David Henry Hwang.

Special thanks to Wendy Belser, Eleanor Briggs, Tom and Ellen Draper, Monica and Michael Lehner, and Olivia and John Parker for their generous support of this event. Following the matinee performance on Sunday, October 21st, board member Rick Stone and Terry Stone hosted a dinner at their home for Osvaldo Golijov, soprano Dawn Upshaw, conductor Gil Rose, and MacDowell friends.

Peterborough Projects

As part of its yearlong Centennial celebration, MacDowell launched a series of artistic commissions involving its hometown. The aim of Peterborough Projects was to bring contemporary art experiences into the community where the Colony was founded, engaging an array of local citizens in the artistic process. The following projects took shape during the last six months of the Colony’s Centennial year:

Painter Peter Edlund finished work on his Butternut-Tree-In-Little-Summer-Place, a mural depicting the confluence of the Contoocook and Nubanusit Rivers in a visual translation of the native Algonquin names of these bodies of water. The painting was installed as a gift at the Peterborough Town Library.

In July, photographer Bobby Neel Adams worked on Family Tree, a photographic project that reinvents the conventional family portrait by focusing on the intersections of rural families both genetically and spiritually using imagery.

In September and October, Australian muralist Rodney Monk created a new mural for the exterior of Peterborough’s Toadstool Bookshop.

Interdisciplinary artist Nicolás Dumit Estévez arrived at the Colony in October with the express goal of meeting every resident of Peterborough as part of his conceptual art project titled Please to Meet You.

Also in October, filmmaker Karen Aqua and composer Ken Field offered a filmmaking workshop to students of Dublin, New Hampshire’s Mountain Shadows school.

In December, interdisciplinary artist Amy Jenkins transformed a series of windows at the Peterborough Historical Society into a parade of color and scene with her Water Windows installation.
his year, Medal Day was more than a day; it was, thanks to the occasion of the Colony’s Centennial, a weekend of unforgettable moments.

Beginning on Friday, August 10th, the Colony kicked off the weekend underneath bright stars and inside a warmly illuminated and oversized tent (capacity 2,000 people). The dinner, toasts, and reunion of many who had come to partake in the festivities were followed by Saturday’s twilight performance, the first stage of Landlines, an installation created by Anna Schuleit and a group of more than 200 volunteers. Landlines, a year in the making, had been designed to “violate MacDowell’s trademark privacy in order to bridge the inside to the outside, to lift the boundaries between the Colony’s walls and those beyond.” On a stage set before darkening pines and lit by spotlights and two screens casting imagery, Landlines began first with a performance by 10 teams of artists and students who had worked to capture each decade of MacDowell’s 100 years. Each discipline was represented through the work of renowned Colony artists (James Baldwin, Milton Avery, and others) and those of potential new ones. The students sang, performed puppetry, created a suspense film, danced, and improvised on saxophone. All this was capped off by an excursion into the MacDowell woodland, where 100 telephones — hooked up by thousands of feet of cable — rang, linking the vast MacDowell network around the world with the place it all began.

And, of course, we didn’t forget the cake! Or, rather, cakes. One hundred individual delights were quilted together to form a confection of Centennial proportions. For all who had worked up an appetite from chatting on the phones, the MacDowell “gateaux” awaited in the amphitheatre. With the storied view of Mount Monadnock as its backdrop, the night became even sweeter.

Sunday — Medal Day proper — the phones rang again, but not before more than 2,000 visitors enjoyed a moving tribute to documentary filmmaker Les Blank by equally acclaimed filmmaker Fred Wiseman. With their speeches taking on an even greater significance this year, MacDowell’s yearlong theme of giving artists “freedom to create” could later be seen in every studio opened to the public.

It is hard to capture in two dimensions what transpired at a very multidimensional Medal Day weekend. But in the following pages, you can get a feel by reading the speeches of Les Blank and Fred Wiseman, taking in the imagery from Landlines, and hearing from some of those who participated. As with the entire Centennial year, Medal Day weekend was really an accumulation of many shared moments yielding a memory likely to outlast any single one.
Les is a skilled, adventurous, compassionate independent filmmaker. I admire his talent and his perseverance. It is not easy to reach his level of achievement and accomplishment. I will briefly try to explain why.

To make his films and give expression to exactly what he wants to say and in the form he chooses requires qualities in addition to imagination and technical skills. The words stubborn, obsessed, and tough come to mind. The independent filmmaker has to navigate many rocky passages. He has to work hard to get money, write proposals for films that exist only in his head (and then only in incomplete and perhaps inchoate form) — proposals that he knows may have little relation to the final film but will help the funders in foundations and networks decide to award the grant or contract that make the film possible.

