2012 @ BLUE MOUNTAIN CENTER

What’s New, What’s Tried and True

• Thanks to everyone for your Resident Updates—we love to hear your work and life reports! We’ve changed our Facebook account to a Fan Page. As a result, we no longer have a Resident news-posting function on our Website. To post your events or news, or to find out what fellow alumni are up to, go to Facebook and search for Blue Mountain Center. If you don’t do social media, continue to send us your news via email, and we will save them to share in next year’s newsletter.

• The BMC Website was updated in other ways too this year—we posted a downloadable PDF version of 2010’s Blue Notes and will post 2011’s by the time you receive the hard copy. We continue to work on new features, and—still no techies—we welcome your feedback and ideas.

• Former Residents are invited to throw their hat into the ring for the third annual Memorial Day Weekend Alumni Residency, from May 23 to May 28. If you’d like to be part of this still newish tradition, please send us an email to bmc@bluemountaincenter.org. The deadline for expressing your interest is April 15. We’ll have a lottery drawing and let you know the results by April 22.

• We’re looking for helpers enthused by the idea of joining our work force for Spring Work Weekend 2012. Please let us know by email if you are interested in joining us for gardening, construction, painting, window-washing, raking, canoeing (of course there will be time), and the usual great family-style BMC dinner and conversational hoopla.

Have you not heard from us in a while? We may be traveling the Web and following the mail truck to find you! If your contact information is new, please email it to us—and tell us what’s up in the bargain: bmc@bluemountaincenter.org.

What’s New, What’s Tried and True

Blue Line at Blue Mountain by Session One’s Tatana Kellner.

MINK

in the BOATHOUSE

Wildlife (and wild-weather) moments at BMC

As it did elsewhere around the planet, nature showed ferocious force this year in the Central Adirondacks. In BMC’s own slice of woods and lakes, surprises came in many forms, adding up to one of the most fecund seasons in BMC history.

Historic rains and flooding joined the spring thaw, although compared to other park areas and Vermont, we got off relatively easy. In late April, some of our most loyal friends found themselves rerouted to BMC for Work Weekend, while others braved Route 28 as the Hudson lapped the road, arriving safely before the river reached a record high.

What all the wet provided for, however, was a gradual unfolding of miraculous sights: One tiny frog splayed theatrically on the composer’s studio sliding glass door represented hundreds less visible in the grass. Triplet fawns dozed in the daffodils by Harriet’s cottage while, on the water, loons nested, worryingly, at the mouth of the busy channel joining Eagle Lake to Utowana. Before too long a small fleet of downy babies were riding atop their backs. There was the usual assortment of magnificent birds, mink, turtles, and baby otters.

A coyote pup trotted by the tennis court one night, and by the time a “mountain lion” reached the Gray Cottage, according to “Telephone”-style Resident gossip, it had turned into a fox.

No one ever heard, or saw, the bear that wrecked the compost night after night. But in addition to the wailing songs of loon couples each night, and the yelping of coyote packs gathered in the fields, a high-pitched squeaking was reported by one artist working in her studio. The sound turned out to be the chattering of fox pups camped out beneath her window. Lucky for us, they could be seen at all hours playing or sleeping (in their wonderful, braidlike coil) through the woodshed window. This makeshift sight-seeing station became so popular during Session Two that another resident dubbed it the “New Fox News”—one of the most life-affirming, feel-good programs around.

Unfortunately for all Resident humans, black flies and mosquitoes were no exception to nature’s abundance, making for some of the most oppressive swarms ever endured. The garden balked at the rain, but mosses and fungi flourished in the grass and forest, yielding plenty of mushrooms and wildflowers.

Despite the rainy season we were not without our share of perfect, sun-drenched days, and we used them to venture across the lakes and up the mountain to Castle Rock, or paddle from Raquette Lake into the serpentine Marion River and back to our dock. On those days the water had that serene, forgiving quality, at once translucent and pure blue, invigorating and inviting. It was important to hold this memory close once the wet returned with a vengeance in late August, as Hurricane Irene morphed into a “tropical storm” and barreled through the North Country. So we were reminded, once again, as sheets of water cascaded off of the roof and the lake exuded a gray-green light, of our smallness in this world.—Nica Horvitz

Mink captured by Session Three Resident Naoe Suzuki

Address Service Requested

Newspaper of the Friends of Blue Mountain Center
DECEMBER 2011 • Issue No. 29
CONFERENCES
How To Close a Prison

The Adirondacks are a place of abundance. In addition to a wealth of trees, lakes, and animals, unfortunately, they also have many dying towns and an abundance of dying prisons. By some estimates nearly one percent of the world’s prisoners are in our state’s prisons. The cost of keeping prisons open is enormous—thousands of non-violent offenders hundreds of miles away from their families is a luxury we just can’t afford anymore.

In light of this news, it was both timely and fascinating that 20 Adirondack and national prison-justice and rural economic-development planners gathered at BMC to explore this critical question. It was refreshing to see committed, smart people asking not if or when prisons should close, but how.

This question motivated an exploration of how prison closures might be structured to keep neighboring towns healthy and create a political climate in which rural communities can gather ideas and support for an economy that does not rely on the incarceration of their (mostly urban) fellow citizens. The group discussed the power and political structures that led to our current rural prison systems, and considered how to reverse the perception that prisons are the only economic hope for rural America.

Finally, during the conversation around models for the actual closing of large institutions, BMC staff was pleased to share the story of former Resident Anna Schuleit’s art installation which sought to address the social aspects of political institutions and acknowledging change.

