

ARTISTS COMMUNITIES

"Most artists need and love their solitude, but no more than they need and love the idea of a community. Even the most highly personal work of art has a social premise. In my own experience, when I have suffered from an absence of a community, I have felt obliged to do something about creating one."—Stanley Kunitz

"Artists' communities are contemporary places of refuge where we writers, visual artists, and composers can come to be cleansed of busyness and daily care and be supported in our rededication to the peace of practicing our own arts every living day we spend there. I look back to my residences with gratitude and joy, remembering the rhythms of my days spent working at an easy peace, my evenings in the company of fellow pilgrims seeking the same thing."—Garrett Hongo

The second edition of this widely-praised directory has been revised and updated to include nearly eighty residence opportunities in the United States for visual and performing artists, film- and videomakers, composers, and writers. Each community is described in comprehensive detail, including information on:

- institutional history and mission
- season and length of residency
- number and type of artists in residence
- programs offered
- admission deadlines, fees, and the selection process
- stipends, expenses, and duties
- facilities, housing, and meals

Also provided are lists of well-known artists who have been in residence and photographs of each community. Cross-referenced charts help artists find the best residence for their creative and personal needs. With an introduction by Pulitzer Prize-winning poet Stanley Kunitz and a historical overview of these residencies, **ARTISTS COMMUNITIES** is the definitive guide to communal opportunities for creative individuals.

Alliance of Artists' Communities is a national consortium of organizations and individuals established to improve the environment in which artists' communities support artists and their creative processes.

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ARTISTS'
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SECOND EDITION

ARTISTS COMMUNITIES

A DIRECTORY OF RESIDENCIES IN THE UNITED STATES
THAT OFFER TIME AND SPACE FOR CREATIVITY



Introduction by
STANLEY KUNITZ

ALLIANCE OF ARTISTS' COMMUNITIES

SECOND EDITION

Artists Communities

A Directory of Residencies in the United States
That Offer Time and Space for Creativity

Introduction by
Stanley Kunitz

Edited by
Tricia Snell



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In memory of
Anthony Vasconcellos,
1959-1995

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All of the people and institutions above, as well as others too numerous to name here, have allowed us to present you with this book. Thank you all for helping artists and other innovators find the time and space to pursue their work.

—Tricia Snell, Editor

Introduction

Port of Embarkation, Ports of Call: Notes from Memory

In Henry James's seventieth year a young man wrote to him inquiring what early force or circumstance had impelled him to embark on his arduous creative voyage. James's reply resonates with the eloquence and vehemence of language welling up from a great depth.

The port from which I set out was, I think, that of the *essential loneliness of my life*—and it seems to me the port, in sooth, to which again finally my course directs itself. This loneliness (since I mention it!)—what is it still but the deepest thing about one? Deeper about me, at any rate, than anything else, deeper than my "genius," deeper than my "discipline," deeper than any pride, deeper above all than the deep counter-minings of art.

Whenever I recall that passage, it summons up an image of myself at twenty-two, early in 1928, packing my single suitcase with all my worldly possessions for the train-ride from Worcester, Massachusetts, to New York, the magnet city of the arts, where I was eager, despite my qualms, to submit myself to the testing. I was leaving Worcester without regrets, for in my hometown I felt, somehow, trapped and isolated, and I was hungry for the taste of cosmopolitan excitement and freedom. In the months that followed I moved into an affordable basement apartment in Greenwich Village and a nondescript editorial job in the Bronx that challenged me to make it bearable. At night I wrote unhappy poems. When I sent them out, they invariably came back to me, but sometimes with an encouraging comment. I was much too reclusive and shy to acquire the new friends I had hoped for.

My life abruptly changed when I was invited, out of the blue, to be one of the first guests at Yaddo in Saratoga Springs, on the estate left in service to the arts by Spencer and Katrina Trask. In that magnificent setting it seemed appropriate to recall Yeats's praise of beauty and high ease. Liberated from my workaday cares and

stresses, and stimulated by the conversation at the dinner table as much as by the wine, I dared to think I might soon be done with my apprenticeship.

In my tower room I wrote poem after poem and began to put together the manuscript of my first collection, *Intellectual Things*, published by Doubleday, Doran in 1930. By then most of its contents had appeared in *Poetry*, *The Dial*, *The Nation*, *The New Republic*, *Commonweal*, and other periodicals. The editor who broke the news to me on the phone of the acceptance of my book turned out to be the poet Ogden Nash. For a fleeting moment I enjoyed the sensation of being fortune's child.

* * *

At The MacDowell Colony, in the mid-fifties, I wrote a poem, "As Flowers Are," that I cannot separate from the eventfulness of my visit there and the timeless panorama of those rolling New Hampshire woods and fields. The closing stanza recaptures for me the bliss I knew in the course of one of my late afternoon walks, when I believed I was dissolving into the surrounding landscape, along with my cluster of tangled feelings:

Summer is late, my heart: the dusty fiddler
Hunches under the stone; these pummelings
Of scent are more than masquerade; I have heard
A song repeat, repeat, till my breath had failed.
As flowers have flowers, at the season's height,
A single color oversweeps the field.