Sometimes the people who control the money know something about filmmaking; often they do not. Some have a real interest in assisting the filmmaker; others are more concerned with their place in the arts bureaucracy. The independent filmmaker must be informed about the internal politics of the granting organizations. Often grantors with no knowledge or experience will try to impose their mark on the film because of either an internal organizational political agenda, an ideological or social goal, or as an exercise in power.

When filmmakers meet, their talk is not about the aesthetics of filmmaking (assuming such a thing exists) but about money and distribution. Boring but necessary exchanges. Unlike people working in other forms, filmmakers need more money to do their work than novelists, poets, painters, and many other artists. However, unlike Hollywood filmmakers, independents do not need a lot of money. Production costs, which may range from $20 to $50,000, are puny and are not needed to make a film. All would be recognized as the next Hemingway. In 1951, our common fantasy was that artistic success, fame, riches, and — although we perhaps could not then talk of it openly, nubile women — would attend us or attend to us, not if but when our first novel was published.

We sat in cafés in Paris with The Sun Also Rises and What Is Existentialism? on the zinc table next to our empty notebooks. Most of us had no idea of what it actually meant to be a writer. The same fantasy exists today although the form is different. Substitute filmmaker for writer and the rest is the same. The arrival of relatively inexpensive, light, mobile cameras and digital editing programs makes it tantalizingly possible for this generation to think they can easily achieve fame, fortune, and public recognition as “artists.” The fantasy is the same, the equipment is different, and the result is equally hard to achieve. For Les to make his films, he had to have the technical competence, energy, drive, and ambition to harness his imagination to the hard, frequently boring, day-to-day work that is actually involved in making films in his unique way.

About 15 years ago, I was in Berkeley. I was about to go into a bookstore when I saw a tall, burly, bearded man standing in front of a table stacked with T-shirts and videocassettes. When I saw a T-shirt with the words “Gap-Toothed Women,” I knew that the vendor was the filmmaker Les Blank, whose work I so much admired. I went over, introduced myself, and asked him, “How’s business?” He said he was doing a brisk trade. My first thought was that maybe I could become his East Coast rep. Then I thought, why not strike out (if that is the right expression) for myself? Since then, each Saturday afternoon when the weather is good, I stand in front of the Coop in Harvard Square and sing and sell pencils. Thank you, Les. Your good example has helped me to continue to work.

Les’s life as an independent filmmaker has been both intellectually and physically adventurous. His filmmaking has taken him to such exotic places as the Amazon, China, Louisiana, and California. Perhaps Les will tell you some of his adventures since his career is a good example of the rewards, adventures, surprises, fun, comedy, risks, and thrills of filmmaking. The fulfillment of a sense of anticipation and adventure is one of the principal reasons to be an independent filmmaker.

“For Les to make his films, he had to have the technical competence, energy, drive, and ambition to harness his imagination to the hard, frequently boring, day-to-day work that is actually involved in making films in his unique way.”

—Fred Wiseman

Presented by Fred Wiseman

I am pleased to be here and participate in the 100th anniversary of MacDowell and to join the ceremony honoring Les Blank and his films.

Les’s life as an independent filmmaker has been both intellectually and physically adventurous. His filmmaking has taken him to such exotic places as the Amazon, China, Louisiana, and California. Perhaps Les will tell you some of his adventures since his career is a good example of the rewards, adventures, surprises, fun, comedy, risks, and thrills of filmmaking. The fulfillment of a sense of anticipation and adventure is one of the principal reasons to be an independent filmmaker.

“What lingers in my mind the most was the end of Saturday night, going into the total darkness of the pathways and seeing the faint ‘booths’ of light that surrounded the phones. It was magical to have the phone ring and be able to answer it. It was a mixture of both utter solitude and a sense of being profoundly connected to the world. Art happens in solitude, but it is when it connects to the world that it finds its meaning and reason for being.”

—Landlines volunteer Nori Odoi

Landlines Stories and Reflections

Volunteers unspool and prep the miles of telephone cable that hung from the trees throughout MacDowell’s 430 acres.
MEDALIST
Les Blank
Thank you very much, very resounding. I’m still reeling over the idea of Fred out there selling pencils, not to mention his closing comment.

Anyway, I’m glad to be here, especially on the 100th anniversary. It’s interesting to look ahead and think about art being something that sticks around after we are departed from this happy place. And how long it sticks around is a good question … it’s something that has always interested me. It’s my idea, I hope, that these films do last a while.

