

Vol. 47, No. 1, Summer 2018

IN THIS ISSUE >

Andrew Sean Greer and Jack E. Davis Win Pulitzer Prizes, Six Others to Final List	2
Pan's Cottage Fundraising Aims for Spring Renovation	2
1,200 Attend as Art Spiegelman Accepts 59th Edward MacDowell Medal	5
National Benefit Raises \$620,000 for Programs	10

Architects | Composers | Filmmakers | Interdisciplinary Artists | Theatre Artists | Visual Artists | Writers

# Medal Day 2018

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◉ LETTER FROM THE DIRECTOR

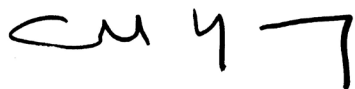
## Artists Redefine Art's Frontiers

One of the critical aspects of the MacDowell admissions system is that the artists and professionals who people the selection panels rotate off every three years on a staggered basis so that alternate points of view are always brought to bear on applications for Fellowships. The greatest benefit of keeping these proceedings fresh is that we end up with artists of different aesthetics, on the vanguard of their disciplines, experimenting, diving deep into their art, and sometimes inventing new ways of expanding our understanding of ourselves and the world.

In recent years, we've seen significant growth in the numbers of Fellows who call themselves comic artists and graphic novelists—people with impressive accomplishments and an unyielding willingness to push against the confines of what is considered literature. This made us realize that The Edward MacDowell Medal, an award always given to artists redefining the frontiers of their disciplines, should be given in comic art. The discussion reportedly kept coming around to one name: Art Spiegelman, whose impact on the field of comics and our culture is profound. In this newsletter you will find Hillary Chute's insightful presentation of the Medalist and Art Spiegelman's moving extemporaneous acceptance speech. Online, you can watch and listen to Chairman Michael Chabon's wonderful introduction.

On Medal Day, President Andy Senchak announced my retirement and that this will be my last full year at MacDowell. It has been such an honor and a joy to be part of this amazing community. A search committee is currently working on finding a fantastic successor.

This April, Mary Carswell, trustee emerita and former Executive Director, passed away. Pictured above, Mary came to the Colony during a challenging period and changed the course of the institution, directing it toward a bright future. I was lucky to spend my first 10 years at the Colony under her gifted leadership. Her tireless advocacy, wisdom, and generous spirit made a difference to thousands of artists then and into the future because of the stability she provided. You can read more about Mary's life and other MacDowell friends on page 11.



Cheryl A. Young, Executive Director



# 2018 Pulitzer Prize Awarded to Two Fellows

Congratulations to fiction writer **Andrew Sean Greer** (8x 01-18) on winning the Pulitzer Prize in Fiction for his novel *Less*. The Pulitzer committee called it a “generous book, musical in its prose and expansive in its structure and range, about growing older and the essential nature of love.” *The New York Times* said the book, “is excellent company,” like its main character. “It’s no less than bedazzling, bewitching, and be-wonderful.”



We also congratulate nonfiction writer **Jack E. Davis** (14) for winning the Pulitzer Prize in History for *The Gulf: The Making of an American Sea*, which Davis worked on during his residency. The Pulitzer committee called the work “an important environmental history of the Gulf of Mexico that brings crucial attention to Earth’s 10th-largest body of water, one of the planet’s most diverse and productive marine ecosystems.” According to a review in *The New York Times* in May, *The Gulf* “is a sad story well told.... a beautiful homage to a neglected sea, a lyrical paean to its remaining estuaries and marshes, and a marvelous mash-up of human and environmental history.”

Fellows who were finalists for the Pulitzer included fiction writer **Elif Batuman** (18) for her novel *The Idiot*. **Branden Jacobs-Jenkins** (12, 15, 16) was a finalist in drama for his play *Everybod*. **Patricia Smith** (12) was a finalist in poetry for her collection *Incendiary Art* along with poet **Evie Shockley** (13) for her collection *semiautomatic*. **Ted Hearne** (09, 12, 17) was a finalist in music for his five-movement cantata *Sound from the Bench*.

## Pan’s Cottage Renovation on the Horizon

By Arthur Pero

After a five-year fundraising project, Sigma Alpha Iota (SAI), an international music fraternity, has given \$100,000 toward the renovation of Pan’s Cottage, a bedroom facility originally built in 1919 with a generous gift from the fraternity dedicated to music creation, performance, and scholarship. Members of the fraternity have helped sustain this structure with decades of annual contributions, and the latest donation will remake the interior and allow for major improvements to bathing facilities.

The renovation design by Sheldon Pennoyer Architects of Concord, NH, will be realized in phases. In the fall, Maintenance Foreman John Sieswerda and his crew will rehabilitate the central stair corridor with new plaster, paint, light fixtures, and refinished wood floors. Contractors are currently bidding on the greater part of the renovation, with construction tentatively scheduled to begin in March 2019. During the renovation, artists will sleep in their studios and have access to baths and showers in The Eaves or Lodge dormitories.

The renovation will improve interior aesthetics and comfort, including a dramatic upgrade to the



DAN MILLBAUER

bathing facilities. Before the roof is replaced with new shingles, closed-cell foam will insulate the attic. The basement will be waterproofed to assure dry and healthy interior air quality throughout the building. Existing three-quarter bathrooms on the second and third floors will be converted to half-baths and a small bedroom on the lower level will be converted to provide new shower facilities.

Resident Director David Macy noted that an additional \$250,000 would expand the scope of the renovation to include new windows, wall insulation, and clapboard siding.

“With each renovation, including state-of-the-art insulation, we can replace the fuel-oil boilers with electric heat pumps,” Macy

said, explaining the Colony’s long-range strategy. “MacDowell’s solar array produces 75 percent of total electricity consumed at the Peterborough facility, meaning that each deep energy retrofit is a significant step toward eliminatig our need o use fossil fuels.”

Three studios, Eastman, Delta Omicron, and Garland (formerly known as Baetz), have already benefited from this deep-energy retrofit approach. While this level of insulation is more expensive up front, post-renovation heating and lighting costs are greatly reduced. Whether Pan’s will move to that next stage in the spring or the next time the dorm is renovated will depend on additional donations to help green the Colony.

New Board Member  
➔



**Darrell Harvey**  
Board Member

New Staff  
➔



**Brett Evan Solomon**  
Events Assistant

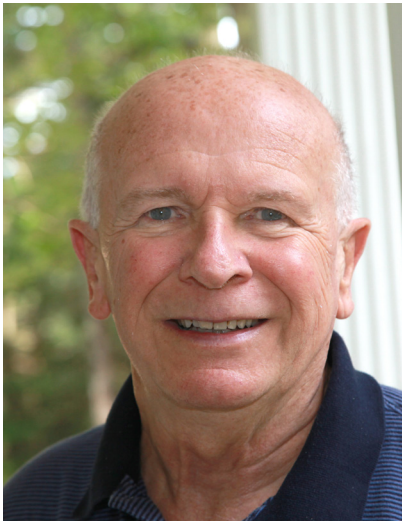


**Ryan Khan**  
Office Assistant





Follow the latest developments, news, and artist updates on Twitter, Instagram, and Facebook @MacDowellColony



AWARD WINNERS

# American Academy of Arts and Letters Elects Three Fellows

In May, the American Academy of Arts and Letters inducted three Fellows among the 12 new members elected to the 250-person organization. The Academy was founded in 1898 as an honor society of the country's leading architects, artists, composers, and writers. One of the academy's earliest members was Edward MacDowell. Members are elected for life and pay no dues.

The new members include writer **Jeffrey Eugenides** (94, 96), playwright **Terrence McNally** (12), and writer **Jayne Anne Phillips** (8x 93-18). The Academy also aims to foster and sustain interest in the arts by awarding prizes, exhibiting works, and purchasing artwork for donation to museums across the country. The following Fellows have been recognized for their work this year:

2018 Music Award Winners

Arts and Letters Awards in Music to composers **Kathryn Alexander** (90), **Andrew Rudin** (8x 63-13), and **Scott Wheeler** (5x 85-18); Andrew Imbrie Award in Music to **Laurie San Martin** (99); Charles Ives Fellowships to **Peter Van Zandt Lane** (13, 14) and **Matthew Schreibeis** (17); Walter Hinrichsen Award in Music to **John Aylward** (07, 15); Virgil Thomson Award in Vocal Music to **Anna Weesner** (4x 94-01); and the Goddard Lieberman Fellowship in Music to **Missy Mazzoli** (3x 09-13).

2018 Literature Award Winners

Arts and Letters Awards in Literature to writers **Mary Gaitskill** (3x 04-06), **Rick Moody** (93, 95), and **Brenda Shaughnessy** (6x 98-17); the Katherine Anne Porter Award in Literature to **Noy Holland** (99,15).

2018 Art Award Winners

An Arts and Letters Award in Art to visual artist **Carrie Moyer** (11, 13).

2018 Richard Rodgers Award

The Richard Rogers Award for musical theater went to *KPOP*, a musical co-written by **Max Vernon** (18) with Jason Kim, Helen Park, and Woodshed Collective.