I had just been through a year of mingled transport and turmoil. At work in my cabin, I felt that I had found the peace and order and privacy that I desperately needed. My fellow-guests, I soon discovered, included three couples from the New York world of painters—Paul and Peggy Burlin, Giorgio Cavallon and Linda Lindeberg, James Brooks and Charlotte Park—to whom I immediately became attached, with what proved to be a lasting bond. It was these new friends who, after our return to the city, introduced me to the artist Elise Asher; and it

was my marriage to Elise that led to my intimate association with the master generation of American Abstract Expressionist painters just before they stepped into the brilliant limelight. The poems I wrote in Peterborough that summer were among the latest, in their final form, to be included in my *Selected Poems 1928–1958* (Atlantic–Little, Brown, 1958). When the book was rewarded with more than usual attention, I felt guilty about having failed to make due acknowledgement of my indebtedness to The MacDowell Colony. I trust it is not too late to do so now.

* * *

"A poem is solitary and on its way," said Paul Celan, the poet of the Holocaust, without pausing to explain his cryptic remark. A poem is on its way, I think, because it is in search of people, for only a human response will complete its existence. Most artists—and above all, most poets—need and love their solitude, but no more than they need and love the idea of a community. Even the most highly personal work of art has a social premise. In my own experience, when I have suffered from the absence of a community, I have felt obliged to do something about creating one.

The reason I spend a good part of the year on Cape Cod—aside from the sea, the sky, the dunes, our garden, our house, our friends—is my attachment to The Fine Arts Work Center in Provincetown.

Each year, on the first of October, twenty Fellows—ten visual artists, ten writers—arrive in town from every section of the country and sometimes from abroad, to begin their seven-months' residency. They are emerging artists, at the very beginning of their career, selected from hundreds of applicants on the basis of the quality of their submitted work. Soon they are settled into the Center's compound on the historic site of Day's Lumberyard, where in earlier periods the painters Charles Hawthorne, Edwin Dickinson, Hans Hofmann, George McNeil, Myron Stout, and Fritz Bultman, among others, could be found working in their cheap rented studios. The concept of a workplace in a community of peers remains the actuating principle of the Center today.

Despite its hardscrabble beginning—the Center was founded in 1968 with little more

than a dime and a prayer to assure its survival—its Fellows have gone out into the world and consistently won nearly all the major honors and prizes, including the MacArthur "Genius" Award and the Pulitzer Prize for Poetry (twice in a row, in fact, 1993–1994).

A few years ago, as one of the founding fathers, I spoke at the dedication of the new Common Room, whose construction required the sublimation of the massive coal bins inherited from the lumberyard era. "Through all the years of my involvement here," I said, "I have never thought of the Work Center as an institution, but as an adventure, an exhilarating bet on the future of the arts in America. Originally the bins were used for storing coal; now they will be dedicated to a higher form of energy, the imagination."

* * *

Postscript: The Arts in Crisis

Like all cultural organizations in the United States, our artists' communities are suffering from dwindling federal and state support and seriously threatened by the apparent success of the campaign for the total elimination in the near future of the National Endowment for the Arts. Contrary to popular misconception, other advanced industrial countries routinely spend five to fifteen times more per head on the arts than we do. The latest available statistics show that such expenditures amount to only \$4 per head per year in the United States, compared with \$19 in Britain, \$43 in France, and \$55 in Sweden.

What are we to make of this discrepancy? In the history of nations, the neglect or suppression of the arts is an augury of national decline. Poetry and myth—to which all the arts contribute—are the element that from generation to generation holds a people together and keeps alive the spirit of their covenant.

"Degrade first the Arts," wrote William Blake, "if you'd Mankind Degrade."

—Stanley Kunitz

Preface: How to Use This Directory

The Alliance of Artists' Communities' first edition of this directory was warmly received by thousands of artists, from all around the world. We've heard from many artists who used the directory to identify the right residency program for themselves, and who then went on to complete new bodies of work, or to forge completely new directions in their art, within their residencies.

Putting information into the hands of more artists around the country (and the world) was and is our primary reason for publishing this directory. A secondary reason is to improve general understanding of the field among government and private policy-makers, funders, media representatives, arts networks and organizations, educational institutions, and the general public. The directory has served this purpose well, too. It is our most powerful education tool, the one item that can be presented with the words: "This book will show you what artists' communities are, and why they are important."

Because artists' communities focus on innovation, experimentation, and the creative process (the creation of art), rather than the presentation of products (such as finished books, exhibits, performances, films, etc.), and because they do it in so many different ways, the organizations presented in this book are hard to categorize, hard to explain. It is our hope that this directory will shed some light on the need for open-ended, creative research in the arts, the exploration of new ways of thinking and seeing—which is the vital work of artists' communities.

So far, the directory has been reprinted three times as a result of its popularity. Because of this, and because details of programs change so quickly, a second edition was in order. We are delighted to present you with this expanded edition, and we are dedicated to continuing to update it in future editions.