— Ben Strader

OUCH!

When Tropical Storm Irene blew into the BMC campus, she left a mess of toppled trees, fried office machines and kitchen appliances, and a pierced-through porch roof. As we pick up the pieces, repair this and replace that—we ask for your support. Heroic volunteers have held the place together with great skill and heart over the years. Now the time has come to start on a holistic project of renewal: Electricians are exploring how to upgrade the electrical service throughout the clubhouse building to protect computers, other sensitive electronics, and appliances from surges. Carpenters are investigating new roofing and screens that will help the porch carry the snow load and deter the black flies. But these projects, and others that have been postponed several times over, are beyond our limited annual building fund. With your contributions we can bring BMC back to life, better than ever, in time for the first group of Residents to settle in next June.

You’ll find a donation envelope a few pages on. (Donations to BMC are tax-deductible.) Many thanks.

If you gave to Blue Mountain Center and you are not on this list, please let us know so we can thank you properly.

PRESENTS and PRESENCE
For what you’ve given us, for what you can give again, we thank you.

Ally Acker
Buzz Alexander
Mia Alvar
The Atlantic Philanthropies
Ann Bailey & Boren Chertkov
Allison Barlow
Harriet Barlow
Peter Barnes
L.R. Berger
Charles Biggs
Lynn Boucher
Andrew Boyd
Anamdae Branton
Sarah Browning
Kate Chicco
Stuart Clarke & Gina Tienar
Steve Cobble
Chuck Collins
Henni Cole
Leslie Concamon
Cloey Cooper
Sophia Cooper
Michael Crist
Allen Davis III
Alexis De Veaux
James Doliner
Emily Dodds
Laurel Doud
Carol Downs
Elen Driscoll
Ron Drummond
Bill Finnegan
Kathleen Fluegel
Shep Foreman
Sesshu Foster
Kermit Frazier
Susan Freireich
Michael Glier
Alice Gordon
Andrea Hairston & Pan Weiland
Maska Hamilton
Wennonah Hauer
Philip Harrold
Billy Hayes
Karen Hayes
Marica Henry
Adam Hochschild
Rick Hills & Nancy Reisman
John Hollenbeck
Eric Holmlund
Andy Hsiao
Tessa Hudsey & Andy Reicher
Waldah Imrissi
Denise Iris
Susan Jefis
Bud Jennings
Conrad Johnson
Aren Jones
Sabrina Jones
Andrea Hairston & Pan Weiland
Maska Hamilton
Wennonah Hauer
Philip Harrold
Billy Hayes
Karen Hayes
Marica Henry
Adam Hochschild
Rick Hills & Nancy Reisman
John Hollenbeck
Eric Holmlund
Andy Hsiao
Tessa Hudsey & Andy Reicher
Waldah Imrissi
Denise Iris
Susan Jefis
Bud Jennings
Conrad Johnson
Aren Jones
Sabrina Jones
Molly Kane
Nancy Kates
Martha Ellen Katz
Tatana Kellner
Sheila Kinney
& Chris Marzec
Kim Klein & Stephanie Roth
Hugh Knox
Sylt Kollar
Michael Korie
Jim Lardner
Hye Kyung Lee
David Lloyd
Sabra Loomis
Gregory Maguire
Juliette Majoli & Ian McWilliam
Anne Malepease
Kirk Markowald & Christina Deser
Suzanne Mason
Dan Melzer
Holly D. Metz
Chris Mills
Shari Miroto
Lynne & Peter Nathan
Mindy Nierenberg
Rita Nolan & Chris Colarusso
Larry Olds
Lizzie Olseker
1000 Is Guerra Guerra Theatre
Suzanne Option
Suzanne Orlando
Kathleen O’Toole
Thomas Paquette
Eli Pariser
Donna Parson
Daniel Pearle
David Petersen
Tenzin Phuntsog
Supriya Pillai
Howardena Pindell
Richard Posner
John Raine
Karen Ramos
Tanya Rey
Roland & Dan Remick
Frances Richey
Julie Ristau & Jay Walljasper
Favianna Rodriguez
Laurie Sandell
Catherine Sasanov
Carmie Scanga
Jay Schimdt
Sejal Shah
Michael Sheridan
Paul Shore
Franz W. Schiel
Foundation
Judith Simonen
Lottie Sneed
Vincent Stanley & Nora Gallagher
Eric Stover
Sylvia Sukop
Piereen
Sundararamang
Naoe Suzuki
Tom Van der Water
Manisha Vaze
Jan Waterman & Andy Robinson
Charles Watts
Joyce Ellen Weinstein
Rhone & Harvey Weinstein
Sara Wendt
Nicole Willard
David Wolcott
Eric Wolf
Cathy Woodson
Inn Yeh

Richard Posner
John Raine
Karen Ramos
Tanya Rey
Roland & Dan Remick
Frances Richey
Julie Ristau & Jay Walljasper
Favianna Rodriguez
Laurie Sandell
Catherine Sasanov
Carmie Scanga
Jay Schimdt
Sejal Shah
Michael Sheridan
Paul Shore
Franz W. Schiel
Foundation
Judith Simonen
Lottie Sneed
Vincent Stanley & Nora Gallagher
Eric Stover
Sylvia Sukop
Piereen
Sundararamang
Naoe Suzuki
Tom Van der Water
Manisha Vaze
Jan Waterman & Andy Robinson
Charles Watts
Joyce Ellen Weinstein
Rhone & Harvey Weinstein
Sara Wendt
Nicole Willard
David Wolcott
Eric Wolf
Cathy Woodson
Inn Yeh

If you gave to Blue Mountain Center and you are not on this list, please let us know so we can thank you properly.
Over the course of the year we were saddened by the deaths of four friends of Blue Mountain Center. KAREN AQUA (above, far left), a Resident in 2006, inspired fellows and staff alike with her beautiful, patiently crafted animated films. Her work and life were given a fine appreciation in the Boston Globe on June 5.