## Guggenheim Fellowships to 25 Fellows

We congratulate the 25 MacDowell Fellows awarded 2018 Fellowships from the John Simon Guggenheim Foundation on April 4, 2018. The 25 awardees represent five of the seven disciplines MacDowell supports. Two Fellows, **Alexandra Cuesta** and **Tonia Ko**, were in residence at MacDowell when they received the news. In all, the foundation granted 173 individuals Fellowships from a pool of 3,000 applicants. This diverse group was awarded the Guggenheim Fellowships on the basis of prior achievement and exceptional promise:

- Painter **Marsia Alexander-Clarke** (74)
- Interdisciplinary artist **Peter Burr** (08)
- Interdisciplinary artist **Julia Christensen** (15)
- Playwright **Jorge Ignacio Cortiñas** (06, 16)
- Filmmaker **Alexandra Cuesta** (18)
- Painter **Craig Drennen** (15)
- Painter **Amy Feldman** (11)
- Interdisciplinary artist **Robin Frohardt** (16)
- Writer **Andrew Sean Greer** (8x 01-18)
- Writer **Lauren Groff** (12, 16)
- Writer **Jennifer Haigh** (3x 03-13)
- Visual Artist **Hiroyuki Hamada** (97, 98)
- Composer **Michael Harrison** (12)
- Poet **Tyehimba Jess** (15)
- Poet **Ilya Kaminsky** (09, 16)
- Composer **Tonia Ko** (18)
- Interdisciplinary artist **David Levine** (14)
- Writer **China Miéville** (13, 17)
- Photographer **Nicholas Muellner** (10)
- Photographer **Nadia Sablin** (18)
- Composer **Carl Schimmel** (06)
- Writer **Lily Tuck** (85, 86)
- Writer **Deb Olin Unferth** (07)
- Composer **Anna Webber** (17)
- Poet **Monica Youn** (06, 11, 18)



FLEET UPGRADE

## New Bicycles Arrive for Artists' Use

Just before Medal Day, the artists-in-residence were surprised to find a new fleet of 21-speed bicycles. They are the fruit of a generous contribution by a benefactor who wanted all Fellows to travel around the Colony safely and comfortably. Complete with racks to carry picnic baskets and fenders to keep riders dry on rainy days, these aluminum framed workhorses will be in service for many years to come. Resident Director David Macy took delivery of the new bicycles and Maintenance Assistant Jeromy Brett took one of the new rides for a shakedown spin.



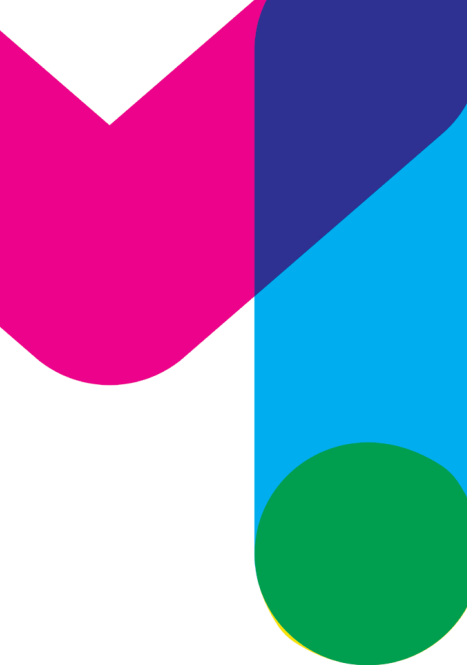
JONATHAN GOURLAY



## Arturo O'Farrill Wins Fourth GRAMMY

Jazz composer and pianist **Arturo O'Farrill** (15, above) took home his fourth GRAMMY in February, winning in Best Instrumental Composition for "Three Revolutions," an eight-minute romp from the 2017 album *Familia: Tribute to Bebo & Chico*. According to Jazz Weekly, "Excitement abounds on this collection of music that gives a new angle to family values."





## Other Awards and Prizes

Architect **Clark Thenhaus** (14) won Architect’s Newsletter Best of Design Award in late 2017 for his installation *Confetti Urbanism* (pictured above) that covers 73,400 square feet behind the California College of the Arts in San Francisco.

Pollock-Krasner Grant to **Tatana Kellner** (4x 87-01).

Whiting Writers’ Awards to **Hansol Jung** (14) and **Antoinette Nwandu** (17).

Astrid Lindgren Prize to **Jacqueline Woodson** (4x 90-09).

Lower Manhattan Cultural Council and New York City Department of Cultural Affairs Creative Engagement grant to **Benita Raphan** (03) .

Sunday Times EFG Short Story Award to **Courtney Zoffness** (17).

Anonymous Was a Woman Award in sculpture and drawing to **Nancy Bowen** (10, 17).

Edward M. Kennedy Prize for Drama Inspired by American History to **Ayad Akhtar** (13, 17).

National Design Award of Merit to architect **Joel Sanders** (99, 00, 07).

Kingsley Tufts Poetry Award to **Patricia Smith** (12).

Artist Trust Arts Innovator Award to **Paul Rucker** (17).

James Beard Foundation Book Award to writer **Samin Nosrat** (14) for *Salt, Fat, Acid, Heat*, on which she worked at MacDowell.

Architectural League of New York’s Emerging Voices Award to architects **Ersela Kripa** (09, 13) and **Stephen Mueller** (09, 13) of AGENCY.

### ACCOLADES IN MULTIPLE DISCIPLINES

# Awards and Prizes for Fellows in Architecture, Visual Arts, Literature, Film, and Interdisciplinary Arts

### 5 ROME PRIZES

The American Academy in Rome has announced the winners of the 2018–19 Rome Prize. These highly competitive fellowships support advanced independent work and research in the arts and humanities. This year, 29 Rome Prizes were awarded from among 928 applications received from 44 states and Washington, DC. All winners will receive a stipend, workspace, and room and board for a period of five months to two years at the Academy’s eleven-acre campus in Rome. Among the winners are five MacDowell Fellows, including writers **Kirstin Valdez Quade** (11, 15) and **Bennett Sims** (14), visual artists **Helen O’Leary** (16, pictured at right) and **Basil Twist** (07, 18), and landscape architect **Zaneta Hong** (18).



### 2 PEN AWARDS

Writer **Joan Silber** (4x 95-14) was named the winner of the PEN/Faulkner Award for Fiction for her novel *Improvement*, which she worked on during her 2014 residency at MacDowell. Writer and Fellow **Samantha Hunt** (15) was a finalist for the award.

Both Silber and Fellow writer **Amina Gautier** (14) were the winners of this year’s PEN/Malamud Award for Excellence in the Short Story.

### 3 UNITED STATES ARTISTS FELLOWSHIPS

Three Fellows were granted \$50,000 unrestricted awards by United States Artists. The awards recognize artists for contributions to their fields and allows them to decide how to best support their lives. Among the 45 artists honored for their creative accomplishments are Interdisciplinary artists **Terence Nance** (17) and **Starlee Kine** (07, 16, 18), and composer and MacDowell board member **Tania León** (16).

### 2 JOAN MITCHELL PAINTERS AND SCULPTORS GRANTS

Experimental filmmaker **Rodrigo Valenzuela** (16) and writer and painter **Riva Lehrer** (17) were each awarded \$25,000 unrestricted grants by the Joan Mitchell Foundation. The two Fellows were among 25 artists chosen via a nomination process. Anonymous nominators from across the country are invited to recommend artists, at any stage in their career, who are currently under-recognized for their creative achievements, and whose practice would significantly benefit from the grant.

### 1 FILM INDEPENDENT SPIRIT AWARD

Director **Dee Rees** (12, 14) won the Robert Altman Award along with her casting directors and ensemble cast for the film *Mudbound*, based on the novel of the same name by author **Hillary Jordan** (10, 14, 17). Filmmaker **Lana Wilson** (17) was in the running for the Best Documentary award for her film, *The Departure*, which was a MacDowell project.

### 2 LOS ANGELES TIMES BOOK PRIZES

Two Fellows were honored with *LA Times* Book Prizes at their April ceremony. Writer **Benjamin Taylor** (09) took home the Christopher Isherwood Prize for Autobiographical Prose, and poet **Patricia Smith** (12) received the award for poetry for her latest collection, *Incendiary Art*.

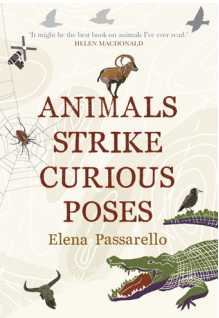
## The New York Times Notable Book List



The New York Times published its list of the 100 Notable Books of the Year, and 14 titles by MacDowell Fellows were included. **Titles in bold denote projects Made at MacDowell:**

**Ta-Nehisi Coates** (10) for *We Were Eight Years in Power: An American Tragedy*  
**Jack E. Davis** (14) for *The Gulf: The Making of an American Sea*  
**Jeffrey Eugenides** (94, 96) for *Fresh Complaint: Stories*  
**Louise Erdrich** (80) for *Future Home of the Living God*  
**Frances FitzGerald** (69) for *The Evangelicals: The Struggle to Shape America*  
**Andrew Sean Greer** (7x 01-12) for *Less*  
**Maya Jasanoff** (09, 15) for *The Dawn Watch: Joseph Conrad in a Global World*  
**Nicole Krauss** (01, 15) for *Forest Dark*  
**Otessa Moshfegh** (16) *Homesick for Another World*  
**Lawrence Osborne** (94, 95) for *Beautiful Animals*  
**Danzy Senna** (97, 99) for *New People*

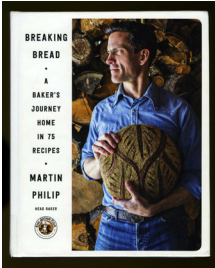
**Julia Wertz** (16, 18) for *Tenements, Towers, & Trash: An Unconventional Illustrated History of New York City*  
**Elena Passarello** (10)



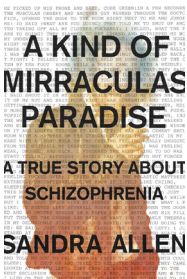
for *Animals Strike Curious Poses: Essays*  
**Kevin Young** (6x 93-13) for his poetry collection *BUNK: The Rise of Hoaxes, Humbug, Plagiarists, Phonies, Post-Facts, and Fake News*.