If you are an artist or scholar looking for an artists' community that fits your special needs, please read the next few paragraphs and "How to Use this Directory," below, to help take full

advantage of the information contained in this directory.

If your interest leans toward our second purpose, you might best begin by reading Stanley Kunitz's eloquent introduction, or the testimonial essays written by artists about their residency experiences. Then, for a look at the history, challenges, and needs of the field of communities, see "An Overview of the Field of Artists' Communities," by Michael Wilkerson, who has a long and dedicated relationship with the field.

Some Generalizations about the Communities Listed in this Directory

The criteria for inclusion in this directory come from the Alliance's guidelines for institutional membership. (Membership in the Alliance, however, was not a requirement for inclusion; our goal was to present as comprehensive a view of the field as possible). The criteria are as follows:

- A primary purpose of the organization is support for artists in the creation of work
- The organization brings artists together into a community, removing them from their everyday obligations and providing uninterrupted time to work, in a specific site that is dedicated to that mission
- The organization selects artists for residencies through a formal admissions process that is rigorous in terms of artistic quality and regional, national, and international in scope
- The organization is not-for-profit, has artists represented in its governance, and maintains a paid professional staff

In short, the seventy-nine communities featured here provide working space and housing for artists (and sometimes scholars) in a community environment that supports more than one artist at a time.

The list of seventy-nine communities included in this second edition has evolved from the seventy listed in our first edition (published in 1996):

- Thirteen programs either opened their doors for the first time, or started or expanded their residency program as an addition to the programs they had already been running, including: 18th Street Arts Complex, American Academy in Berlin, Anderson Center for Interdisciplinary Studies, Brandywine Graphic Workshop, International Arts Center, Mesa Refuge, Peters Valley Craft Education Center, Portland Institute for Contemporary Art, Saltonstall Arts Colony, Triangle Artists' Workshop (NY), Tryon Center for Visual Art, Villa Aurora, and Weir Farm Trust
- Four communities evolved into different programs or disbanded, including: Art Awareness (no response to our calls), Capp Street Project (still an Alliance member but now operating a single-person residency program under the auspices of California College of Arts and Crafts), Walker Woods (no response to our letters), and Yellow Springs (closed by its curator, John Clouser)

In addition, eleven communities are in serious planning stages or almost ready to open their doors (these have been included in our "Other Venues in the United States" list).

If we have omitted any artists' communities from this edition, it is because we have not yet learned about them (except for Bellagio, Wurlitzer, and Civitella Ranieri, who opted not to be included in this directory for various reasons), or the community does not fit the four criteria listed earlier in this preface. We would appreciate receiving suggestions for additions or improvements that we can add to our next edition.

Regarding the communities we contacted that did not fit the Alliance's four criteria for an artists' community: In order not to confuse our definition, as well as not to miss the opportunity to publicize these programs to artists, we included them in a separate list called "Other Venues in the United States." These organizations provide a variety of valuable services, for instance: single-person residencies (where a community environment is not part of the experience), fellowship grants (where no studio or housing is provided) or studio collectives

(where no housing is provided, and studios are rented by artists).

Please keep in mind that "Other Venues in the United States" is merely an overflow list and does not represent comprehensive research. The same is true of the list of international artists' communities, which, with the addition of a few communities we know about ourselves, comes directly from the International Association of Residential Arts Centres and Networks, known as Res Artis. These two lists are presented here to further help artists in need of support, and no doubt they could be expanded. The Alliance's main focus, however, is artists' communities in the United States.

How the Directory Is Organized

The seventy-nine communities are arranged alphabetically. Representatives from each community provided information concerning their residency program and approved the final version of their entry. Each entry includes basic facts (address, phone, e-mail), facilities and housing descriptions, residency statistics (the average number of artists present at one time, the ratio between artists applying and artists accepted, etc.), fee/stipend and financial assistance information, a list of former artists, and a statement by a former resident and by the community's director. The entries also identify which communities are members of the Alliance of Artists' Communities.

All of the information is listed concisely in a standard format to help you quickly find the information you want and compare specific attributes that are important to you. Despite our efforts to provide some uniformity, however, you will find that each community has a unique approach to the support of their artists, as well as a wide range of environments, facilities, and programs. The question is only: *Which are best for you?*

Many artists' communities must charge residency fees in order to cover some of their operating costs. Some, however, offer stipends, fellowships, financial assistance, or work exchanges. Be sure to check to see what a community may be able to provide. All communities with fees are working to reduce them through a variety of other programs and fundraising campaigns. However, a stay at an artists' com-

munity is a bargain when you consider the tangible benefits: time, space, facilities, the company of peers, and freedom from domestic chores. Not to mention the less tangible benefits—the positive, long-term effects on your work.