What got me started was I always thought I wanted to be a writer because I like to read, I like to see stories — Herman Melville and Joseph Conrad. So I took up my pencil and started writing, and I would send them off to Atlantic Monthly and Harper’s, and couldn’t understand why I kept getting these reject slips. I thought they were pretty good stories. But then after a while I got depressed over it all, and I went to college and thought well, if I can’t write at least I’ll get a job teaching writing or literature. I got as far as graduate school at Berkeley in the English department, and it just didn’t excite me much so I dropped out. I thought well now I’ll just get a job at least, but no one would hire me — I had too much education or I couldn’t work up my enthusiasm when I was interviewing for a dull job.

So I was unemployed, and I hit bottom real quick, and I went to a movie by Ingmar Bergman called The Seventh Seal when it first came to San Francisco. Here, I saw a man who was so much worse off than I was that I felt light and happy by comparison. And as I slipped out of the theater I thought, “God, this feels great! I think I’ll look into being a filmmaker”

I didn’t have a clue how to do that because I didn’t know there were film schools — there were actually two in L.A. and one in New York that I found out about — but no one ever talked about becoming a filmmaker … it was always a writer.

So I was on my way to Florida to actually join the naval flight program — and at least have a job — and on the way I met a professor named Robert Corrigan. He was in the theatre department; I’d had him as an undergraduate department offering a master’s of fine arts in playwriting. “Well, we’re starting a brand-new program in the theatre department offering a master’s of fine arts in playwriting. Maybe if you apply, you can get the job or fellowship, and you can work on actors for the stage, scripts for the stage, and then segue into film later.” So I took him up on that; I got the fellowship and then on his recommendation I got accepted to USC — in their film program and theatre program in Los Angeles. I took all of my courses in film and I got out, and I was ready to be the next Ingmar Bergman. It didn’t happen right away.

I would write these scripts … I even had an interview with Otto Preminger; he actually hired me. I had my foot in the door at Columbia Pictures; all I had to do was keep my mouth shut and read scripts for him, and plays and novels, and say, “I think this is a good one. Why don’t you try this one?” But I knew I had to convince Mr. Preminger that I was a film artist myself — I wanted him to read my script. So, he picked it up, looked at one page, put it down, and said, “Mr. Blank, it’s been real interesting knowing you, but having read how you think I don’t think we’ll ever be able to work it out. I wish you the best of luck with your career, though.” And so that was my short, happy life as a Hollywood film person.

So then I started doing industrial films, films for chicken companies — I believe they’re showing one today, in the building over there, one of the short films. I learned how to tell stories about how chickens are grown and slaughtered and eaten … that didn’t

“It’s interesting to look ahead and think about art being something that sticks around after we are departed from this happy place.”
"I peered in there and made my way into this undergrowth, and pulled aside some vines, and there was this statue of an old man. Where there should be eyes he just had eyeballs, and at the bottom of the statue was the saying, 'Life is short, art is long, the experience difficult.' And I thought, hmmm ... that's a pretty catchy slogan."
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A SPECIAL THANK YOU TO THE MANY VOLUNTEERS WHO HELPED MAKE THIS WEEKEND CELEBRATION SO EXTRAORDINARY...
MacDowell Downtown

9.7.07 Visual artist Peter Edlund shared and discussed his series of paintings based on translations of American Indian place names, including Butternut-Tree-In-Little-Summer-Place, a mural that was created — and permanently installed in the Peterborough Town Library’s portico ceiling — as part of MacDowell’s Centennial outreach program, Peterborough Projects.

10.5.07 Composer Stewart Wallace discussed and presented excerpts from his project, The Bonesetter’s Daughter, an opera based on the best-selling novel by Amy Tan.

11.2.07 Interdisciplinary artist Nicolás Dumit Estévez gave a presentation about his Peterborough Project Pleased to Meet You, which unites the local community as the artist aims to meet every resident of Peterborough.

12.13.07 Visual artist Amy Jenkins presented her Peterborough Project, Water Windows, to the community.

Other Outreach

5.1.07 Resident Director David Macy and interdisciplinary artist Tim Gaudreau hosted the 2007 class of Leadership New Hampshire in Mixter Studio. Gaudreau talked about his work as an eco-artist.

7.23.07 MacDowell composers Martha Horst and Yevgeniy Sharlat met with students and faculty from the Walden School, a school for young composers located in Dublin, New Hampshire.

7.29.07 The board of trustees of Sigma Alpha Iota, an international music fraternity responsible for funding the original construction and continued maintenance of Pan’s Cottage, visited Hillcrest and enjoyed a special tour of the Colony.