**Other New and Notable Books**  
**Kai Carlson-Wee** (15) *Rail*, poetry collection released in April.  
**Shira Dentz** (03, 18) *how do i net thee*, poetry collection released in February.  
**Jillian Medoff** (97) *This Could Hurt*, a novel released in January.  
**Kevin Winkler** (16) nonfiction, *Big Deal: Bob Fosse and Dance in the American Musical*.  
**Max Stern** (73, 74) *The Speech of the Angels: Thoughts on the Theory of Music*, nonfiction.

**Anya Yurchyshyn** (15) *My Dead Parents*, memoir released in March.  
**Martin Philip** (16) *Breaking Bread: A Baker’s Journey Home in 75 Recipes*, memoir.  
**Moriel Rothman-Zecher** (17) *Sadness is a White Bird*, novel.  
**Maurya Simon** (99, 01) *The Wilderness: New & Selected Poems*.  
**Stephen Bloom** (08) *The Audacity of Inez Burns: Dreams, Desire, Treachery & Ruin*.



**Sandra Allen** (17) *A Kind of Mirraculas Paradise: A True Story About Schizophrenia* released in January.  
**Jonathan Blunk** (08, 09, 10, 16) *James Wright: A Life in Poetry*, the authorized biography of the poet published in October 2017.  
**Anne Fadiman** (12, 14) *The Wine Lover’s Daughter* published in November of 2017.





# Medal Day



## Co-Mix Artist Art Spiegelman Accepts 59th Edward MacDowell Medal

**FIRST COMIC ARTIST HONORED WITH MEDAL PLEASED THE “OUTLAW MEDIUM” IS BEING RECOGNIZED**

Art Spiegelman, whose masterful Holocaust narrative *Maus* earned the Pulitzer Prize in 1992, accepted the 59<sup>th</sup> Edward MacDowell Medal from Chairman Michael Chabon before a crowd of 1,200 at The MacDowell Colony on August 12, 2018, saying he was happy to be “the sacrificial red ribbon who could be cut to allow the horde of comics artists in.”

In welcoming the crowd to Medal Day, Chabon explained that it was an historic moment. “We are here to award the first MacDowell Medal ever given to an artist working in the discipline of...” he said, and hesitated for effect before the crowd laughed. “See what I mean? Do we call it Comics? Comic Art? Graphic Storytelling? Cartooning? Cartoon Art?”

Chabon went on to note that it was about time someone working in Spiegelman’s medium was honored with the MacDowell Medal since artists calling themselves graphic novelists and cartoonists have been working at the Colony for decades, and because comics are “arguably the most effective and powerful narrative tool ever devised.” A discipline, he said, “of which Art Spiegelman is unquestionably and indisputably the most important living practitioner.”

Spiegelman accepted the medal after introductory remarks by Hillary Chute, a Spiegelman friend and collaborator who is a literary scholar and author focusing on comics and graphic novels. Chute served on the panel that selected Spiegelman for the honor. The panel was chaired by Alison Bechdel, best-selling author of the graphic memoir *Fun Home*, cartoonist, and a MacArthur Fellowship winner. The panel also included visual artist, graphic memoirist, and MacDowell Fellow and board member **Julia Jacquette**; graphic novelist, co-founder of the Center for Cartoon Studies, and MacDowell Fellow **James Sturm**; and Gene Yang, a cartoonist, MacArthur Fellowship winner, and last year’s Library of Congress Ambassador for Young People’s Literature.

## Presentation Speaker Hillary Chute Examines Spiegelman’s Contributions to Culture

It is my great honor to be here at the MacDowell Colony — a place where both my mother and my grandmother were Fellows — to say a few words about the remarkable career of world-renowned cartoonist Art Spiegelman, my friend, mentor, collaborator, and an unremitting source of intellectual inspiration. It’s an important day also to celebrate the productive expansion of MacDowell’s own categories: this is the first year, as Michael has noted, that the Edward MacDowell Medal will go to a cartoonist, inaugurating the new award category of “Comic Art.” Comics is a medium that has never had as many practitioners and enthusiasts — and has never drawn as much interest from all corners of culture—as it does right now.

Please excuse my quick excursion into the professorial: but however awkward it can sound in a sentence, I use “comics,” as I do other art forms such as *film*, *painting*, and *prose*, with a singular verb when appropriate, to the consternation of my editors everywhere.

And this robust, diverse, and largely enchanting comics field that we now have and probably even take for granted as a beating heart of contemporary culture is inconceivable—impossible—without the *decades* of work created by Art Spiegelman that model just how moving, sophisticated, intricate, mysterious, and profound comics can be. Spiegelman’s friend Neil Gaiman sums it up, I think, in writing to me: “We do not come away *from* Art as we came *to* him.” As the cartoonist Gene Luen Yang memorably put it in our deliberations, “Art is close to where the concrete was poured.” Art Spiegelman started



CHRISTIAN HOLLAND

changing American idioms of expression — re-conceiving what comics could do and what they could be — back in the 1960s and 1970s, during the heyday of underground comics, a countercultural publishing movement in which comics were produced and distributed independently, without any commercial strictures, specifically to seek adult audiences. Forty years ago, in 1978, Spiegelman explained: “For me, when I use the words ‘underground comics,’ I mean work that will wake you up, work that allows you to be able to see more, to become more receptive, more alive.” Comics in the Spiegelman vein propose what Viktor Shklovsky named the fundamental device of art: permitting a “new seeing” of reality instead of a mere “recognizing.”

No one has done more to reveal the complexity and power of comics than Art Spiegelman, an artist, editor, curator, publisher, public intellectual, and historian of the form. From Spiegelman we have had, so far, if you can believe it, 50-plus years of comics that continually break the mode and push the medium in new directions.

We see this with the 1978 volume *Breakdowns*, a collection of his underground-era comics. A review that year in the publication *Alternative Media*, titled “*James Joyce, Picasso, Stravinsky, and Spiegelman: A Portrait of the Cartoon-*



**Clockwise from top left: Medalist Art Spiegelman in the Stone Garden behind the library before the ceremony; literary scholar and comics expert Hillary Chute told the crowd “No one has done more to reveal the complexity and power of comics than Art Spiegelman”; the Medalist greets a fan after receiving the Medal before 1,200 arts lovers.**



ist,” puts it well: “...without relinquishing the native virtue and idiom of the comic strip, its wit and realism, [he] has treated the popular art form as a ‘serious’ one and belatedly ushered it into... Modernism.”

Spiegelman himself mused in a later interview: “In comics, formal energies hadn’t been tapped, although they had in all the other arts—literature, painting, sculpture, music.... Here was this young medium, that, in a sense, was the last bastion of figurative drawing. As a result, nobody had become preoccupied with the issues that preoccupied modernist art elsewhere.” In the era in which comics were being reinvented as specifically for adults and not just inclusive of them — “Adult Intellectuals Only!” was the tagline on one of Robert Crumb’s famous underground comic books — Spiegelman invited readers to encounter the page as an aesthetic and even architectural unit, a small masterpiece of built space, something to decode and ponder. Influenced by non-narrative film, but committed to the printed page, Spiegelman’s comics focused on how the form represents time — in boxes, or panels, of time — as space, as in the framed moments that are juxtaposed on the page in meaningful relation.

Could time be slowed down, run backward — or even stopped? Could

“Spiegelman hasn’t only changed, forever, the field of comics: he has changed, forever, postwar American culture, period, because his comics have expanded our sense of what literature and art mean, de-familiarizing their words and images — particularly those of history.”

—Introductory speaker Hillary Chute



time proliferate and overlap? Spiegelman brought the rigor of modernist experiment to comics. He created, along with others, a comics avant-garde of which he was at the forefront.

But speaking of readers: Art worried after the esoteric, experimental *Breakdowns* he wouldn’t have any. And he was compelled by the idea of “comics that needed a bookmark”— a long-form story that would be as tightly architected as his dense one-or two- or three-pagers in *Breakdowns*, but that would present a narrative through what he once called “the secret language of comics” instead of openly deconstructing the narrative on its face. *Breakdowns* includes a three-page story, titled “Maus,” about his Polish-Jewish parents’ memories of the Nazi death camps. It also includes, in a radically different, German Expressionist style, a four-page story of grief and guilt, “Prisoner on the Hell Planet,” about Spiegelman’s survivor mother’s suicide when he was 20. These two short autobiographical pieces, from 1972, are seeds for what would become a 13-year process of drawing and writing the book *Maus: A Survivor’s Tale*, which presents, through Vladek Spiegelman’s testimony, the story of Art’s parents’ experience in Poland during the Holocaust, and in New York City after — and also, crucially, the story of a young cartoonist struggling to

understand and specifically to visualize in comics form what Art once called, in a notebook from the time, “the center of history’s hell.” A digest-sized, black and white two-volume comics work that features the abstraction of an animal metaphor, presenting Jews as mice and Nazis as cats, *Maus* blew the whole field open — along with the boundaries of art and literature more generally.

The subject, I believe, of *all* of Art’s work is the weight and movement of history — what he describes in his startling and significant book *In the Shadow of No Towers*, about his experience witnessing the 9/11 attacks — as “that fault line where World History and Personal History collide.” So what is it like to read Spiegelman? The cartoonist Lynda Barry wrote to me this week about her “feeling about the raw edge of time being right there wherever he is” — this is a feeling one gets in the presence of Art the person, but also in the presence of his marks, his panels, his pages, which feel paradoxically lively, and yet perfectly distilled and economical. As we see in *Breakdowns*, *Maus*, and *In the Shadow of No Towers*, to name just a few examples, the grammar of comics — boxes, balloons, tiers, gutters, bleeds — shapes itself to express often dark historical realities, along with the persistence of the past, its interpenetration with the present.