RICHARD CLAUDE (above, far right) was the founding editor of the Human Rights Quarterly and the author of Educating for Human Rights: The Philippines and Beyond. He taught government and politics at the University of Maryland, and was a visiting professor at Princeton University. A sad report from the Public Art Network confirmed the March death of RICHARD POSNER (above, second from left). "Richard was one of a group of politically active Seattle-based artists who worked both in public and studio art, incorporating social commentary in the work he did. He didn’t believe in simply placing art in public but conceived his work as commentary on public issues." With the death this spring of JONATHAN ROWE (above, second from right), BMC, the work of the Commons, the community of Pt. Reyes, CA, his many friends, and his family lost an original, precise, morally astute and visionary voice. See jonathanrowe.org for a compelling archive of his writings.

LOSS

EGBAL AHMAD * ELOIT ASINOF * RUDOLF BARANIK * JEROME BADANES * SALLY BEFFRAGE * BARBARA CAPITMAN * EVE COCKCROFT * ANN COOPER * JANE COOPER * AMANDA DAVIS * FIELDING DAWSON * BERT DELIEUW * FRED EGGAN * LAURA FOREMAN * JOANNE GRANT * SAFIA HENDERSON-HOLMES * KIM VON IK * BERNARD LEFKOWITZ * ABDULLAH MALIK * RICHARD MARGOLIS * EITHNE MCGUINNESS * EVE MERRIAM * LINA NEWHOUSE * VICTOR PERERA * LOUIS SHAFFER * NORA SAYRE * RUTH SLIVKA * MARTHA TABOR * GARTH TATE * STELLA WAITZKIN * PHIL ZWICKLER

We hope this list is complete.

RESIDENT ROSTER OF MEMORY

NATIONAL ASSOCIATION OF LATINO INDEPENDENT PRODUCERS (NALIP)

The National Association of Latino Independent Producers (NALIP), based in New York City and serving a national community of film and media makers, was founded in 1994. Its mission is to foster the cultural and economic development of Latino film and media creators and content creators through advocacy and grassroots organizing. NALIP’s work has been featured in the Boston Globe, The Los Angeles Times, and The New York Times.

NALIP’s mission is to:  
1. Promote and advocate for the cultural and economic development of Latino film and media creators and content creators through grassroots organizing and advocacy.
2. Support and promote the work of Latino film and media creators and content creators through festivals and cultural events.
3. Provide educational and career development opportunities for Latino film and media creators and content creators.
4. Promote the work of Latino film and media creators and content creators through media and public relations outreach.
5. Foster partnerships with other organizations and institutions to support the mission of NALIP.

More Good Gatherings in 2011

10 YEARS + COUNTING

This spring, 10 Years + Counting, an artist and activist group formed during BMC’s 2010 Costs of War Focus Session, met to plan the creation of a dynamic online space using art to address the tenth anniversary of the U.S. invasion of Afghanistan by exposing the myriad costs of war. Core attendees represented Iraq Veterans Against the War, Code Pink, American Friends Service Committee, and many other groups.

WATER COMMONS

Water commons from Canada and the U.S. reconvened to assess their progress and map the future of their effort to reclaim the Great Lakes as a commons and public trust. Using a model that seeks to create a living commons in the current landscape, the group began to develop a strategic approach to the next two years.

JUSTGREEN PARTNERSHIP

The JustGreen Partnership, comprising organizations working for environmental health and justice, held a strategic planning meeting for 2012 to craft a cohesive, collaborative campaign plan. They worked on creative tactics such as flash mob actions, humorous yet hard-hitting video messages, accountability sessions between moms and politicians, and a detailed power map of adversaries, targets, and allies.

MAPPING THE RIGHT

In 1994, organizers countering right-wing campaigns held the three-day meeting A Call to Defend Democracy and Pluralism at BMC. This spring, those organizers returned with a new crop of activists to expand the conversation for the current climate. They met to identify the present configuration of the U.S. radical right wing, including the players and organizations most involved in its growth and influence. They studied social and economic conditions feeding the right’s organizing success, with the goal of employing this knowledge to change the contexts allowing for the right to prosper.

MOVEMENT BUILDING

Members of the Progressive donor and activist community met to take on the current economic and ecological crises as an opportunity for systematic change. Building on a process launched by the group’s founders two years earlier at BMC, they set out to develop multi-term, “transformational” efforts to replace the short-term, “transactional” collaborations that often occur by default. They addressed such issues as the need to better understand NGOs and Community Based Organizations, and the need for progressive philanthropy to confront the ideological frames of our time.

CHANGING THE DEBATE

On the last weekend of the BMC season, organizers and activist leaders from Occupy Wall Street, Working Families, MoveOn, labor unions, community groups, some intellectuals, a couple of Buddhists, and others met to dig in on a few important questions, among them: How might the Occupy movement be strengthened? How can the space opened by Occupy be taken advantage of? How can “institutional progressives” build on the 99% trope, injecting it for enduring effect into U.S. civic and political discourse? How does any of this relate to next year’s elections and the need to build durable progressive power at the state and local levels?