9.12.07 Resident Director David Macy hosted the Peterborough Women’s Club at Savidge Library, where he discussed the Colony’s Centennial activities and presented a screening of The NewsHour with Jim Lehrer program about MacDowell, which aired on PBS in August. Before departing, the group enjoyed an open studio hosted by visual artist Tom Nussbaum in Alexander Studio.

Save the Date!

The New Hampshire Benefit for The MacDowell Colony
SATURDAY, MARCH 8, 2008

With Colony Fellow Filmmaker Chris Wilcha

Director and co-executive producer of This American Life, the compelling Showtime television series based on the 15-year-old, award-winning Chicago Public Radio show hosted by Ira Glass.

Shattuck Golf Club
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6:00 p.m.

For more information, please visit our web site or call 212-535-9690.
The MacDowell colony

Class photo of artists-in-residence at the centennial Medal Day celebration in August.

Jason Samuels Smith, film/video artist Sam Green, and theatre artist Lauren Weedman.

Alpert/MacDowell Fellowship Renewed

Due to the success of a three-year pilot program begun in 2005 with the Alpert Awards in the Arts, MacDowell has extended its Alpert/MacDowell Fellowships. The Colony established this collaboration with the Alpert Awards — which are administered by the California Institute of the Arts and funded by the Herb Alpert Foundation — as a way to spread the word about MacDowell to non-New York artists working in film/video, interdisciplinary arts, and theatre. The Alpert Awards seek to identify and reward those artists “who are challenging and transforming art and society.” Artists chosen for the Alpert/MacDowell Fellowships are recommended by the Alpert Award panels, and selected by the MacDowell admissions panels. To date, MacDowell and the Alpert Awards have collaborated to bring 10 outstanding artists to the Colony over the past three years, including the most recent Alpert/MacDowell Fellows, interdisciplinary artist Lauren Weedman, and theatre artist Jason Samuels Smith, film/video artist Sam Green, and theatre artist Lauren Weedman.

New Board Members Elected

Four new members have been elected to the Colony’s board of directors.

Fred Clarke, a MacDowell Fellow, is one of the founding members of Pelli Clarke Pelli Architects in New Haven, Connecticut. Over the past 30 years, his commissioned work has included the Museum of Modern Art renovation and expansion in New York; the National Museum of Art in Osaka, Japan; and the Connecticut Center for Science and Exploration in Hartford. A prior faculty member of the architecture schools of Yale University, Rice University, and the University of California at Los Angeles, he was elected to the College of Fellows of the American Institute of Architects in 1992. He is also a member of the Japan Institute of Architects and a fellow of the Philippine Institute of Architects.

Born and raised in Melbourne, Australia, Vallejo Gantner has worked in Asia and the United States as a theatre director and producer, as well as a writer, performer, agent, and programmer. The artistic associate at the Melbourne Festival from 2000-2001, he was the director of the Dublin Fringe Festival from 2002-2004, and is currently the artistic director of Performance Space 122 in New York. A member of the board of directors for the National Institute of Circus Arts (NICA) in Australia and Synapse Productions in New York, he also serves as the advisory chair of the Arts Network of Advance (Global Australian Professionals), and is a member of the advisory board for the Catskills, New York-based Orchard Project.

Carman Moore’s prolific body of work includes scores for opera, theatre, film, and symphony and chamber ensembles. Her work has been commissioned and performed by such prestigious organizations as the New York Philharmonic, the San Francisco Symphony, the American Symphony Orchestra, the Chamber Music Society of Lincoln Center, and the Symphony of the Sorbonne in Paris. Well-known as a composer for dance, she served as the master composer and codirector of the American Dance Festival’s Young Choreographers and Composers Residency Program from 1984–1995. A dedicated educator, she has taught at the Yale University School of Music, Queens and Brooklyn Colleges, Carnegie Mellon University, and The New School for Social Research. A prior music critic and columnist for the Village Voice, he has served as board member and advisor for various organizations including the Composers Forum, the Society of Black Composers (of which he is a founder), the New York State Council on the Arts, and the National Endowment for the Arts.

Born in India, film director Mira Nair’s debut feature film, Salaam Bombay!, was nominated for an Academy Award, a Golden Globe, and a BAFTA for Best Foreign Language Film in 1998. Subsequent films include Mississipi Masala, Tha Paraz Family, Kama Sutra: A Tale of Love, Monsoon Wedding, Vanity Fair, The Namesake, and her forthcoming film, Shantaram, starring Johnny Depp. Her company, Mirabai Films, is currently producing a series of four films that aims to raise awareness of the AIDS epidemic in India. In 2003, she founded the annual filmmakers lab Maisha, which is dedicated to the support of visionary screenwriters and directors in East Africa and South Asia. She has also served as a mentor for the Rolex Protege Arts Initiative, helping to guide young artists at critical stages in their career development.