I had the pleasure of working with Art, for upwards of five years, on the book *MetaMaus*, which is about the historical, stylistic, and familial research that went into *Maus*. The anchor of the book is a long interview that we recorded over a period of years and then edited. Two of my favorite quotes — and it’s really hard to choose just two — from *MetaMaus* illustrate what Spiegelman has done to change culture’s sense of what is representable and how. The first demonstrates something I have always admired about Art: his imperviousness, no matter what the situation, to trends, and his unwavering commitment to his own convictions. Art is never scared to have an unfashionable opinion, never scared to be honest. Making a comic book about the Holocaust in the 1980s, when *Maus I* came out, could have been considered risky; it was by others. In *MetaMaus* Art told me, “I was at The Frankfurt Book Fair when [*Maus I*] came out, and was aggressively barked at by a reporter, ‘Don’t you think that a comic book about the Holocaust is in bad taste?’ I liked my response. I said, ‘No, I thought Auschwitz was in bad taste.’ ”

Spiegelman has always had the guts to take comics — and himself — seriously, regardless of the outcome. My second favorite quote from *MetaMaus*, and one I think about often, is simply, “history is far too important to be left

Right: Executive Director Cheryl A. Young receives a standing ovation from the crowd after President of the Board Andrew Senchak thanked Young for her 30 total years of service. Young announced during her speech at the ceremony that she would be retiring from her post at the end of the year. She has served as executive director for 22 years.



Left: 59th Edward MacDowell Medalist Art Spiegelman laughs during Michael Chabon’s witty and inspired welcome to the crowd. Chabon told the assembled that though comics might have been considered a “questionable discipline,” Spiegelman “is unquestionably and indisputably the most important living practitioner.”



Top of page: Chairman of the Board Michael Chabon proclaimed, “Let the word go forth, to cartoonists around the world: There is a place for you at the MacDowell Colony.” Bottom: Hillary Chute offered context to the selection of Art Spiegelman as 59th MacDowell Medalist.





solely to the historians.” Comics concretizes history in its series of marks while pressurizing concepts of linear time, and transparency, through its succession of self-consciously framed moments and its constant interplay of presence and absence.

One of the everlasting values of Spiegelman’s body of work is how it confuses categories, often smashing together idioms that are conventionally opposed, making them touch and interact. We see this in *Maus*’s mix of the abstract — which is to say the animal metaphor that runs as a visual conceit

throughout — with its meticulous attention to researched, realistic, and even granular detail, as in the diagrams of ghetto hiding places and how to repair boots in Auschwitz. Famously, *Maus II* was shifted from the “Fiction” side of the NYT Bestseller list to the “Nonfiction” side after Spiegelman complained.

“I know that by delineating people with animal heads I’ve raised problems of taxonomy for you,” he wrote. “Could you consider adding a special ‘Nonfiction/Mice’ category to your list?”

We also see this in his decades-long career at Topps Chewing Gum, where he began working at age 18 and where he created novelty candy and gum products like *Wacky Packages* and the infamous *Garbage Pail Kids* stickers, which perhaps needless to say were a massive hit in the 1980s. Spiegelman’s association with Topps lasted through the publication of the first volume of *Maus*, proving that one can be, and perhaps ought to be, at the same time both a skilled avant-gardist tackling the center of history’s hell and a skilled commercial satirist for the prepubescent set. It shows his enormous ability, which is a defining feature of his work, to capture both solemnity and humor, and their imbrication. Further, while Spiegelman is deeply invested in print — in the democracy of reproducibility — his comics have also been exhibited in countless museums and gallery shows and exist in the context of the art world, as in the famous 1991 show “Making *Maus*” at the Museum of Modern Art,

“Every ethnic group has had its most vile representations in comics form and it’s interesting that everybody recognizes them. It’s built into our language and it means it’s a lot of work to subvert them. But one must subvert them, not suppress them.”

—Medalist Art Spiegelman



Left: Board member Arthur Simms and Lucy Fradkin arrive at MacDowell. Above: visual artist Melissa Stern (at left) visits fiction writer Lesley Arimah in Calderwood Studio after a Medal Day picnic lunch.

curated by Robert Storr. The existence of Spiegelman’s comics asks us to reconsider long-operative classifications across contexts, to question taxonomies, as was evident in 1992 when the *Maus* series won a “Special” Pulitzer Prize. Spiegelman hasn’t only changed, forever, the field of comics: he has changed, forever, postwar American culture, period, because his comics have expanded our sense of what literature and art mean, de-familiarizing their words and images — particularly those of history.

Spiegelman is responsible for so much — all of it stemming from his passionate commitment to comics — that has shaped how culture expresses itself, often in moments of controversy or grief. For the sake of time I’ll note quickly just a few further achievements. These include the field-defining RAW magazine, which he edited and published with Françoise Mouly for over a decade; his contributions to the *New Yorker*, consisting of countless essays, comics, and covers — including his famous black-on-black 9/11 cover, executed in collaboration with Mouly; and his incisive essays, such as his 2006 cover piece for Harper’s, titled *Drawing*

*Blood*, which got the magazine banned in Canada.

It must be hard to get banned in Canada. I want to end by noting one of my favorite projects, appropriate for an enduring arts organization like MacDowell. It is a 50-foot stained glass window Spiegelman created for the High School of Art and Design in New York City, his alma mater. This 17-panel installation — like comics but in glass — features an artist at work in environments representing the past, present, and future and is titled, with typical Spiegelman emphasis on time, history, and futurity, *It Was Today, Only Yesterday*. I am thrilled that today Art Spiegelman will receive the first Edward MacDowell Medal in Comic Art. Thank you.

To see Michael Chabon’s welcome address, view more video, see a slideshow of images, and learn about Medal Day history, visit:

[macdowellcolony.org/event-detail-2018-medal-day](http://macdowellcolony.org/event-detail-2018-medal-day)



Above: Visual artist Annette Lawrence talks with visitors to Alexander Studio about her process. Right: Artist and painter Mary Lum speaks with a visitor to Firth Studio about a large-scale piece she worked on during her summer residency.





# Remarks by Art Spiegelman, 59<sup>th</sup> MacDowell Medal Winner

So, keeping the word “lunch” in mind, I’ll set my timer for four impromptu minutes. Just so you know, this is all five different essay topics being smashed together. I want to start by thanking MacDowell for allowing me to be the blockbuster, to use the immigrant metaphor of coming into the world of the tonier arts from the comics slums. And I’d like to thank everybody here, including, gee, Allison for a beautiful toast and definitely to Michael who has been a great advocate and interpreter of comics and a person I’m very proud to know and hang with, and to Hillary who is an acute – not to say cute – collaborator and I’m grateful that you took this heavy-lifting part of the project on.

I’d also definitely like to thank Nadja Spiegelman who was a Fellow here in 2017 and claimed it to be a life-transforming experience, and said, “I’m not going to insist that you go because I know you’ll hate me if I do that, but if you do go I’ll be proud to be there.” And if this was a medal for the co-creation of Nadja, I would be very gratefully un-ambivalent about coming to accept it, but I also am grateful for my real collaborator, the person who owns half this medal and half of everything else that ever happened to me that was ever worth making and doing, Françoise Mouly, the co-maker of RAW, who helped me put *Breakdowns* to bed. My first real kind of cornerstone achievement, if we’re going to talk about concrete. For RAW magazine that she dragged me into reluctantly after I’d sworn never to do another magazine after doing an underground comics magazine called *Arcade*. For all the work on RAW, for keeping *The New Yorker* lively, alive and worth looking at the cover of every single week. For Toon Books, saying comics, they’re not just for grownups anymore, doing an about-face. Comics for children who need to learn how to read and comics are great for reluctant readers, also known as boys and for *Resist Magazine* that Nadja and Françoise made just in time for the disaster that befell us in 2016, and it’s with that disaster in mind that I have to give this set of words:

It’s a terrible time for comics and the best of times for comics, but the

best comics are appearing on television these days, because one can’t keep up with the bad news, fake or not. If poetry is news that lasts forever, Trump is news that lasts 30 seconds at a time.

And a cartoonist can’t work fast enough to keep up with the horrible changes that keep coming our way even if it has a comics character that rivals Baby Huey, and his monstrous yellow galumphing self. But it’s important to try, and TV comics only have to deal with one or at the most, two news cycles per day, and have a franchise on it that the slow work of cartooning can’t quite have.

It’s also important to note that – I’ve got to tell you – I’m ambivalent about everything, including getting this award because I understood that on some level I deserved it, on the other hand I’m not sure I want the attention. Really I’ve had a lot. I figured one more medal could sink me.

What helped convince me was Nadja’s enthusiasm: “It’s like summer camp for grownups who are smart.” But the other thing that really did help me to decide to do this, to become the sacrificial red ribbon who could be cut to allow the horde of comics artists to enter the sacred MacDowell precinct was when I learned you didn’t have to go, you could still get the medal. And it kind of gave me permission to come here today. That made a big difference.

Now, comics. What word are we going to use for this, I have no idea. I was very reluctant about the word graphic novel coming in as a kind of phony respectability that can come with the phrase. I remember Neil Gaiman telling me that he was at some large party where he’s introduced to one of these tony people in London as a comic book writer, who then walked away but came rushing back before the evening was over saying, “I didn’t know you were a graphic novelist.” And his response was, “I went in as a hooker and went out as a lady of the night.”