Because this directory comes from within the field—conceived and compiled by the Alliance of Artists' Communities, with each artists' community approving its own entry—we believe it to be the most accurate reflection of the field to date. Still, deadlines change, fees rise or fall, funding for fellowships comes and goes. Application forms and requirements (such as manuscript pages, slides, tapes, recommendation letters) seem to change the most often of all, and this is why we have not included specific information about them in this directory. *Artists should contact the communities directly to find out exact, up-to-date requirements for applications, fees, and documentation necessary to apply and attend.*

Indices

At the back of the directory, several indices in the form of charts will help you target a community suitable for your needs. You may want to select communities based on an artistic category, geographical region, season, admission deadline, costs, available stipends, or accommodation for a disability.

If, for example, you are a sculptor with limited funds and only three weeks free in February, consult the "Seasons and Deadlines" index. There you'll find the communities that are open during the winter, and you can then consult the "Artistic Categories" index to see which of these support sculptors. Then, cross-reference to the "Fees and Stipends" chart to see what's available from those communities.

If you are in need of wheelchair-accessible facilities, check the "Accessibility" index. All of the artists' communities in this directory, even if they do not have specific equipment or facilities, reported a willingness to adapt facilities to accommodate disabled artists. Since some communities are in rural areas with rough terrain, though, it's important to find out what adaptations are possible.

Our Hopes for this Directory

The Alliance of Artists' Communities regularly receives calls and letters from artists requesting information about residency programs. These are hard economic times for most artists, and finding time and space in which to work is more difficult than ever.

We also receive, however, a remarkable number of calls from people, many of them artists, who have decided to establish new artists' communities. These decisions are not made lightly, given the time, labor, and fundraising involved. In updating this directory, we have added thirteen new artists' communities to our two-page spreads, and at least eleven more (included in "Other Venues in the United States") will be opening their doors within the next few years. Many more are still in the early, visionary stages. A quiet, grassroots movement is afoot, in response to the falling-off of public programs that support artists, to create new residencies that directly serve artists' most immediate needs.

Collectively, artists' communities represent a century-old, national support system for artists and thinkers. U.S. artists' communities support an impressive four thousand residencies each year. It's the Alliance's mission to strengthen and expand this support system, encourage more artists to participate in it, and by doing so, nurture the new cultural work of our country.

All of us who have worked on producing this book hope that it will help you find the support you need in your work, your career, and your ability to grow as an artist.

—Tricia Snell, Editor

What Are Artists' Communities?

Artists' communities are professionally run organizations that provide time, space, and support for artists' creative research and risk-taking in environments rich in stimulation and fellowship. Whether they are located in pastoral settings or in the middle of urban warehouse districts, artists' communities have been founded on the principle that through the arts, culture flourishes and society's dreams are realized. Some of America's most enduring classics have been created at artists' communities: Thornton Wilder's *Our Town*, Aaron Copland's *Appalachian Spring*, James Baldwin's *Notes of a Native Son*, and Milton Avery's paintings, to name a few.

Artists apply for residencies at a community by submitting a variety of materials, such as slides, manuscripts, or tapes, illustrating their work and intentions to the community's jury or panel.* If their application is successful, they arrange the details of their residency with the community's staff. They may receive a stipend or be required to pay a fee, depending on the community, and details about equipment and materials needs, accommodations, and reimbursement for expenses vary.

Once at a community, artists are given studios or workspaces, housing (or reimbursement for the cost of housing), and often meals. Their residencies may last anywhere from a few weeks to a year or more, depending on the type of community. During their residency, they are free to work twenty-four hours a day if they choose, though some communities may require some light duties to be performed.

About 4,000 artists are residents at American artists' communities each year. This 4,000 includes painters, writers, composers, sculptors, filmmakers, photographers, performance artists, storytellers, choreographers, installation artists, architects, art historians, scientists, and scholars. (See the Artistic Categories index at the back of the directory for a comprehensive list.) To engender ideas and dialogues that cross

disciplinary, aesthetic, cultural, gender, social, and geographic barriers, most artists' communities aim for a broad mix of residents at any one given time.

Artists' communities and those who support them are committed to the principle that art stimulates new ways of thinking and new ways of seeing. It should come as no surprise then that the voices and visionaries of our own time continue to be cultivated at artists' communities: poets like Gwendolyn Brooks and Louise Glück, fiction writers Fae Myenne Ng and Allan Gurganus, nonfiction writers Alex Kotlowitz and Stanley Crouch, composers Ned Rorem and John Adams, visual artists Lawrence Wiener and Portia Munson, choreographer Bill T. Jones, performance artist Guillermo Gomez-Peña, and the experimental theatre company Mabou Mines, all created work during residencies at artists' communities. Many lesser known artists are working at artists' communities now, and in the months and years to come their books, exhibitions, pieces, performances, and productions will become known to us.

The future of American culture depends on supporting a broad array of artists today. Providing this support is the fundamental, vital work of artists' communities.

*See also "Some Generalizations About the Communities Listed in this Directory," contained in the preface.

Overview of the Field of Artists' Communities

Artists' communities are the nation's research and development laboratories for the arts. Founded almost exclusively by artists and occupying virtually every kind of imaginable space—from grand country estate to abandoned military base to renovated urban factory—they spring from many different roots, but they serve exclusively to nurture art and to support artists at the most vulnerable and invisible junctures of the creative process.