As one participant wrote to us, “All in all, it was an engaged and engaging weekend. Impeccive in the combination of historical knowledge and youthful energy, multi-generational and multi-sectoral, this may someday be looked back on as one of those little known but historic meetings. And even if not, the cookies did not disappoint.”

NETWORK

ADIRONDACK ENVIRONMENTAL SUMMIT

Organizers from across the region came together for a summer conference hosted by the Adirondack Nonprofit Network (ANN). The mission was to strengthen the partnerships between different kinds of nonprofits working to help communities throughout the park.

BMC also hosted the Adirondack Environmental Summit in the autumn, seizing the one opportunity in the year for environmental groups in the region to coordinate their strategies in advocating for the health of the environment within the Blue Line.

VERMONT FIRST!

This November, BMC hosted a group of advocates working to help the state of Vermont’s public sector in becoming an effective agent for environmental health. They strategized over future responses as the state continues to face numerous challenges raised by storm damage from Hurricane Irene, which left behind historic devastation in Vermont in September.

More Good Gatherings in 2011

10 YEARS + COUNTING

This spring, 10 Years + Counting, an artist and activist group formed during BMC’s 2010 Costs of War Focus Session, met to plan the creation of a dynamic online space using art to address the tenth anniversary of the U.S. invasion of Afghanistan by exposing the myriad costs of war. Core attendees represented Iraq Veterans Against the War, Code Pink, American Friends Service Committee, and many other groups.

WATER COMMONS

Water commons from Canada and the U.S. reconvened to assess their progress and map the future of their effort to reclaim the Great Lakes as a commons and public trust. Using a model that seeks to create a living commons in the current landscape, the group began to develop a strategic approach to the next two years.

JUSTGREEN PARTNERSHIP

The JustGreen Partnership, comprising organizations working for environmental health and justice, held a strategic planning meeting for 2012 to craft a cohesive, collaborative campaign plan. They worked on creative tactics such as flash mob actions, humorous yet hard-hitting video messages, accountability sessions between moms and politicians, and a detailed power map of adversaries, targets, and allies.

MAPPING THE RIGHT

In 1994, organizers countering right-wing campaigns held the three-day meeting A Call to Defend Democracy and Pluralism at BMC. This spring, those organizers returned with a new crop of activists to expand the conversation for the current climate. They met to identify the present configuration of the U.S. radical right wing, including the players and organizations most involved in its growth and influence. They studied social and economic conditions feeding the right’s organizing success, with the goal of employing this knowledge to change the contexts allowing for the right to prosper.

MOVEMENT BUILDING

Members of the Progressive donor and activist community met to take on the current economic and ecological crises as an opportunity for systematic change. Building on a process launched by the group’s founders two years earlier at BMC, they set out to develop multi-term, “transformational” efforts to replace the short-term, “transactional” collaborations that often occur by default. They addressed such issues as the need to better understand NGOs and Community Based Organizations, and the need for progressive philanthropy to confront the ideological frames of our time.

CHANGING THE DEBATE

On the last weekend of the BMC season, organizers and activist leaders from Occupy Wall Street, Working Families, MoveOn, labor unions, community groups, some intellectuals, a couple of Buddhists, and others met to dig in on a few important questions, among them: How might the Occupy movement be strengthened? How can the space opened by Occupy be taken advantage of? How can “institutional progressives” build on the 99% trope, injecting it for enduring effect into U.S. civic and political discourse? How does any of this relate to next year’s elections and the need to build durable progressive power at the state and local levels?

As one participant wrote to us, “All in all, it was an engaged and engaging weekend. Impeccive in the combination of historical knowledge and youthful energy, multi-generational and multi-sectoral, this may someday be looked back on as one of those little known but historic meetings. And even if not, the cookies did not disappoint.”

NETWORK

ADIRONDACK ENVIRONMENTAL SUMMIT

Organizers from across the region came together for a summer conference hosted by the Adirondack Nonprofit Network (ANN). The mission was to strengthen the partnerships between different kinds of nonprofits working to help communities throughout the park.

BMC also hosted the Adirondack Environmental Summit in the autumn, seizing the one opportunity in the year for environmental groups in the region to coordinate their strategies in advocating for the health of the environment within the Blue Line.

VERMONT FIRST!

This November, BMC hosted a group of advocates working to help the state of Vermont’s public sector in becoming an effective agent for environmental health. They strategized over future responses as the state continues to face numerous challenges raised by storm damage from Hurricane Irene, which left behind historic devastation in Vermont in September.

CHANGING THE DEBATE

On the last weekend of the BMC season, organizers and activist leaders from Occupy Wall Street, Working Families, MoveOn, labor unions, community groups, some intellectuals, a couple of Buddhists, and others met to dig in on a few important questions, among them: How might the Occupy movement be strengthened? How can the space opened by Occupy be taken advantage of? How can “institutional progressives” build on the 99% trope, injecting it for enduring effect into U.S. civic and political discourse? How does any of this relate to next year’s elections and the need to build durable progressive power at the state and local levels?