So, I now see its value. I’m beginning to see things that are made only because the phrase graphic novel has come to exist, even retrospectively for people like Frans Masereel, and Lynd Ward for whom I did the introduction for the complete collection–The library of America’s first visual contribution to it who made these “wordless novels.” Speaking of wordless, the word I’ve always proposed for this in decades past has been Co-Mix, C-O dash M-I-X to Co-mix words and pictures. Growing out of the underground X at the end of comix,



Despite the threat of rain, 1,200 arts lovers came to Medal Day and enjoyed a ceremony, picnic lunch, and free open studios with 30 artists-in-residence in the afternoon. The rain never amounted to more than a light drizzle, and did nothing to dampen visitors’ spirits.

and preferring it because it got to something that didn’t require that I be a comic artist coming up with fancy one-liners at my acceptance speech, but involving co-mixing words and pictures together, which seems pretty basic to this idiom.

It’s like categories can’t work well and it’s something that happened from the enlightenment on. Before the enlightenment everybody looked at stained-glass windows to learn *The Greatest Story Ever Told* but words and pictures got redefined at the end of the 18<sup>th</sup> century when we needed more literate people rather than just people who tilled the fields, and at that point words and pictures started becoming treif, un-kosher. We can’t mix these things together, words and pictures, each for its own domain sphere and likely use. Now, in this world where words and pictures, both, bombard us all day long, it’s possible for this to come together again at a moment when Marshall MacLuhan said, “mass medium, when it’s no longer the dominant medium, must become art or die.” So, ambivalently, I apologize for helping to gentrify comics.

Because there’s something that gets lost. Now I’ve met young graphic novelists, who you know, go, “Make way, a graphic novelist is coming through now, let’s rock and roll.”

That shame that came with being a cartoonist that Michael alluded to, it’s important to comics and it’s basic to comics. It is an outlaw medium that took over the world when nobody was looking. It is something that acknowledges how dangerous it is to put one’s thoughts and feelings on paper, which I know novelists and poets have had the right to do. But here in the bastard children of art and commerce that gave rise to the Sunday outing that became comics is a very unique form because it’s built on a horrible central truth, which is it’s built on stereotype and picture writing, a kind of symbolic language. And those symbols are born in the most Jurassic part of our brain. To become a cartoonist meant learning how to draw two women: The Madonna and the whore, and maybe the grandmother as well.

I won’t even use all the expletives here, just because I won’t even though I’m fearless. But I would say that every ethnic group has had its most vile representations in comics form and it’s

“Art Spiegelman’s story is an American story – meaning it starts somewhere else... and of all the things that make Spiegelman a capital-G Genius maybe the most crucial is his having realized, with *Maus*, that comics, despised, denied and ignored, afforded him the most powerful way of telling that immigrant story.”

—Michael Chabon



interesting that everybody recognizes them. It’s built into our language and it means it’s a lot of work to subvert them. But one must subvert them, not suppress them, for as horrible as the horror show of our government is these days, that may lead to a recap of *Maus III* – as we live through that moment, it’s important to understand that those pejoratives have to be worked through, not shamed out of existence to talk to the important and profound changes that we are living through now. And that one, as a cartoonist, one must learn how to subvert those clichés. When I made *Maus*, to call a Jew a mouse because they didn’t protest violently or in great numbers at their own execution, to conjure up the image of rat that needed to be exterminated that was part of making *Maus*, meant rethinking what these stereotypes and clichés might be and using them rather than ignoring them.

I thought that was an important part of what had to happen. Although I know that among the many really admirable winners of the MacDowell Award and residencies here, George Crumb was represented, but R Crumb wasn’t and inviting him in would invite all the problems that come with comics to your doorstep.

And with that all I can do is say, “Thanks so much.”



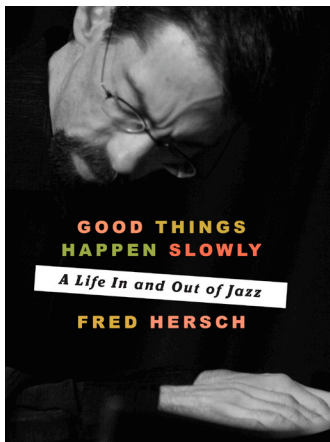
The verdant paths of The MacDowell Colony were well used by visitors during the afternoon when 30 artists-in-residence opened their studios. Here, some Medal Day visitors walk down the driveway past Hillcrest, the farmhouse home to the MacDowells.



FELLOW ON FILM

Miriam Beerman, Expressing the Chaos

A documentary film about **Miriam Beerman** (59), *Miriam Beerman, Expressing the Chaos*, which was shown in four international film festivals, was broadcast on public television stations across the U.S. this summer. A recipient of two Fulbright fellowships, among numerous other honors, she had the first-ever solo female show at the Brooklyn Museum in 1971. Her artistic demons have led to haunting works that evoke the suffering of generations of victims. That work is housed at numerous institutions, including the Metropolitan Museum of Art, the Victoria and Albert Museum in London, the Whitney Museum of American Art, the Corcoran Museum of Art, the Israel Museum in Jerusalem, the Jewish Museum in New York, Yale University, the Mint Museum, and the U.S. State Department. At 91, Miriam continues to make compelling and forceful art.



MEMOIR & GRAMMY NOMINATIONS

Fred Hersch Crosses Disciplines with Aplomb

Jazz composer **Fred Hersch** (8x 00-17) has been touring Europe with his trio this summer, playing music composed in residence, and collecting accolades for his musical as well as his writing skills. He earned two 2018 GRAMMY nominations for the music in *Open Book*, his memoir *Good Things Happen Slowly* was named as one of 2017’s Five Best Memoirs by *The Washington Post*, and he collected the 2017 Prix Honorem de Jazz from L’Académie Charles Cros for Lifetime Achievement.

The Willa Cather National Celebration takes place Oct. 19–20 visit jaffreychamber.com for more information.



Performances, Screenings, & More

Bold titles indicate work made at MacDowell

Theatre artists **Michael Korie** (12x 86-17), **Doug Wright** (4x 93-11), and **Scott Frankel** (99, 04, 11) premiered their musical *War Paint* (pictured above) late last year.

Playwright **Dan Froot** (16) *Pang!* Live Podcast Theater at 24<sup>th</sup> St. Theater.

Filmmaker **Motoko Fukuyama** (17) *La Bohème* at Tops Gallery.

Filmmaker **Annette Cyr** (92) *Blindness* premiere at the Festival de Cannes Short Film Center.

ID artist **Anna Sperber** (17) *Wealth from the Salt Seas* at The Chocolate Factory.

Playwright **Jim Findlay** (12, 16) *Electric Lucifer* at The Kitchen.

Filmmaker **Amy Jenkins** (98, 99) premiered her documentary *Instructions on Parting* at MOMA’s Doc Fortnight last February.

Interdisciplinary artist **Julia Christensen** (15) *Waiting for a Break* at Spaces.

Playwright **Annie-B Parson** (16) premiere of *17c* at Harvey Theater in New York.

Playwright **Philip Dawkins** (17) *The Happiest Place On Earth* at the Hub Theater in Virginia and *The Sneetches: The Musical* with music by **David Mallamud** (18).

Choreographer **Dayna Hanson** (17) *Room 104* choreographed and directed for HBO.

Filmmaker **Sam Green** (4x 07-11) screenings of *A Thousand Thoughts*, live cinema with Kronos Quartet, premiered at the Sundance Film Festival.

Interdisciplinary artist **Lorraine O’Grady** (95) *We Wanted a Revolution: Black Radical Women, 1965–85* at the Albright-Knox Art Gallery, Buffalo, NY.

Interdisciplinary artist **Nene Humphrey** (78, 08, 11) *Transmission* at Lesley Heller.

Playwright **Gil Kofman** (16) *Transparent Falsehood* premiered at Ars Nova in May.

Playwright **Mashuq Deen** (15) *Draw The Circle* at Mosaic Theater.

Filmmaker **Penny Lane** (16) *The Pain of Others* premiered at Rotterdam Film Festival.

Composer **Robert Paterson** (03) vocal works including *Real Life* (text by **David Cote**), *Crossing the Hudson* (text by **Mark Campbell**), and *Batter’s Box* (text by Berkowitz/Meeds) performed at Weill Recital Hall, Carnegie Hall, New York.

Composer **Paul Brantley** (5x 94-16) “From The Over-Soul” tour in Spain.

Composer **Jamie Baum** (14) NYC Winter Jazzfest at the Subculture Club.

Composer **Alicia Svigals** (14) *Beregovski Suite* album release at the Public Theater in NYC.

Composer **Christopher Cerrone** (15, 17) Calder Quartet premieres *Can’t and Won’t* (Cerrone’s first string quartet) .

WORKS AROUND THE GLOBE

Exhibits and Installations

Numerous visual and interdisciplinary artists showed new work in galleries and museums around the world over the past six months. They include **Zoe Crosher** (11) “Prospecting Palm Fronds” (pictured above) at Aspen Art Museum; **Valerie Hegarty** (15) at Hole Gallery, NY, and “American Berserk” at Burning Water in San Francisco; **Martha Clippinger** (13) “Three Quilts” at Ella Fountain Pratt Legacy Gallery at the Durham Arts Council, NC; **Tom Nussbaum** (05, 06, 07) “Recent Constructions” at Octavia Art Gallery in New Orleans; photographer **Bill Jacobson** (7x 96-16) “Place (Series)” at Robert Morat Galerie in Hamburg, Germany; **Rachel Perry** (4x 09-17) “Color Copies: Bermuda” at Masterworks Museum in Bermuda and “Soundtrack to My Life” at Yancey Richardson in NY; **Shimon Attie** (4x 03-15) “Domestic Arenas” at Galerie Rudolfinum in Prague; **Heidi Schwegler** (10) “My Enemy” at Asphodel in Brooklyn; **Crystal Z. Campbell** (17) “Go-Rilla Means War” at BRIC in Brooklyn, and Visual Studies Workshop in Rochester, NY; **Mark Thomas Gibson** (17) “Gauntlet” at LOYAL in Stockholm, Sweden; **Diana Shpungin** (12) “New Works” at Dieu Donné in Brooklyn; **Gamaliel Rodriguez** (12) first solo show, “Uncertainty Gates,” at Nathalie Karg Gallery in New York; **Jesseca Ferguson** (93) 12 pinhole camera images included in “Steinopes Exquis” at L’Atelier in Nantes, France; **Stan Brodsky** (71) “Here and There, A Life in Landscape” solo show at June Kelly Gallery in New York; **Vanessa Woods** (06) solo collage exhibition at Jack Fischer Gallery in San Francisco; **Harmony Hammond** (79, 81, 17) “Inappropriate Longings” at Aldrich Museum of Art, in Ridgefield, CT; **Johannes Heldén** (13, 17) “The Exploding Book” at the Konstakademien in Stockholm; and **Michael Waugh** (14, 17) “Text Me” at Margaret Thatcher Projects in New York.