The field's origins go back to the beginning of art. There is written record of ancient Greek and Roman writers and artists retreating to the countryside to places where they could work, free of the influences of the marketplace. Throughout more recent eras, artists' work places were typically organized by wealthy patrons, who would provide a studio and a haven for the artist to create a work the patron had commissioned. In the United States around the end of the 19th century, several country estates were made into artists' communities by their owners, and in order to take advantage of the opportunities they offered, one had to know or be a member of the owner's family. Sometimes, though, artists joined together on their own to seek not only a special place, but a community of like-minded souls who understood the fragility of the work in progress and the concomitant need for affirmation, support, and enlightened critique from their peers.

The artists and writers of these early American communities participated in everything from feeding chickens to landscape painting to writing novels to editing literary magazines to putting on plays in the adjacent outdoor theater. The environments were beautiful and the physical and emotional support levels outstanding. But still, an artist couldn't just apply to go to one of them, and, for many years, only two places in the United States—MacDowell and Yaddo—accepted applications from artists without family connections in what we would now consider a standard selection process.

Today, artists still need places to work and other artists to commune with, but the mechanisms for support of the creation of new work

have changed dramatically. In the United States, the impulse to support artists has been democratized, both by government- and foundation-sponsored individual fellowships, and by the creation of artists' communities that are open to all by application and supported by a variety of sources. And, as has been discovered by the founder of every artists' community so far, once the doors are open, the artists will come.

The standard evolution of an artist community is that at first, no one knows about it outside of the founder's circle of friends and acquaintances. Within a few years, hundreds are applying, the management is more professional, there is at least a semblance of a sustaining development effort, and the consuming questions change from household maintenance to cultural diversity, sufficient fairness in the panel process, and fundraising.

Today, based on the Alliance of Artists' Communities' definition of an artists' community (see Preface), we estimate that at least eighty-two formally organized artists' communities exist in the United States, serving thousands of artists annually. The seventy-nine communities listed in this directory (the missing three being Bellagio, Wurlitzer, and Civitella, who opted not to be in this directory for various reasons) collectively provide residencies to over four thousand artists each year. By contrast, the National Endowment for the Arts' Literature Fellowships, at their pinnacle, supported approximately seventy-five writers a year; the Lila Wallace and Lannan Fellowships between ten and twenty each; and most state arts council fellowships a similarly small number.

The field of artists' communities is growing so rapidly that since the first edition of this directory was published in 1996, thirteen new residency programs have been born, eleven more will soon be opening their doors and accepting their first artists' applications, and many others are in the early development stages. Still other communities are likely up and running that we have not heard about. (It is certain that, as with the first edition, this second edition of the directory will require updat-

ing almost as soon as it is published; the Alliance is committed to producing future editions in order to keep abreast of the rapid changes.)

New artists' communities, for the most part, tend to serve emerging artists. As the organization becomes better known, it serves artists at more advanced stages in their development and careers, so that at maturity—where MacDowell and Yaddo and a few others now stand—admission is much more difficult than at a newer place. Other organizations focus on particular art forms or offer specialized facilities, such as filmmaking, computer graphics, sound recording, printmaking, or ceramics. This does not mean that one community is "better" than another—there are drawbacks to popularity and the long odds on admission—but it points out that the continual emergence of new artists' communities is providing a system of support to a greater number of artists each year.

The expansion of the field of artists' communities is demand-driven, the demand coming from the artists. This reverses the usual context, in which much is demanded of artists: teaching in the schools, working with prisoners and in nursing homes, reading at numerous bookstores to promote the novel once it's finally published, serving as a volunteer editor/curator/producer-director, raising a family, making a living. Not one of these worthy tasks has much to do with what the artists themselves want and need most, which is the opportunity to create new art.

In recent years, there has been much discussion of "the support system for artists." But this is not an organized or even vestigial system. Even in the art world, little is known about artists as creators or about the nature of the creative process, and little support is offered to artists. To remedy this lack of a support system, artists' community founders and directors (like myself) joined together in the early 1990s to form the Alliance of Artists' Communities, which has since become a strong voice for this growing field. Together, we are trying to build a more organized system to understand the needs of artists, and to offer help where it is most critically required. Clearly, time and space to work (i.e., residency programs) are still a primary need. And more and more these days, artists' communities are offering production,

exhibition, performance, and publication as an outgrowth of their residency programs, recognizing that the "products" of the creative process are also in need of support.

Artists' communities are not the only support or even the primary support available to artists. But those of us who run artists' communities do know artists very well, perhaps uniquely well, since we live as well as work with them. We believe that artists' communities can serve as a support system as well as a voice for the needs, lives, and hopes of a great many artists.

The continued growth of the field of artists' communities will make it increasingly possible for artists to find the proper match in terms of level of intensity, types of colleagues, disciplines served, atmosphere, length of residency, convenience of access, urban or rural environment, equipment and facilities available, curatorial stance of the board and/or staff, and other variables. In other words, to serve as a real support system for artists in this country.

