

The Millay Colony for the Arts



August 2020 Artists in Residence

We are extremely pleased to be present our inaugural PRIDE Issue of *Barnswallow*. We cherish the rich array of voices and experiences that our diverse alumni offer, a foundational hallmark of our residency program since its inception, and one we continue to expand and deepen, in terms of inclusivity as well as equity.

We wish to thank our inspired alum **Emji Saint Spero** for their inspiring assistance and expert guidance in putting together this celebration. A multi-talented writer, editor, artist, and drag queen, Emji's most recent project is **curbAlert**, a collaboration with J Shelley Harrison. During quarantine this duo has been producing weekly pop-up performances in/around Oakland that engage public space to cultivate odd intimacies and reimagine new modes of interacting.

As we honor the legacy (badass) and remember the vision (genius) of Vincent (Edna's preferred name), we are looking forward to the future: of artists, of our programs, and the

continued essentialness of the arts for negotiating an increasingly fraught world. Supporting creators has been our mission for 47 years, and we hope to continue for another 47 years— we help artists do what they do best—providing the gift of time, space, and care. Being an artist is never an easy path, we hope to assuage some of that difficulty with support and nurturance as well as a creative cohort that ensures friendships and professional opportunities that last far after departure.

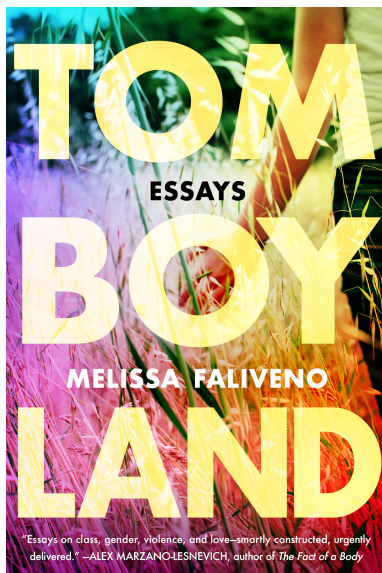
Monika & Calliope
Co-Directors

BARNSWALLOW The Pride Issue



Melissa Faliveno
TOMBOYLAND

My first book, [TOMBOYLAND](#), was just published as the first title from Topple Books, a new imprint helmed by Joey Soloway that centers queer, trans, and nonbinary writers. It's a collection of essays both personal and cultural, which explores questions of gender, class, and the American Midwest—in particular working-class Wisconsin, where I was born and raised—and the ways in which the places we come from both inform and complicate our understanding of our bodies and lives. It's part personal narrative, part reportage, that tackles a lot of ground—from F5 tornadoes and fastpitch softball to moth infestations, masculinity, gun culture, BDSM potlucks, motherhood and chosen family, and a rare geological terrain known as the Driftless Area. The near-title essay, “Tomboy,” and another, “Motherland,” were written at the Millay Colony, in two consecutive winters, and I have an epigraph from Vincent in the book. Being at Millay not only allowed me to write these essays, but shifted my thinking as an artist. I went for a cold winter walk every morning, and on my second trip, in February 2019, I stood in the snow one morning, under the birch trees, and knew I had to radically change the course of my life and dedicate it more fully to writing. I did, just two months later, and haven't looked back.



[MELISSA'S WEBSITE](#)

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[BITCH MAGAZINE: Melissa Faliveno Asks Who Can Explore Queerness](#)

Tap Yr Favs

One of the first people to read an early copy of *TOMBOYLAND* was [ALEX MARZANO-LESNEVICH](#), whose debut book *The Fact of a Body: A Murder and a Memoir*, was an incredible piece of writing that married personal narrative and investigate journalism/true crime, and deeply impacted my own work—both in terms of craft and around the subject of the queerness and the body. Alex wrote a

wonderful blurb for my book, and it's on the cover—I feel so lucky and honored to have their name and words alongside mine.

Another writer whose work I love is [BERRY GRASS](#), who I met in the ether through [March Xness](#), an annual tournament of essays about music (most recently, about bad music). Berry and I have written for the tourney the past couple of years, and their essays—about masks and the body, about transness, about mothers and death—never fail to make me weep, and/or sock me directly in the guts, even [when they're about Styx's "Mr. Roboto."](#) Like me, Berry is from the Midwest, and their book, [Hall of Waters](#), which I'm currently reading, interrogates whiteness and colonization and the rural Midwest head-on. This is super important to my own work—much of which is about what we choose to look at and what we don't—to my understanding of the place I come from and the act of claiming a home or an identity as our own. It's a beautiful, powerful book of lyric essays and experimental work that I highly recommend.