# 2018 National Benefit in NYC Raises More than \$620,000

A star-studded group of artists performed and read from works by MacDowell Colony Fellows at our annual National Benefit in NYC. The May 7 event raised more than \$620,000 for critical operating support. All proceeds from the National Benefit support Fellowships for residencies and directly aid the more than 300 artists who come to MacDowell each year from all corners of the globe.

The evening's Honorary Chairs were Susan Davenport Austin, Mary Carswell, Robert MacNeil, and Thomas Putnam and the event was co-chaired by Christine Fisher and Anne Stark Locher.

Actress, author, former MacDowell Board member, and former Chairman of the National Endowment for the Arts Jane Alexander hosted. The evening featured performances from Hamilton's Javier Muñoz, and MacDowell Fellows **Joseph Keckler** and **Shaina Taub**. The evening also featured readings from Fellow **Tayari Jones'** *An American Marriage*. Fellow **Susan Blackwell** served as emcee. Executive Director Cheryl Young was honored for her 30 years of creative leadership at MacDowell.

Other program participants in the evening's festivities included **Eisa Davis**, Ato Essandoh, Robin Macatangay, **David Petersen**, Victor Rosario, and Andréa Burns and the NYC Master Chorale.

Video and images of the evening can be found online at [macdowellcolony.org/events](http://macdowellcolony.org/events)



CHRISTIAN HOLLAND, SCOTT RUDD (2)

The 2018 National Benefit in New York City in May raised more than \$620,000 for the program and filled the main floor of Gotham Hall with performances, good food, and good cheer.



National Benefit Co-Chairs Christine Fisher (left) and Anne Stark Locher flank MacDowell Colony Executive Director Cheryl Young after calling her to the stage. Young was honored at the benefit for her 30 years of leadership.



## Save the Dates

➤ **New Hampshire Benefit**  
Saturday, November 3, 2018

➤ **James Baldwin Library Dedication**  
Sunday, November 4, 2018  
at The Colony, 100 High St.,  
Peterborough

➤ **The Chairman's Evening**  
Tuesday, December 4, 2018  
at The Highline Hotel,  
180 10th Ave., New York



Visual artist Marie Yoho Dorsey welcomed Well School 5th graders to Cheney Studio.

### ➤ MACDOWELL DOWNTOWN

Launched in 2002, MacDowell Downtown is a series of free presentations by MacDowell artists on the first Friday of the month from March through November in downtown Peterborough. Each season of MacDowell Downtown features a wide array of programming, including film screenings, readings, visual presentations, performances, talks, and more.

The MacDowell Downtown season started with collaborators and interdisciplinary artists **Erik Ruin** and **Carlos Sirah** at the Monadnock Center for History and Culture in Peterborough. Sirah opened with a monologue before Ruin introduced video excerpts of his past work. The pair then discussed their collaborative project, a technically involved theatrical piece exploring themes of deluge, rapture, crisis, and commu-

nalism. In April journalist **Azmat Khan** presented her reporting on the U.S.-led air war in Iraq and Syria and her analysis that there has been a scarcity of accurate information coming from the U.S. military. She spoke about her book in progress during her residency, *Precision Strike*, which aims to describe the human cost of the campaign.

### ➤ MACDOWELL IN THE SCHOOLS

Since 1996, this program has been bringing the creative process to the classroom, and has also invited the classroom into the studio. Students in grade school, high school and college in the Monadnock Region all benefit from the time and expertise of MacDowell Fellows as they share their passion and their work with the next generations of artists and art lovers. The following MacDowell Fellows volunteered their time during their residencies from November 2017 through April 2018 to meet with student artists:

Writer **Greg Marshall**, poet **Amanda Galvan**, writer **Misha Rai**, cartoonist **Julia Wertz**, visual artist **Bahar Behbahani**, fiction writer **R. Zamora** "**Zack**" **Linmark**, and playwright **Chana Porter** all met with Contoocook Valley Regional High School students. Writer **Susan Steinberg** and playwright/screenwriter **Justin Sherin** met with English students from The Dublin School. Visual artist **Marie Yoho Dorsey** opened Cheney Studio to the 5th grade class of The Well School, and **Behbahani** met with 26 7th and 8th grade students

and their teachers from The Well School in Putnam Graphics Studio.

**Juleen Johnson**, **Destiny Birdsong**, **Greg Marshall**, and **Rachel Zucker** appeared at The Toadstool Bookshop in Peterborough to read from their works and talk about their experiences at the Colony. **Joan Grubin** (12) was in Peterborough to set up and open an installation of her art in the window of the Sharon Arts Center gallery. MacDowell's Assistant to the Resident Director, Ann Hayashi, participated in a public discussion "How is Our Town Your Town?" at the Mariposa Museum of World Culture. Playwright **Ethan Lipton** spoke with statewide civic group Leadership New Hampshire in Savidge Library after an introduction about MacDowell by Resident Director David Macy.



The Well School artists worked on a colorful and collaborative project during their visit to Fellow Marie Yoho Dorsey's studio.



# Remembering



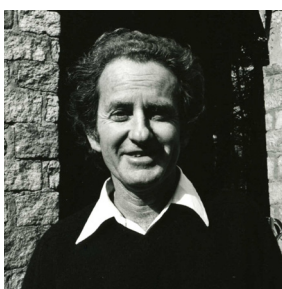
Please visit  
[PortableMacDowell.org](http://PortableMacDowell.org)  
for more details about  
the MacDowell Fellows  
memorialized on  
this page.



**Mary W. Carswell** | Mary Killeen Wilde Carswell, trustee emerita and former executive director of The MacDowell Colony, passed away peacefully at home in New York on April 6, 2018. She was 84. Carswell was born in Pittsfield, MA, and attended Milton Academy and Wellesley College, graduating in 1954. She received her Master's in Social Work from Columbia University in 1958 and an honorary Doctor of Letters from Notre Dame College in 1995. Carswell was an avid reader, writer, and patron of the arts. She is remembered for her distinguished career

serving in various roles in the non-profit sector, both in social services and the arts. Most notably she had associations on the boards of the International Social Services in New York from 1965 to 1985 and their International Council until 1991, International Longevity Center from 1998 to 2004, New York Academy of Art as President and Founding Board Member in 1982, the Eleanor Roosevelt Monument Fund from 1993 until 1996, Austen Riggs Center from 1971 until 1996, the Clark Art Institute from 1992 until 2011, and The MacDowell Colony from 1984 until 2016. She served as MacDowell's executive director from 1985 to 1996, and owing to her accomplishments, the Colony flourished and was recognized with the National Medal of Arts in 1997. She was on the board for 30 years, elected vice chairman in 2010 until 2016 when she became trustee emerita. She was a passionate supporter of artists and as the founding chairman of the Alliance of Artists Communities (1994-96), she worked to build a network of residency programs nationally. During her tenure on the Clark board beginning in 1992, she was deeply involved at the museum and was an early supporter of the Institute's major expansion. Her love of architecture led her to work with Tod Williams and Billie Tsien in 2012 on MacDowell's library and many studio buildings. In recognition of her outstanding service, a plaque was placed in Colony Hall in her honor.

**Josh Greenfeld** | Writer Josh Greenfeld, whose debut screenplay for *Harry and Tonto* (co-written with Paul Mazursky) earned an Oscar nomination and who later wrote a series of books on raising an autistic child, died in Los Angeles on May 11, 2018. He was 90. Greenfeld, who was in residence in 1958, 1960, and 1961, also wrote the powerful 1978 telemovie *Lovey: A Circle of Children, Part II*, starring Jane Alexander as real-life Mary MacCracken, a teacher of children with cognitive disabilities; and *Oh, God! Book II* (1980), with George Burns reprising his comedic title role. Greenfeld was born in Malden, MA, and graduated from Columbia University with a Master of Dramatic Arts in 1953. While at MacDowell in the spring of 1960, he married Japanese writer and artist **Fumiko Kometani** (60, 61). Greenfeld wrote a trilogy of books detailing the heartbreaking struggle of raising and caring for an autistic child.



**Paul Harris** | Sculptor Paul Harris, a visual artist who also published a collection of short stories, died on May 13, 2018 in Bozeman, Montana. He was 92. Harris, who was in residence in 1977, graduated from Orlando High School and enlisted in the U.S. Navy, seeing action aboard the destroyer, *USS Ault* during WWII. After the war, Paul earned his B.A. and M.F.A. degrees from the University of New Mexico and his doctorate from Columbia University. He had a lengthy career as an art and design professor

at many institutions. He used a variety of media for his sculptures, some of which were shown at the New York World's Fair in 1965. Paul's wide-ranging artistic creativity was recognized by several awards and grants. He was a Guggenheim Fellow, received the Neallie Sullivan award from the San Francisco Art Institute, the Lebovitz Foundation grant as well as other awards.