New Funding for Artists Announced

Thanks to a generous three-year grant by The Leon Levy Foundation, artists accepted for a MacDowell Fellowship who need additional financial assistance are now eligible for such aid. These grants can be used to cover expenses that continue to accrue while artists are away from home, including rent, utilities, and childcare. Artists may also use the grants to compensate for lost income or in the event an employer requires an unpaid leave to attend the Colony. Equipment and supplies may be addressed by this aid, as well.

The Leon Levy Grants — $50,000 per year — are part of an overall effort by MacDowell to ensure artists face no barriers in finding the time and space necessary to create. This program expands on a similar successful program for writers established in 1997. In addition, the Putnam family has made a $500,000 contribution to increase the David and Rosamond Putnam Fund, established in 1989, which awards grants for international travel to and from the Colony. The MacArthur Foundation currently provides grants for domestic travel.

“While MacDowell Fellowships are awarded based on exceptional talent, we believe that as many as half of the artists who come to the Colony each year struggle financially,” says Cheryl Young, MacDowell’s executive director. “A review of financial information indicates that the average income for aid applicants in literature in 2006 was $22,000, with 48 percent of these households falling below the poverty line. It’s wonderful that both The Putnam Foundation and The Leon Levy Foundation are making it possible to expand aid to Colony artists of all artistic disciplines.”
Stay in Touch

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

NEW FACES

Jeremy Brett
MAINTENANCE STAFF

Barbara Harlow
ASSISTANT TO THE RESIDENT DIRECTOR

Justin Sowa
OFFICE ASSISTANT

AWP and MacDowell

On January 31, 2008, MacDowell Executive Director, Charyl Young, will participate in the Association of Writers & Writing Programs’ (AWP) annual conference in New York. Along with writer Amy Bloom, Young will represent MacDowell on a panel titled “The Alliance of Artists’ Communities: A Sampler of Residencies for Writers,” which will explore the diversity of writing residencies offered by Alliance members. In particular, three writing residency programs will be examined: The Atlantic Center for the Arts, The Fine Arts Work Center, and MacDowell. MacDowell is a founding member of the Alliance of Artists’ Communities (AAC), and both Young and her predecessor, Mary Carswell, have served on the AAC’s board. Resident Director David Macy was elected to AAC’s board in November.

Edifice Complex

More than a nip and tuck — not really reducible to a “before” and “after” shot — this past spring, the century-old heart of MacDowell, Colony Hall, had some major work done. And that work is not yet completed. Phase One, which focused mainly on enlarging MacDowell’s kitchen and bringing it and the dining room up to modern standards, will soon have its sequel in Phase Two, where social spaces will be separated from Internet spaces, offices will be shifted to allow for greater accessibility and ease, an elevator will be installed, and much more. “Colony Hall is the literal and metaphorical portal to life in residence, but we recognized how much the program had evolved since 1916 when the former Tenney barn became Colony Hall,” says David Macy, resident director. “Our goal has been to update this wonderful building to support its current program and to include flexible space that will add capacity for decades to come. As we approached the dining room and Bond Hall, we wanted to retain all the endearing qualities, while improving flow and bringing in more fresh air and natural light. We also wanted to respond to abundant feedback from Colony Fellows requesting that the spaces for socializing and Internet use be separated.” Macy helped oversee the project with O’Neil Pennoyer Architects, Bruss Construction, and Tim Groesbeck Construction. Their efforts — assisted by staff members Kyle Oliver, John Sieswerda and the maintenance staff, Deb Marsh, Scott Tyle and the kitchen staff, and Michelle Aldredge — continued in November. The entire renovation is expected to be finished by May, 2008.

Buried on this site are noted composer Edward MacDowell (1860–1908) and his wife, Marian Nevins MacDowell (1857–1956). The composer often paused at this boulder to watch the sun set behind Mount Monadnock. Edward and Marian purchased a small farm and moved to Peterborough in 1896. Together they founded The MacDowell Colony in 1907, the first leading residency program for artists in the United States. On the acres to the north and west of this site, The MacDowell Colony continues to offer talented artists ideal working conditions in which to produce enduring works of the imagination.

Thanks to the scholarship of Dr. Arnold T. Schwab, the MacDowell grave corrected its information on the cofounder’s birth (a year earlier than previously thought) with this plaque.
From May to October of 2007, The MacDowell Colony welcomed a total of 130 artists from 22 states and eight countries. This group included 50 writers, 23 visual artists, 17 composers, 15 working artists in theatre, 11 interdisciplinary artists, 10 filmmakers, and four architects.