Along with the demand by artists for opportunities to create new work, there is a second motivation for starting an artists' community: the preservation and stewardship of exceptional places. Artists' communities own, lease, or manage thousands of acres of nature preserve, woodlands, prairie, oceanfront, wetlands, and mountains. Some also occupy and care for a vast range of beautiful buildings, many of which are on the National Register of Historic Places. But, as Ragdale's founder Alice Reyerson Hayes explained, "It wasn't just the house and the land I wanted to save [by starting an artists' community]; I wanted to save the feeling that went with it. There's a spirit to this place which is uniquely inspiring, and I thought it too valuable to lose."

That spirit, derived from the place but infused by the creative endeavors of, in some cases, generations of distinguished occupants, suggests that artists' communities are doing something that needs to be replicated in areas outside of the arts: the creation of bonds much like those of a new extended family. The informal, professional relationships and interdisciplinary insights artists derive from their residencies suggest possibilities for reaching solutions in other fields and for opening the field up to people outside the arts. Some artists'

communities are already doing this, and many more are in the process of expanding their programs to embrace creative individuals who are not artists. The American Academy in Rome accepts a variety of scholars in its program, as do many other artists' communities (usually without fanfare, as part of their "writers" category). The primary focus of both the Exploratorium and the STUDIO for Creative Inquiry is to bring together artists and scientists. The Hambidge Center for Creative Arts and Science, Mesa Refuge, and Sitka Center for Art and Ecology focus on a blend of art and environmental/biological research. Headlands Center for the Arts and Blue Mountain Center encourage social activists to apply. New programs like the American Academy in Berlin, Anderson Center for Interdisciplinary Studies, International Art Center, and Tryon Center for Visual Art have made interdisciplinary exploration a central part of their missions. These are just a few examples of the interdisciplinary nature of artists' communities. A glance at the artistic categories index at the back of this book shows the many communities that support creative individuals in other disciplines.

Artists' communities may be in a position to take a leadership role in a number of critical efforts: restoring the centrality of artists to our culture; developing new ideas of community and extended family; giving the creative process the same measure of esteem and significance as the end product—something that is badly needed in all sectors of our society, not just in the arts. (For an overview of the Alliance's work in pursuit of these goals, see "A Blueprint for Action," which was developed at the Alliance's 1996 symposium entitled "American Creativity at Risk.") At this point, those of us with experience in the field—not just administrators, but artist-alumni as well—know the importance of these efforts, and of what artists' communities, simply by fulfilling their mission of supporting groups of artists at work, have achieved.

Despite these achievements, artists' communities, like all arts organizations, are in a difficult environment today. Artists' communities face several unique challenges:

- Artists' communities are financially insecure in large part because they have few opportunities to earn income (e.g., through admission fees) unless they cre-

ate public programs that are separate from the residency program. Public programs are no guarantee of financial stability either, but without them, an artists' community's revenue sources are slim.

- Artists' communities' emphasis on process (rather than product) creates an invisibility problem, which in turn further exacerbates the income problem. Because support for an artists' community does not immediately lend visibility or status to the donor (as, for instance, support for an exhibition, performance, or publication does), it is difficult to attract donors.
- The first concerted effort to advocate for the field of artists' communities began in 1992, when the Alliance of Artists' Communities was founded. Despite the Alliance's progress, the field has not had enough time to work together to develop a foundation of strong national support that can be relied upon during the current period of general austerity in the arts.

It is not surprising that the 1995 New York Foundation for the Arts' *Study of Artists' Communities and Residency Programs* (funded by the National Endowment for the Arts and The Pew Charitable Trusts) described the entire field as, in general, "stuck, often for many years, at the emerging organization level, unable financially to take the next step." The most obvious cause of the field's economic problems is its lack of visibility. Though Internet searches for "artists communities," "artist colonies," and "artist residencies" yield lists and lists of Web pages (some relevant, some not) library searches yield very few articles and no books at all on the field, save this directory, as well as a handful of other guides that are good-intentioned but out-of-date, incomplete, inaccurate, or that misrepresent the field's core values.

Furthermore, some artists' communities are so committed to the creative process that they are reluctant to play the famous alumni card as a strategy for visibility and the funding that follows it, even though all of the Alliance of Artists' Communities' members and most others have had major artists in residence and significant, lasting works created on their grounds. Fame and external reward are the very opposite of the quiet, internal work that artists' commu-

nities support. Therefore, an institutional personality transplant sometimes may be needed before artists' communities can seek recognition for the famous artists that they have supported.

There will be no real progress for artists and artists' communities until they are better known and understood. By exposing others to the ways of artists' thinking during the creative process, they may gain esteem and respect, and society, in turn, will be investing that respect in people who may carry within them the basis for solving difficult problems. A better organized field of communities actively communicating with each other will help the field create both large and small opportunities for continued expansion and influence. That is one of the central missions of the Alliance of Artists' Communities.