**Drue Heinz** | MacDowell Board Member Drue Heinz, who was well known as a philanthropist and supporter of the literary arts, and gave generously to The MacDowell Colony in numerous ways, died on March 30, 2018 in Lasswade, Scotland. She was 103. Heinz, who co-founded Ecco Press, which published *Antaeus* magazine and republished many out-of-print books, and endowed the Drue Heinz Literature Prize at the University of Pittsburgh, joined The MacDowell Colony Board of Directors in 1980. She was the director of the Drue Heinz Trust and became the publisher of *The Paris Review* in 1993. In 1995, she joined MacDowell's executive committee as vice-chairman of the board and brought her enthusiasm and intellect to bear on many Colony initiatives. As preliminary plans were being drawn up to convert MacDowell's long-idle ice house at the south-west corner of the Colony, Heinz saw an opportunity to support the Colony's mission in a long-lasting way. She donated the funds for rebuilding the fieldstone structure as a sculptor's studio.

**Robert Eshoo** | Visual artist Robert Eshoo, an accomplished painter and teacher, died on February 18, 2018 at home in Hampton, NH. He was 91. Eshoo, who was in residence in 1958, was a graduate of the School of the Museum of Fine Arts in Boston, and received B.F.A. and M.F.A. degrees from Syracuse University. He did post-graduate work at the Skowhegan School of Painting and Sculpture. Eshoo served as the director of the Currier Art Center (Currier Gallery of Art) in Manchester, NH, for many years and taught at Phillips Andover Academy. Known as an abstract expressionist, his work is currently represented by the Pucker Gallery, Boston. Eshoo's work has been shown nationally and internationally, including at The Currier Museum of Art; St. Paul's School in Concord, NH; the DeCordova Museum in Lincoln, MA; and embassies in Paris and Berlin.

**Colette Inez** | Poet Colette Inez, who published 10 collections of verse and a memoir, died at home in New York on January 16, 2018. She was 86. Inez, who was in residence in 1995, 1999, and 2005, was born in Belgium, spent the early part of her life in a convent and was sent to Long Island just before World War II. She earned a B.A. in English literature from Hunter College in 1961. Her first collection, *The Woman Who Loved Worms* (1972), won the Great Lakes Colleges Association National First Book Award and was reissued by Carnegie Mellon's Classic Contemporary series in 1991. Her latest collections include *Horseplay* (2011) and *The Luba Poems* (2014). She is the author of the memoir *The Secret of M. Dulong* (2005), as well as the libretto for Mira J. Spektor's opera *Mary Shelley* (renamed *Villa Diodati*), which premiered in 2003.

**Charles-Henri LaRoche** | Painter Charles-Henri LaRoche died on January 5, 2018 at home in Peterborough, NH. He was 91. LaRoche, who was in residence in 1962 and 1976, joined the Navy at the end of World War II, where his artistic talents were applied to various graphics and historic paintings. After the war, he studied at the Cambridge School of Art, the Art Students League, and the Boston Museum School. LaRoche had a career as a home contractor and developer in southern New Hampshire, but continued to paint and also taught art classes at The Dublin Boys School. He worked in portrait painting, murals, sculpture and architecture. LaRoche had many one-man and group shows, several of which were at the Worcester Museum, the Boston Museum of Fine Arts, and the Fogg Art Museum.

**Rick Lyon** | Poet Richard W. "Rick" Lyon, whose collection *Bell 8* is a remembrance of the people and circumstances surrounding his adopted hometown of Essex, CT where he operated a ferry boat for many years, died on October 14, 2017. He was 64. Lyon, who was in residence in the winter of 1996, earned his B.A. from Boston University and his M.F.A. from Columbia. His work has been published by *American Poetry Review*, *The Nation*, *Ironwood*, *The Massachusetts Review*, and *Colorado Review*, among others. In 1989 he received the Discovery/The Nation Award. His last night was spent writing his final poem, "Jesus at the Greyhound Station."

**J.D. McClatchy** | Poet J. D. McClatchy, considered one of the nation's great men of letters, died on April 10, 2018 at home in New York. He was 72. McClatchy, who was in residence in 1991, often wrote about the body, its joys and sorrows, including its decay from cancer, the illness that eventually caused his death. He earned a bachelor's degree from Georgetown University and a Ph.D. in English literature from Yale. He taught at Yale and Princeton, wrote eight volumes of poetry, and also edited, organized anthologies, was a translator, and wrote opera librettos, including *Our Town* for **Ned Rorem's** (58, 70) take on the play by **Thornton Wilder** (9x 24-53) and the Metropolitan Opera's English-language production of Mozart's *Magic Flute*, designed by Julie Taymor.

**Kathrin "Kathy" Perutz** | Writer Kathrin Perutz, whose last two novels were published under her pseudonym Johanna Kingsley, died at home in New York in April. She was 78. Perutz was in residence in 1963, 1964, 1965, 1966, 1975, 1977, 1981, 1982-1983, and 1995. She received her B.A. from Barnard College and an M.A. from New York University, selling her first novel, *The Garden*, when she was 21 and living and writing in London between undergraduate and graduate studies. After writing three more novels, mostly around the theme of the beauty culture, Perutz branched out into nonfiction, writing studies about marriage, and fashion, and co-wrote a couple of books with Polly Bergen before returning to fiction. She then wrote two *New York Times* bestsellers, *Scents* and then *Faces* as Johanna Kingsley.



**Anita Thacher** | Multimedia artist Anita Thacher, who served on the MacDowell Colony Board of Directors from 1979-1985, died on September 8, 2017. She was 77. Thacher, who was in residence in 1976, 1978, 1979, 1980, 1982, 1983, and 1987, was known for her work in a variety of media—film, video, public art, multimedia, light, architectural and sculptural installation, as well as painting, photography, and prints. She was the recipient of numerous grants and awards from various organizations. Among them are The

National Endowment for the Arts (four grants), The New York State Council on the Arts (five grants), The Ford Foundation, The American Film Institute, The Pollock-Krasner Foundation, and The New York Women in Film and Television Preservation Fund.

**Marilyn Ziffrin** | Composer Marilyn Ziffrin, whose most recent work, *Strings*, premiered in New York in 2016, died on March 16, 2018. She was 91. Ziffrin, who was in residence in 1961, 1963, 1971, 1977, 1980, and 1989, earned a B.A. from the University of Wisconsin, Madison and an M.F.A. in music from Columbia. She went on to study for three years with Alexander Tcherepnin, and taught music at Northeastern Illinois University in Chicago from 1961 until 1967. She also wrote, and her biography, *Carl Ruggles: Composer, Painter and Storyteller*, is considered the definitive biography on Ruggles. She taught at New England College in Henniker, NH and gave private composition lessons at St. Paul's School in Concord, NH where one of her most renowned composition students was Augusta Read Thomas. Ziffrin received many grants, prizes, and commissions, and was a guest composer at several colleges and universities. Her numerous compositions span several genres including chamber music, orchestra, concert band, solo instrumental, opera, and choral works.



# Fellowships

➤ From November 2017 through April 2018, we welcomed 152 artists from 29 states and nine countries, including 68 writers, 25 visual artists, 20 theatre artists, 14 composers, 13 interdisciplinary artists, eight film/video artists, and four architects.

KRIS ALLEN, Composer  
West Hartford, CT  
ELOISA AMEZCUA, Writer  
Tempe, AZ  
LOUISE ARONSON, Writer  
San Francisco, CA  
UCHENNA AWOKE, Writer  
Nsukka, Nigeria  
NICKY BEER, Writer  
Denver, CO  
BAHAR BEHBAHANI, Visual Artist  
Brooklyn, NY  
JONATHAN BERGER, Visual Artist  
New York, NY  
CHAYA BHUVANESWAR, Writer  
Newton, MA  
DESTINY BIRDSONG, Writer  
Nashville, TN  
JAYNE BLANKENSHIP, Writer  
Palm Beach, FL  
NANCY BOWEN, Visual Artist  
Brooklyn, NY  
DOUGLAS BOYCE, Composer  
Alexandria, VA  
LEE BREUER, Theatre Artist  
Brooklyn, NY  
FRANCES BYRNES, Writer  
Sheffield, South Yorkshire,  
United Kingdom  
NICHOLE CANUSO,  
Interdisciplinary Artist  
Philadelphia, PA  
JOHN CASWELL JR., Theatre Artist  
Astoria, NY  
MICHAEL CHABON, Writer  
Berkeley, CA  
SUSAN CHOI, Writer  
Brooklyn, NY  
CHRISTINA COOKE, Writer  
Tillson, NY  
SIERRA CRANE-MURDOCH, Writer  
Hood River, OR  
MARY CROW, Writer  
Fort Collins, CO  
SEBASTIAN CURRIER, Composer  
New York, NY  
REBECCA DALE, Composer  
Wimbledon, United Kingdom  
ROBIN DEACON, Interdisciplinary Artist  
Chicago, IL  
ERIK DEN BREEJEN, Visual Artist  
Brooklyn, NY  
ROSE DICKSON, Visual Artist  
Portland, OR  
MICHAEL DJUPSTROM, Composer  
Philadelphia, PA  
MARIE YOHO DORSEY, Visual Artist  
Tierra Verde, FL  
FIONA DOYLE, Theatre Artist  
Tralee, Country Kerry, Ireland  
RASHA ELASS, Writer  
Washington, DC  
ANDREA ELLIOTT, Writer  
New York, NY  
DAHILIA ELSAYED, Visual Artist  
Palisades Park, NJ  
BERNADETTE ESPOSITO, Writer  
Bath, ME  
CHRISTINE EVANS, Theatre Artist  
Washington, DC  
LAUREL FARRIN, Visual Artist  
Iowa City, IA  
SARAH FUCHS, Writer  
Madison, WI  
AMITY GAIGE, Writer  
West Hartford, CT  
AMY GALL, Writer  
Brooklyn, NY