The Vincent Prize

SUPPORT OUR NEW(ISH) RESIDENCY FOR
TRANS* AND GENDERQUEER ARTISTS

First announced during June Pride 2019, we continue to seek out funding to offset travel/materials for artists in residence as well as partnerships with prestigious and groundbreaking organizations.

THE VINCENT PRIZE will be presented annually and is dedicated to supporting critical work by trans* and genderqueer writers, visual artists, filmmakers and composers; it is open to alumni as well as new applicants and includes a stipend of \$400. Work considered may be multidisciplinary, highlighting particular challenges facing trans* creators, whose work is often

ignored silenced/excluded and otherwise marginalized. We encourage contemporary queer art-making that takes risks and is not confined by outside expectation of what trans* art should be.

There are many barriers that make it difficult for trans* and genderqueer artists to be able to participate in residency programs. With your support, together we can create a safe and nurturing community where trans* creators can immerse themselves in the creation of new works that would otherwise not be possible.

Support work by
trans* and gender-
queer artists!

GIVE NOW



Autumn Knight, *Untitled Study*
The Kitchen, 2020

Autumn Knight The Kitchen Onscreen

My experience at The Kitchen was indescribable. I “learned a lot.” This is what the crew and I would say to each other repeatedly before the first broadcast/performance. “We’re going to learn a lot!” This sums up the experience—a group of creatives learning together, putting our expertise toward a moment, experimenting, seeing what happens. The circumstances of the pandemic created a new path to explore, push, stretch the limits of live work, online performance, video, duration, and connecting with an audience.

There are many levels of risks to art making in this moment. Agility. Flexibility. Towards justice, towards health. It's been important for me to meet this moment where I am and challenge myself to keep moving forward. There are so many public and personal revelations now. This moment has also called into question for me when to move and when to be still. Both of these modes—I've been extremely attuned to the necessary balance between the two.

These are some works I've produced during quarantine

PANEL, a performance with NYU Performance Studies Dept.

THE LENGTH, a performance produced with WPADC Washington Project for the Arts

WV #1: DISAPPOINTMENT, commissioned video for Artist Relief

Tap Yr Favs

TEXAS ISIAH did my first headshot in NYC while I was at The Studio Museum. I've been tracking their work over the years and excited to see where its going.

PAUL MPAGI SEPUYA is a fantastic person and amazing artist. We roomed together while teaching at Bard a couple of years ago. It was a great opportunity and/or context to meet an artist whose work I admired.

TORKWASE DYSON's work is always on rotation for me. I constantly go back to to it as a reference for setting a tone.

NIC KAY is a friend and just one of the most exciting and powerful artists around. They're just generally a dope person who I truly admire.



Charm City Fellowship

Funded by an anonymous donor, this timely opportunity will fund an artist of color from any discipline who is currently based in the Baltimore area and includes a travel stipend of \$150.

We will welcome **Bobby Ge**, our inaugural fellow in October (dependent on COVID19 restrictions and travel to/from NY State): an avid collaborator who seeks to create vivid emotional journeys exploring tensions between the timeless and the well-defined, Bobby has created multimedia projects with painters collective Art10Baltimore, the Space Telescope Science Institute, the Baltimore Rock Opera Society, the Scattered Players Theater Company, and writer/poet Jenny C. Lares. His works have been performed across four continents by groups including the Harbin Symphony Orchestra, the Concerto Chamber Orchestra, Pique Collective, the Future Symphony Competition Orchestra, the Atlantic Music Festival Symphony Orchestra, and celli@berkeley.

Of his April 2020 composition written for the SMack Trio, "Variations for the End of the World," Bobby states:

While it might be tempting to connect the subject matter of this piece to the time in which it was written—the coronavirus pandemic—initial ideas had, in fact, been stewing in my head for a while. As I've grown up, the world around me has seemed to continually darken, and my worldview has had to shift year after year to keep pace with fresh confusions and disappointing

events. My friends and I have joked for some time about living in the End Times, though each passing day has brought a growing suspicion that we might be living in them already—a stealthy, gradual apocalypse, instead of a Pompeii-like spectacle of grandeur and fire.