The brief history of the Alliance of Artists' Communities is a story of attempting to solve difficult problems. Eighteen artists' communities were included in the John D. and Catherine T. MacArthur Foundation's one-time funding initiative of 1990. These eighteen communities met in early 1991 at the invitation of Doris Leeper, founder of Atlantic Center for the Arts, and with the support of A Friends Foundation. This first meeting led to the formal founding of the Alliance of Artists' Communities in 1992. The Alliance was aided in its founding by the MacArthur Foundation, which underwrote our first two meetings and gave us a small start-up grant, and by the National Endowment for the Arts, which gave us an initial grant and, perhaps more significantly, challenged us to define artists' communities as "a dynamic field, not just a list of grantees."

In the past seven years, we have largely fulfilled that challenge. We have created a communication network for artists' communities that provides for the exchange of information, ideas, and resources; convened a national symposium on the subject of American creativity (see "A Blueprint for Action"); compiled information and statistics on the field that are helpful to artists and artists' community directors; raised the level of visibility of artists' communities in the national arts and political landscapes; established ties with international artists' communities; established field-wide standards for artists'

communities; and launched a campaign to broaden the diversity of artists served at artists' communities.

The Alliance has made it possible, for the first time, for the many organizations under its umbrella to move from "emerging" status toward the kind of long-term stability enjoyed by only a few communities, yet critical to all. That stability is important, not only in terms of preservation of environments and histories, but also to ensure that artists everywhere will have a solid national network of diverse places to work. As the economics of making art continues to become more difficult, the widespread availability of artists' communities becomes more central to the lives of more artists.

The Alliance's priority is to become a voice for the entire field. As we do this, we will work to make artists' communities better known and understood. In the past, artists' communities themselves have had little opportunity to learn of or about each other. And our own supporters have at times displayed a weak understanding of the size and breadth of our field, of the nature of the artists we serve, and of the ways we serve them. Toward both visibility and unification, we will continue to update and publish the directory that is now in your hands. This volume is a tool that we will use to increase knowledge of our field among artists, arts organizers, funders, and patrons.

Obviously, these efforts toward advocacy and visibility represent the groundwork for adequate funding. It's important to note how important more funding is to this field. Many of us charge a daily fee to the artists we support, some on a sliding scale, some at a fixed rate, only because other funding sources won't bring the operating budget into balance. We can serve an even better and broader body of artists without such fees, but now they tend to be rising, not falling. And even organizations that don't charge a fee have, at times, immense capital needs or limitations on how many months their programs operate due to lack of resources (one of our members has no electricity in its buildings, for instance).

Programmatically, the field is moving toward more curating of special, themed residencies, more international work, and more blending of artists with thinkers of other disci-

plines, particularly for the purpose of creating more visibility and respect for artists as problem-solvers, visionaries, and decision makers.

We would like to produce more publications, exhibitions, and documentation of what goes on at our communities. We would like to utilize our reservoir of talented alumni to create books, articles, films, videos, exhibitions, and CD-ROMs about our field. We would like to forge links with broadcasting, cable, computer technologies, and the new national information infrastructure that is rapidly developing.

To do any of the above, we will need to develop significant new sources of revenue. Even if we make no dramatic program changes, the demand for our services by artists so far outstrips available space and time that we know we must grow. As awareness of our field grows, we hope to encourage the creation of new, multi-million-dollar funding programs to which any artists' community can apply and that are dedicated to fulfilling some of our best ideas. We would like to look back at this time, as we define our field and values, as the catalytic beginning of a new era for artists' communities and, by extension, for artists in America.

—Michael Wilkerson, *National Advisory Board, Alliance of Artists' Communities*

(former Executive Director of Ragdale Foundation, former Executive Director of Fine Arts Work Center in Provincetown, and former Chairman of the Alliance of Artists' Communities)

Cultivating American Creativity and Interdisciplinary Innovation: A Blueprint for Action

In November 1996, at Brown University and the Rhode Island School of Design, the Alliance of Artists' Communities convened a group of brilliant American leaders and thinkers from all sectors of society—the arts, business, science, education, philanthropy, and government—to address what the Alliance saw as a national “crisis of confidence” in the arts, creativity, individual innovation, and research. In a symposium titled “American Creativity at Risk,” to emphasize the gravity of the broad, societal problem it perceived, the Alliance challenged six speakers, twenty-four panelists, and eighty-five registrants in attendance to:

- Define the nature of creativity in historical, psychological, and cultural terms
- Measure the significance of creativity to the health and growth of American society
- Identify societal factors that encourage or stifle creativity, in both children and adults
- Conceive new, innovative strategies to encourage the flourishing of American creativity, taking artists' communities as a model and metaphor for fostering pure research and innovation
- Set forth their ideas in a “Blueprint for Action” to *restore creativity as a priority in public policy, cultural philanthropy, and education*

The following “Blueprint for Action” is a broad summary of the ideas expressed in the symposium. It is directed toward opinion leaders, policy makers, and creative thinkers in all sectors of our society:

1. Recognize that creativity is not discipline-specific but transcends age, gender, race, and culture; its sustenance is a societal issue, one vital to the future of American society. Recognize that creativity is an innate quality in all individuals, and work towards a society that unleashes that creativity for the common good.
2. Identify the ingredients that nurture and expand the creativity of individuals. Widen the debate on the nature of creativity to include

educators, policy-makers, and practitioners from all disciplines.