AMANDA GALVAN HUYNH, Writer  
Middletown, NY  
JANIE GEISER, Film/Video Artist  
Los Angeles, CA  
JENNY GEORGE, Writer  
Santa Fe, NM  
MADELEINE GEORGE, Theatre Artist  
Bronx, NY  
RUTH GILLIGAN, Writer  
London, United Kingdom  
GUINEVERE GLASFURD-BROWN, Writer  
Waterbeach, United Kingdom  
RODRIGO GRATACÓS BRUM,  
Film/Video Artist  
Praia, Cabo Verde  
RASHAWN GRIFFIN, Visual Artist  
Olathe, KS  
JENNIFER GROTZ, Writer  
Rochester, NY  
ISABELLA HAMMAD, Writer  
Brooklyn, NY  
JENNY HAN, Writer  
Brooklyn, NY  
DAYNA HANSON, Interdisciplinary Artist  
Seattle, WA  
JESSE HARROD, Visual Artist  
Philadelphia, PA  
MOHAMMAD HASSAN, Film/Video Artist  
Dokki, Giza, Egypt  
TED HEARNE, Composer  
Los Angeles, CA  
DANIEL HERNANDEZ, Writer  
Los Angeles, CA  
ELANA HERZOG, Visual Artist  
New York, NY  
CHELSEA HODSON, Writer  
New York, NY  
ELLIOTT HOLT, Writer  
Paris, France  
LEWIS HYDE, Writer  
Gambier, OH  
TIMOTHY HYDE, Architect  
Cambridge, MA  
FREDERICK TODD JOHNSON, Writer  
Litchfield, CT  
JULEEN JOHNSON, Writer  
Portland, OR  
VISHAL JUGDEO, Visual Artist  
Los Angeles, CA  
DAN KAUFMAN, Writer  
Brooklyn, NY  
DAVID KEANE, Writer  
Dublin, Ireland  
ELIZABETH KELLY, Composer  
Nottingham, United Kingdom  
AZMAT KHAN, Writer  
New York, NY  
EMILY KIERNAN, Writer  
Pittsburgh, PA  
STARLEE KINE, Interdisciplinary Artist  
Brooklyn, NY  
AUTUMN KNIGHT, Interdisciplinary Artist  
New York, NY  
CHELSEA KNIGHT, Interdisciplinary Artist  
New York, NY  
MICHAEL KORIE, Theatre Artist  
New York, NY  
PERLA KRAUZE, Visual Artist  
Mexico City, Mexico  
EDGAR KUNZ, Writer  
Baltimore, MD  
R.O. KWON, Writer  
San Francisco, CA  
CARRIE LABEN, Writer  
Astoria, NY  
SALOMÉ LAMAS, Film/Video Artist  
Lisbon, Portugal

DANIEL LAZOUR, Theatre Artist  
New York, NY  
PATRICK LAZOUR, Theatre Artist  
New York, NY  
DANIEL LEVIN BECKER, Writer  
Oakland, CA  
KATE LEVY, Interdisciplinary Artist  
New York, NY  
R. ZAMORA LINMARK, Writer  
Honolulu, HI  
ETHAN LIPTON, Theatre Artist  
Brooklyn, NY  
CASEY LLEWELLYN, Theatre Artist  
Brooklyn, NY  
JESSICA LOTT, Writer  
Barcelona, Spain  
KELLY LUCE, Writer  
Knoxville, TN  
DAVID MALLAMUD, Theatre Artist  
Katonah, NY  
EMILY MALONEY, Writer  
Evanston, IL  
MONA MANSOUR, Theatre Artist  
Brooklyn, NY  
IAN MANUEL, Writer  
Montgomery, AL  
ALEX MAR, Writer  
New York, NY  
GREG MARSHALL, Writer  
Austin, TX  
TARA MATEIK, Interdisciplinary Artist  
Little Neck, NJ  
ANDREW MAY, Composer  
Denton, TX  
YVONNE MCBRIDE, Writer  
Pittsburgh, PA  
DENNIS MCFADDEN, Writer  
Ballston Spa, NY  
SHARI MENDELSON, Visual Artist  
Brooklyn, NY  
ALEKSANDR MERGOLD, Architect  
Ithaca, NY  
BONNIE METZGAR, Theatre Artist  
Chicago, IL  
CHINA MIÉVILLE, Writer  
London, United Kingdom  
MAUDE MITCHELL, Theatre Artist  
Brooklyn, NY  
RACHEL MONROE, Writer  
Marfa, TX  
JAVIER MORENO SANCHEZ, Composer  
Madrid, Spain  
JOHN MURILLO, Writer  
Brooklyn, NY  
KOJI NAKANO, Composer  
Boston, MA  
ANTOINETTE NWANDU, Theatre Artist  
Weehawken, NJ  
MARC OHREM-LECLEF, Visual Artist  
Brooklyn, NY  
ALEX O'NEAL, Visual Artist  
Cooperstown, NY  
RACHEL PERRY, Visual Artist  
Gloucester, MA  
DAVID PETERSEN, Film/Video Artist  
Brooklyn, NY  
LEE PINKAS, Writer  
White Plains, NY  
CHANA PORTER, Theatre Artist  
Brooklyn, NY  
ERIC PUCHNER, Writer  
Baltimore, MD  
HANNA PYLVÄINEN, Writer  
Richmond, VA  
MISHA RAI, Writer  
Salt Lake City, UT  
DAVID RAKOWSKI, Composer  
Maynard, MA

PABLO RASGADO QUINTANAR,  
Visual Artist  
Ciudad de Mexico, Mexico  
LEAH REID, Composer  
Woburn, MA  
ERIN RILEY, Visual Artist  
Brooklyn, NY  
ERIK RUIN, Interdisciplinary Artist  
Philadelphia, PA  
NADIA SABLIN, Visual Artist  
Poughkeepsie, NY  
BENJAMIN SCHAEFER, Writer  
Rochester, NY  
LEN SCHIFF, Theatre Artist  
Little Neck, NY  
JUSTIN SHERIN, Film/Video Artist  
Bronx, NY  
CARLOS SIRAH, Interdisciplinary Artist  
Charleston, MS  
ALEXANDRIA SMITH, Visual Artist  
Wellesley, MA  
SARAH SMITH, Writer  
Pittsburgh, PA  
SUSAN STEINBERG, Writer  
San Francisco, CA  
PITCHAYA SUDBANTHAD, Writer  
Brooklyn, NY  
HARUKO TANAKA, Film/Video Artist  
South Pasadena, CA  
KATE TARKER, Theatre Artist  
Brooklyn, NY  
KATYA TEPPER, Visual Artist  
Athens, GA  
MORGAN THORSON,  
Interdisciplinary Artist  
Minneapolis, MN  
JAMES TRAINOR, Architect  
New York, NY  
BASIL TWIST, Interdisciplinary Artist  
New York, NY  
MAX VERNON, Theatre Artist  
Brooklyn, NY  
SHONTINA VERNON, Theatre Artist  
Seattle, WA  
AMY WALDMAN, Writer  
Brooklyn, NY  
CALUM WALTER, Film/Video Artist  
Chicago, IL  
JOE WATSON, Writer  
Tucson, AZ  
JULIA WERTZ, Writer  
Napa, CA  
DANIEL WIENER, Visual Artist  
Brooklyn, NY  
LETHA WILSON, Visual Artist  
Brooklyn, NY  
RONALDO WILSON,  
Interdisciplinary Artist  
Santa Cruz, CA  
CONRAD WINSLOW, Composer  
Brooklyn, NY  
AMANDA WOJICK, Visual Artist  
Eugene, OR  
SHELLEY WONG, Writer  
Long Beach, CA  
PETE WYER, Composer  
London, United Kingdom  
KHATY XIONG, Writer  
Columbus, OH  
MATTHEW YEAGER, Writer  
Cincinnati, OH  
JOHN ZISSOVICI, Architect  
Ithaca, NY  
JOYCE ZONANA, Writer  
Brooklyn, NY  
RACHEL ZUCKER, Writer  
New York, NY



## ➤ On the Cover

Cartoonist Art Spiegelman accepted the 59th Edward MacDowell Medal from Colony Chairman and author Michael Chabon on August 12th, 2018. The annual event attracted 1,200 visitors to the Peterborough grounds where attendees enjoyed a picnic lunch and open-studio visits in the afternoon.

Joanna Eldredge Morrissey photo

MacDowell is published twice a year, in summer and winter. We also produce a monthly eNews and are active on Twitter, Instagram and Facebook. Past Fellows may send newsworthy items to the editor.

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The MacDowell Colony awards Fellowships to artists of exceptional talent, providing time, space, and an inspiring environment in which to do creative work. The Colony was founded in 1907 by composer Edward MacDowell and pianist Marian Nevins MacDowell, his wife. Fellows receive room, board, and exclusive use of a studio. The sole criterion for acceptance is talent, as determined by a panel representing the discipline of the applicant. The MacDowell Colony was awarded the National Medal of Arts in 1997 for “nurturing and inspiring many of this century’s finest artists.”

Applications are available on our website at [www.macdowellcolony.org](http://www.macdowellcolony.org).

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**Executive Director:** Cheryl A. Young  
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