As one participant wrote to us, “All in all, it was an engaged and engaging weekend. Impeccive in the combination of historical knowledge and youthful energy, multi-generational and multi-sectoral, this may someday be looked back on as one of those little known but historic meetings. And even if not, the cookies did not disappoint.”
Focus on Immigration

(Blue Mountain Center’s institutional “heart” expands with each new group of Residents, this year’s Immigration Focus Session swelled it in every dimension—and set it pumping to a hip-hop beat. The revolving cast of artist-activists gathered at BMC to share their work on issues of immigration and criminalization was organized by 2010 Residents Olafur Eliasson, a Danish artist, and co-founder of dOCUMENTA (13); and Cloore Cooper of the Chicago-based Center for New Community and the Artists Against Bigotry network. The session was remarkably diverse—personally and culturally, as well as in angle and artistic approach. BMC’s magic is displayed most richly in unlikely pairings, in unexpected juxtapositions of individuals and ways of working: An Argentine-born creator of wrenchingly sincere and often illegal street art collaborates with a Chinese-American gallery veteran and wickedly humorous fine-art printer to curate his first “legitimate gallery” exhibition in her barn studio. Creativity is kindled in the intermingling of “high” and “low.” New avenues, new messages, and new potential changemakers are revealed.

For BMC staff, some tacit assumptions were challenged. At first we were puzzled: gather a houseful of the best young energy in the national immigration–activism scene, and the first conversation we overhear is about Star Trek? But assumptions were left behind the next evening, as writer Waldah Matiuka laid out an impassioned position on the role of science fiction as an artistic and intellectual exploration of social justice issues, especially those concerning race: “All organizing is science fiction—we’re trying to create communities and worlds that don’t exist.”

As it had in previous Focus Residencies, the time in our space catered to two sets of needs—some folks came full of energy to work, searching for a direction to spin that work into larger contexts, while others came ready, and the folks who came eager to explore new directions and collaborators found their way into new working partnerships. The first night at dinner filmmaker Sophia Cooper voiced this ongoing issue of balance well, asking the familiar rhetorical question, “How do I keep someplace protected enough inside to leave space for the creative process to keep moving?”

The sheer number of discussions and presentations buoyed out by this group was staggering, as was its wide scope of innovative-continued issues: America post-9/11, Arizona/Alabama immigration issues, policy shifts, escalating enforcement, DREAMers, Nativism, criminalization, dissent. These topics appeared in roundtable talks, documentary films, poetry, hip-hop, and Web content. Hands-on collaborative work produced a graphic novel about a genocide-avenging angel, a tongue-in-cheek video about the impact of immigrants on the environment—an unlikely pairing, a workshop in block-prints (age-old propaganda tools!) and glimmerings of an anthology and a national tour.

The role of culture was much discussed, with charged conversations about the value of artists in the social justice movement, and the session was brought to a close with a beautiful ritual of gratitude led by Israel “Azul” Francisco Hans Lepée. In a circle cleared with cedar smoke we gave thanks for the abundance of Blue Mountain Center, for each other, and for our many other blessings. We asked for strength going forward in our endeavors—we asked for what we need. In the smoke that purifies and the water that reminds us the center of the Center, and it felt good to put the clubhouse living room to this quietly powerful use.

Republic of the Congo. • Barbara Louise Ungar’s third collection of poetry was a bestseller after its publication by The Wool Press in March. • Paul VandeCarr is at work on a guide called Storytelling and Social Change: Strategies for Grantmakers. • Tom Varner is busy playing, and teaching in Seattle, sometimes working with fellow BMC artists Wayne Horvitz and Paul Rucker. His new CD, Heaven and Hell has sections born at BMC back in July 2000. • Midzumi Vondalla’s noir film How To Steal Two Million was screened at Fantastic Fest in Austin, TX. In January Sarah Walker was appointed by the Minnesota Sentencing Guidelines Commission, where she hopes to urge other commission members to reconsider flaws in sentencing policy. • The Unconquered: America’s Last Unconquered Tribes, which Scott Wallace began writing three years ago at BMC, was published by Crown in October. • Speed Weed and Leslie Blanco’s triple-CD album Willow Sophia, Jasmine Isabella, and Skye Angelica. • John Pitman Weber was awarded an honorary doctorate by Hamline College, where he taught for 43 years. The 12 mosaic panels his students executed during the year were dedicated in May. • Dennis Weidemann’s Cut From Plain Cloth came out in November. It combines personal stories and photos to paint a portrait of the ordinary protester who in 2011 Wisconsin worker protests. • Stefan Weisman’s critically acclaimed opera Daring will be released in a 2CD set by Albany Records in November 2011. • Joe Wilkins’ book of poems Killing the Mr. Mushing Dogs is now available. His memoir, The Mountain and the Boys, will be published in March 2012. • Albert Winn had a solo show at the Open Lens Gallery in Philadelphia, a group show at The Center for Photography at Woodstock (NY), and was the guest artist at Center for Jewish Studies at SUNY-Albany. • Kip Wood and Mike Silverstein’s comic The Origins of the Coot Avengers substantially exceeded its fund-raising goal on Kickstarter with 1,366 contributing contributors. • Jelika Zempel brought her Homeland Security Blanket to the Adirondack Museum in Blue Mt. Lake in September, presenting her SUV cozy to fit at the 2011 Wisconsin worker protests.