3. Continue to support creative activities, environments, programs, and projects that move society forward. Work vigilantly to keep healthy the infrastructures that nurture the development of creativity in individuals in all sectors of society.

4. Become an advocate and practitioner of bringing the disciplines together to address the issues of our times. Look to the collective skills and wisdom of all individuals in our society to bring about a creative renaissance in the new millennium.

5. Urge parents to take responsibility for the education of their children. Advocate the development and maintenance of informed educational systems, ones that emphasize universal access and that reward innovation, educational excellence, and social responsibility, rather than the “right answers.”

6. Recognize the role that artists play in society. Collaborate with institutions, businesses, unions, government, and the media, establishing national and international linkages to enhance opportunities for artists to serve society as creative problem solvers. Extend public understanding and respect for artists' skills and insights, and their abilities as citizens to work with other problem solvers to advance humanity.

7. Recognize that with innovation comes the possibility of failure; creativity and risk are strange bedfellows whose progeny cannot be predicted. Advocate for research and development budgets with the understanding that they are the bedrock of innovation, ensuring that the concern for the bottom line does not mortgage our future.

The Alliance is now in the planning stages of a second symposium that will help implement the Blueprint. It will be held at the School of the Art Institute of Chicago, November 2–4, 2001, and it will focus on steps number 6 and 7 listed above. Please contact the Alliance for further information.

American Academy in Rome

FOUNDED Organization 1894, Residency 1896.

LOCATION 11 acres atop the Janiculum, the highest hill within the walls of Rome.

ELIGIBILITY U.S. Citizens only. Visual artists, writers, composers, performance artists, architects/designers, scholars (see indices for more specific types of artists served). No repeat residencies.

FACILITIES 11-acre site. Studios, darkroom, exhibition space, library, pianos, photographic archive, small computer lab (though artists are encouraged to bring their own computer equipment).

HOUSING/MEALS/ACCESSIBILITY

Housing/Services: Private room and bath in the McKim, Mead, and White Building. Spouse or children possible. Fellows with children are not housed in the Academy's main building, but in outside apartments.

Meals: Two meals per day, except Sunday and holidays, in dining hall.

Accessibility: Artists in wheelchairs can be accommodated. Housing, housing bathrooms, studios, and public bathrooms are wheelchair

FOR CURRENT APPLICATION REQUIREMENTS:

7 East 60th Street
New York, NY 10022-1001

TEL

(212) 751-7200

FAX

(212) 751-7220

WEB

www.aarome.org

accessible. Elevator. No special facilities for artists with vision or hearing impairment.

RESIDENCY STATISTICS

Application deadline: November 15.

Resident season: September–August.

Average length of residencies: 11 months.

Number of artists in 1998 (and total applicant pool): 14 (660).

Average number of artists present at one time: 12–14.

Selection process: Outside panel of prominent professionals in each discipline, drawn from all regions of the country, and changed annually.

ARTIST PAYS FOR Application fee of \$40, travel, materials.

INSTITUTION PAYS FOR Housing, studios, food, facilities, program administration.

ARTIST ELIGIBLE FOR Stipends of \$9,000–\$15,000 depending on length of term.

ARTIST DUTIES None.

PUBLIC PROGRAMS Exhibitions, concerts, readings, lectures, symposia—both in Rome and in the United States. The Academy's residential community includes artists and scholars, and encourages artistic and intellectual exchange among its representatives of many different disciplines and fields.

HISTORY The Academy sprang from the vision of American architect Charles Follen McKim, abetted by the artists with whom he had collaborated at the 1893 World's Columbian Exposition in Chicago: architects Daniel Burnham and Richard M. Hunt, painters John LaFarge and Francis Millet, and sculptors Augustus Saint-Gaudens and Daniel Chester French.

MISSION The American Academy in Rome is dedicated to advancing and enriching American culture and scholarship. It accomplishes this mission by maintaining a residential cen-

"Academic atmosphere is thought to be stifling, but in Rome at the American Academy the air of thoughtful, honest, hopeful activity is fresh beyond expectation." —Frank Stella

ter for independent study, research, and creative work in the fine arts and the humanities, while fostering cross-disciplinary exchange.

PAST RESIDENTS INCLUDE David Hammons, Roy Lichtenstein, Nancy Graves, Mary Miss, Frank Stella, Philip Guston, Samuel Barber, Aaron Copland, Lukas Foss, David Lang, Michael Graves, Richard Meier.

FROM THE DIRECTOR "The Academy is by no means a luxurious place, but we have an inconceivably luxurious educational offering—the heart of which is a community of interesting people."

—Adele Chatfield-Taylor