I wanted to compose a quotidian apocalypse, one defined by an intimate sense of instability and unease instead of grandiose destruction. Lars von Trier's *Melancholia* was of particular interest to me; for its cosmic scale and massive gestures, the film was curiously personal in its portrait of upheaval. Even the spectacle of planetary collision was understated, as beautiful as it was cataclysmic. I wondered—if the world were to end in such a manner, another planet slowly bearing down on our own, would there not be some who would gather together to watch? Some would hide, others would run, but invariably there would be those who would sit, taking in the awe-inspiring vistas of an alien landscape gently consuming ours.

"Variations for the End of the World" is an essentially cyclical piece, consisting of four variations on a simple progression of chords built around saxophone multiphonics. The piece begins in ennui, moves through songful rumination, deepens in unease, and culminates in a rumbling, overpowering climax. Finally, the music drifts apart into pieces, scattered remains spiraling outward into the void.



Larry Krone, *Then and Now (Fruit)*, 2019

Larry Krone Then and Now

Then and Now (Fruit) is part of my ongoing body of work, *Then and Now*, which I began in 2007. The piece was originally intended to be included in the latest incarnation of *Queer Threads*, originally curated by John Chaich and presented by the Leslie-Lohman museum in New York City, then travelling as an exhibition to the Maryland Institute College of Art in Baltimore, adapted and expanded as a comprehensive book by Chaich and Todd Oldham, and updated again as an exhibition for the American Gallery in Washington DC—scheduled for September 2020. That exhibition was, of course, cancelled because of the pandemic.

In using craft projects made by other, mostly anonymous people, I intend to honor the individuality of those people—their skill, cultural influences, and taste—as is embodied in the creations they produced in the casual medium of craft. Applying my own labor-intensive processes, I figuratively collaborate with these unknown artists by physically joining all of our work together to create new works of art dense with the content of these individual pieces and identities combined.



Larry Krone, *Then and Now (Rainbow Order)*

The piece of mine that was included in the original *Queer Threads* exhibition was *Then and Now (Rainbow Order)*, a piece in which I gathered found crocheted scraps and joined them in a crude rainbow order. This piece existed before the show, and when I created it, I was not thinking about queer content as a specific part of it. I have, frankly, found myself annoyed at the knee-jerk assumption that sewing and needlework, bright colors, sparkles, and the rainbow—when used by male-identifying artists—are indicators of gayness as opposed to a basic challenge to gender norms, or simply an expression of inherent personal taste and technique.

Considering my own queer identity, however, in the same way that I consider the identities—imagined and evident—embodied in the found components of the piece, I am comforted in recognizing my queerness as an important part of the content.

Because of my internal argument about what makes a work “queer,” when I considered making a piece specifically for *Queer Threads*, I decided I’d feel much happier calling it queer if I were to incorporate an inarguably queer reference, if silly: how about fruit?

Tap Yr Favs

I follow [COUNTRY QUEER](#) on [Instagram](#) and subscribe to their mailing list, and every now and then I look into their recommended artists. I really like what I've heard so far from [CRYS MATTHEWS](#), a singer songwriter whose voice reminds me a little of Tracy Chapman. She just released a COVID themed love duet called ["Six Feet Apart"](#) with her frequent duet partner Heather Rae. It's kind of corny, but I love it.



Alisa Sikelianos-Carter, *Venus is the Cauldron | Black is the Beginning*

~~EDNA~~ Vincent 2019

MILLAY COLONY'S ANNUAL JOURNAL OF ART-IN-RESIDENCE



We are proud to share the latest issue of [EDNA Vincent](#), newly-premiered highlights of Art-in-Residence from 2019!

This year's journal features cover art by Alisa Sikelianos-Carter, and inside you can find works by visual artists Max Adrian, Jeremiah Barber, Rina AC Dweck, Erika Kari McCarthy, Meg Stein, Amy Vensel, Jayoung Yoon, and composer Timo Vollbrecht, as well as writing by Bonnie Chau, Jacqueline Goldfinger, and Aurora Masum-Javed. There's even a special alumni feature by Seema Yasmin.

Check out [EDNA Vincent 2019](#) here>>

Support Millay Colony

In these time of terror and trouble,
we need art and artists more than ever.
We need YOU more than ever.

As we strive to expand support for a diversity of
multidisciplinary creators, we are ever more
dependent on individual contributions as the reality of
post-pandemic foundation funding and government
grants are less secure than ever.

We offer various levels for you to join us, please
consider a donation of any amount.

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and tap that donate
button today!

[GIVE NOW](#)



That said—like our shirt?

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sent to you for free!

(Is it too early to start thinking
about holiday gifts?)

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