Willow Sophia, Jasmine Isabella, and Skye Angelica. • John Pitman Weber was awarded an honorary doctorate by Hamline College, where he taught for 43 years. The 12 mosaic panels his students executed during the year were dedicated in May. • Dennis Weidemann’s Cut From Plain Cloth came out in November. It combines personal stories and photos to paint a portrait of the ordinary protester who in 2011 Wisconsin worker protests. • Stefan Weisman’s critically acclaimed opera Daring will be released in a 2CD set by Albany Records in November 2011. • Joe Wilkins’ book of poems Killing the Mr. Mushing Dogs is now available. His memoir, The Mountain and the Boys, will be published in March 2012. • Albert Winn had a solo show at the Open Lens Gallery in Philadelphia, a group show at The Center for Photography at Woodstock (NY), and was the guest artist at Center for Jewish Studies at SUNY-Albany. • Kip Wood and Mike Silverstein’s comic The Origins of the Coot Avengers substantially exceeded its fund-raising goal on Kickstarter with 1,366 contributing contributors. • Jelika Zempel brought her Homeland Security Blanket to the Adirondack Museum in Blue Mt. Lake in September, presenting her SUV cozy to fit at the 2011 Wisconsin worker protests.

HARRIET BARLOW is thrilled to watch the insurrections at OWS create a true commons, step by step. JAMIE BARLIE BRETBY is trading the BMC woods for her own familiar redwoods, Occupying in NYC and DC on her way back west. She still thinks handmade mail is gonna save the reeling world. WILL BEDFORD-SUBRO intermed at the Solar Energy Industries Association in Washington, DC this summer and is now back at UVM.

ALANNA COSTELLO-KURIDZ left BMC to explore the nation in her VW. SIS ELDREDGE ran out of candy on Halloween, continues to walk three miles most days, and is still learning—ha ha. BERRY FERRINGTON’s daughter Francie turns one in December. As she types this, ALICE GORDON is editing her sixth issue of Blue Notes, in her third year as BMC program director. Her two recent essays, on Belfast, Northern Ireland for Travel + Leisure, and “The Power of Provincial” for The Texas Observer (UT Press) came out in 2012. NICIHORVITZ was delighted to live and work at BMC for the whole season, where she attempted to garden, sent lots of letters, and grew very attached to the Adirondacks. SOPHIE KAZIS spent last semester living in Tucson, AZ, studying the border and issues related to migration, globalization, sustainability, and food systems. In February, she will return to Oberlin to complete her junior year.

SHEILA KINNEY and Chris Marzec were bodily blown down by Irene, rolled down the window of his car and escaped onto the hood before it landed in a culvert. Meet them, Elinor Nauen, and Alice on Dec. 17 at 7:30 at the Columbia University sundial (W. 116th) for rousing group caroling in Morningside Heights.

KEN LANG is hitting the books! He is studying marine science and conservation at Stony Brook University. This year DIANE MCCANE acquired a new kitten who is happy and healthy, though still unnamed. She also hosted a lovely summer lunch on her newly expanded porch—thanks, Diane! HOLLIE MULDER makes us envious because she gets to meet and eat with luminaries such as Kay Ryan in her job working for City Arts and Lectures. BEN STARRDE is recovering from playing an anvil salesman in The Music Man at the Indian Lake Theater this spring. He was also pleased to be invited to join the Adirondack Community Trust’s Advisory Council in May.

ALAN STAFFORD will spend the winter traveling in the U.S. and abroad. SARA ZIMMERMAN’s dance performance piece Big Exit, a duet with Eliza Ladd, was in the Pigment Festival on Governor’s Island in June and will be at the Chocolate Factory in Queens on December 6th.
by international artists and architects who consider the uses and consequences of rubble, came out in September. She is curating a traveling exhibit based on the book that will premiere in December at SPACE in Portland, Oregon. "Work by Elaine Spatz-Rahnowitz was on display at the "End of Impunity" Crimes Against Humanity and International Justice in the 21st Century" exhibit at Harvard University's John F. Kennedy School of Government. The book, introduced by Sejal Shah, was the winner of the 2010 National Poetry Review Prize and has just been published.

Wendy Ravi Shankar's "Deepening Groove" won the Grub Street's National Poetry Review Prize and has just been published. It was a highlight of her life's work and was named a 2011 Must Read by the Massachusetts Center for the Book. She spent her September residency at BMC working on poems related to slavery in Colonial New England. This summer, for the first time in 30 years, she moved from Minneapolis, in the related traveling exhibition "Out of Rubble." Recent poems by Margaret Swedish is working to raise awareness of our ecological crisis through the project "Spirituality and Ecological Hope," and is also working on a third book. On her September residency at BMC, "Blue," Colos: Passages through Art, Asia and Nature, the new book by Sarah Sutro, was published by Blue Asia Press.

Laurie Sandell is a Fulbright Scholar in Photography in Namibia through 2012. She was invited to exhibit at The National Art Gallery of Namibia, Windhoek, presenting the exhibition "From Soap Lake to San Paulo: Selected Black & White Photographs from Histories, Americana & Beyond." Chris Carlson edited the new anthology Ten Years That Shook the City, a collection of City Lights Books. She has also essays in the book, and co-produced an audio walking tour through San Francisco's Mission District. The Library of Congress acquired four art works by international artists and architects who consider the uses and consequences of rubble, came out in September. She is curating a traveling exhibit based on the book that will premiere in December at SPACE in Portland, Oregon. "Work by Elaine Spatz-Rahnowitz was on display at the "End of Impunity" Crimes Against Humanity and International Justice in the 21st Century" exhibit at Harvard University's John F. Kennedy School of Government. The book, introduced by Sejal Shah, was the winner of the 2010 National Poetry Review Prize and has just been published.

Wendy Ravi Shankar's "Deepening Groove" won the Grub Street's National Poetry Review Prize and has just been published. It was a highlight of her life's work and was named a 2011 Must Read by the Massachusetts Center for the Book. She spent her September residency at BMC working on poems related to slavery in Colonial New England. This summer, for the first time in 30 years, she moved from Minneapolis, in the related traveling exhibition "Out of Rubble." Recent poems by Margaret Swedish is working to raise awareness of our ecological crisis through the project "Spirituality and Ecological Hope," and is also working on a third book. On her September residency at BMC, "Blue," Colos: Passages through Art, Asia and Nature, the new book by Sarah Sutro, was published by Blue Asia Press.

Laurie Sandell is a Fulbright Scholar in Photography in Namibia through 2012. She was invited to exhibit at The National Art Gallery of Namibia, Windhoek, presenting the exhibition "From Soap Lake to San Paulo: Selected Black & White Photographs from Histories, Americana & Beyond." Chris Carlson edited the new anthology Ten Years That Shook the City, a collection of City Lights Books. She has also essays in the book, and co-produced an audio walking tour through San Francisco's Mission District. The Library of Congress acquired four art works by international artists and architects who consider the uses and consequences of rubble, came out in September. She is curating a traveling exhibit based on the book that will premiere in December at SPACE in Portland, Oregon. "Work by Elaine Spatz-Rahnowitz was on display at the "End of Impunity" Crimes Against Humanity and International Justice in the 21st Century" exhibit at Harvard University's John F. Kennedy School of Government. The book, introduced by Sejal Shah, was the winner of the 2010 National Poetry Review Prize and has just been published.

Wendy Ravi Shankar's "Deepening Groove" won the Grub Street's National Poetry Review Prize and has just been published. It was a highlight of her life's work and was named a 2011 Must Read by the Massachusetts Center for the Book. She spent her September residency at BMC working on poems related to slavery in Colonial New England. This summer, for the first time in 30 years, she moved from Minneapolis, in the related traveling exhibition "Out of Rubble." Recent poems by Margaret Swedish is working to raise awareness of our ecological crisis through the project "Spirituality and Ecological Hope," and is also working on a third book. On her September residency at BMC, "Blue," Colos: Passages through Art, Asia and Nature, the new book by Sarah Sutro, was published by Blue Asia Press.

Laurie Sandell is a Fulbright Scholar in Photography in Namibia through 2012. She was invited to exhibit at The National Art Gallery of Namibia, Windhoek, presenting the exhibition "From Soap Lake to San Paulo: Selected Black & White Photographs from Histories, Americana & Beyond." Chris Carlson edited the new anthology Ten Years That Shook the City, a collection of City Lights Books. She has also essays in the book, and co-produced an audio walking tour through San Francisco's Mission District. The Library of Congress acquired four art works by international artists and architects who consider the uses and consequences of rubble, came out in September. She is curating a traveling exhibit based on the book that will premiere in December at SPACE in Portland, Oregon. "Work by Elaine Spatz-Rahnowitz was on display at the "End of Impunity" Crimes Against Humanity and International Justice in the 21st Century" exhibit at Harvard University's John F. Kennedy School of Government. The book, introduced by Sejal Shah, was the winner of the 2010 National Poetry Review Prize and has just been published.
**RESIDENT UPDATES/2011**

Suffolk Community College in Riverhead, NY - Joel Curry's critical study "Thirteenth Century Poets: A Study of the Publishing Industry" published by Greenwich Exchange in November 2011. "Thirteen" is on leave from teaching this semester to spend three months as an intern at the Max Planck Center for Ornithology in Seewiesen, Germany. — Maggie Dubin's book-length poem "Wife/World," about her time as an ambulance driver in the late 1980s, has just been released as an ebook. — Joseph Duemer is translating the 18th-century Vietnamese anti-war poem "Chinh Phu Ngam" ("The Lament of the Soldier's Wife") and hopes to return to Hanoi in 2012 to complete this work on a Public Art Installation "Put Luck" in the District of Nangang, Taipei in November. — Dhirendra English is teaching at the Berkeley J-School, where they are always looking for talented would-be magazine feature writers and editors. — Liz Heber just started the Fiber and Material Studies MFA program at the School of the Art Institute of Chicago. — John Feller performed his one-man show "The Bird" at the 2011 Capital Fringe Festival in Washington DC, and will bring it to NYC later this year. He also will publish a book on slamsasophia, "Counts 2.0," with City Lights Books in Minneapolis. — Elisabeth Frost's book of poetry, 'Almost, Of Us,' is out from White Pine Press. She's back in NYC by spending 2009-10 teaching feministr (s) and poetry at a new liberal arts college, Wabasha, Poland. — Camille J. Gage continues her work with the 10 Years + Counting project and has launched the 10YAC Cultural Commons—which is currently cabling this work to all media, find more information at www.10yearscounting.org. — Nick Gandiello's play 'Screenplay,' written at BMC, was produced as part of Samuel French's annual Off-Off-Broadway Play Festival. He is currently working on a screenplay with fellow BMC alumna Shalini Kantayya. — Geoff Gillis has work in SoLO, an international juried exhibition that takes place every three years. — Mike Glier continues his Antipodes project. In 2012, he will work with the Wadlan Art & ed New Zealand, and in the Galicia region of Spain. — In 2011: Rory Golden had a solo show at Albion College. He is now a scholarship student doing studio work at the Manhattan Graphics Center. — Nancy O. Graham's "somborees" will be broadcast online in March as part of AV Festival 2012, a biennial international festival at the Missouri Arts Center in New York, UK, around the theme of somnolence. — Alexia Paulina Gumbs and her partner, Julia Rosanne Wallace, received the first grant ever from the new Kitchen Table Cigars Circle for Lesbians of African Descent. — Tatiana Kellner's first solo show was held at the Lambent Foundation offices in Manhattan. She also did an installation in November into the Holiday windows of the Manhattan Community College. — Emily Doolittle's book "A Memory's Storehouse & Infinite Miniature" was published by White Pine Press. She's back in NYC after spending 2009-10 teaching feminist (& other) poetry at the University of Wroclaw, Poland. — Rajkamal Kahlon's book of photographs, "Architecture of Silence," was published by Houghton Mifflin in 2008, and "A Memory's Storehouse & Infinite Miniature" was published by White Pine Press. She's back in NYC after spending 2009-10 teaching feminist (& other) poetry at the University of Wroclaw, Poland. — Camille J. Gage continues her work with the 10 Years + Counting project and has launched the 10YAC Cultural Commons—which is currently cabling this work to all media, find more information at www.10yearscounting.org. — Nick Gandiello's play 'Screenplay,' written at BMC, was produced as part of Samuel French's annual Off-Off-Broadway Play Festival. He is currently working on a screenplay with fellow BMC alumna Shalini Kantayya. — Geoff Gillis has work in SoLO, an international juried exhibition that takes place every three years. — Mike Glier continues his Antipodes project. In 2012, he will work with the Wadlan Art & ed New Zealand, and in the Galicia region of Spain. — In 2011: Rory Golden had a solo show at Albion College. He is now a scholarship student doing studio work at the Manhattan Graphics Center. — Nancy O. Graham's "somborees" will be broadcast online in March as part of AV Festival 2012, a biennial international festival at the Missouri Arts Center in New York, UK, around the theme of somnolence. — Alexia Paulina Gumbs and her partner, Julia Rosanne Wallace, received the first grant ever from the new Kitchen Table Cigars Circle for Lesbians of African Descent. — Tatiana Kellner's first solo show was held at the Lambent Foundation offices in Manhattan. She also did an installation in November into the Holiday windows of the Manhattan Community College. — Emily Doolittle's book "A Memory's Storehouse & Infinite Miniature" was published by White Pine Press. She's back in NYC after spending 2009-10 teaching feminist (& other) poetry at the University of Wroclaw, Poland. — Rajkamal Kahlon's book of photographs, "Architecture of Silence," was published by Houghton Mifflin in 2008, and "A Memory's Storehouse & Infinite Miniature" was published by White Pine Press. She's back in NYC after spending 2009-10 teaching feminist (& other) poetry at the University of Wroclaw, Poland. — Rajkamal Kahlon's book of photographs, "Architecture of Silence," was published by Houghton Mifflin in 2008, and "A Memory's Storehouse & Infinite Miniature" was published by White Pine Press. She's back in NYC after spending 2009-10 teaching feminist (& other) poetry at the University of Wroclaw, Poland. — Rajkamal Kahlon's book of photographs, "Architecture of Silence," was published by Houghton Mifflin in 2008, and "A Memory's Storehouse & Infinite Miniature" was published by White Pine Press. She's back in NYC after spending 2009-10 teaching feminist (& other) poetry at the University of Wroclaw, Poland. — Rajkamal Kahlon's book of photographs, "Architecture of Silence," was published by Houghton Mifflin in 2008, and "A Memory's Storehouse & Infinite Miniature" was published by White Pine Press. She's back in NYC after spending 2009-10 teaching feminist (& other) poetry at the University of Wroclaw, Poland. — Rajkamal Kahlon's book of photographs, "Architecture of Silence," was published by Houghton Mifflin in 2008, and "A Memory's Storehouse & Infinite Miniature" was published by White Pine Press. She's back in NYC after spending 2009-10 teaching feminist (& other) poetry at the University of Wroclaw, Poland. — Rajkamal Kahlon's book of photographs, "Architecture of Silence," was published by Houghton Mifflin in 2008, and "A Memory's Storehouse & Infinite Miniature" was published by White Pine Press. She's back in NYC after spending 2009-10 teaching feminist (& other) poetry at the University of Wroclaw, Poland. — Rajkamal Kahlon's book of photographs, "Architecture of Silence," was published by Houghton Mifflin in 2008, and "A Memory's Storehouse & Infinite Miniature" was published by White Pine Press. She's back in NYC after spending 2009-10 teaching feminist (& other) poetry at the University of Wroclaw, Poland. — Rajkamal Kahlon's book of photographs, "Architecture of Silence," was published by Houghton Mifflin in 2008, and "A Memory's Storehouse & Infinite Miniature" was published by White Pine Press. She's back in NYC after spending 2009-10 teaching feminist (& other) poetry at the University of Wroclaw, Poland. — Rajkamal Kahlon's book of photographs, "Architecture of Silence," was published by Houghton Mifflin in 2008, and "A Memory's Storehouse & Infinite Miniature" was published by White Pine Press. She's back in NYC after spending 2009-10 teaching feminist (& other) poetry at the University of Wroclaw, Poland. — Rajkamal Kahlon's book of photographs, "Architecture of Silence," was published by Houghton Mifflin in 2008, and "A Memory's Storehouse & Infinite Miniature" was published by White Pine Press. She's back in NYC after spending 2009-10 teaching feminist (& other) poetry at the University of Wroclaw, Poland.