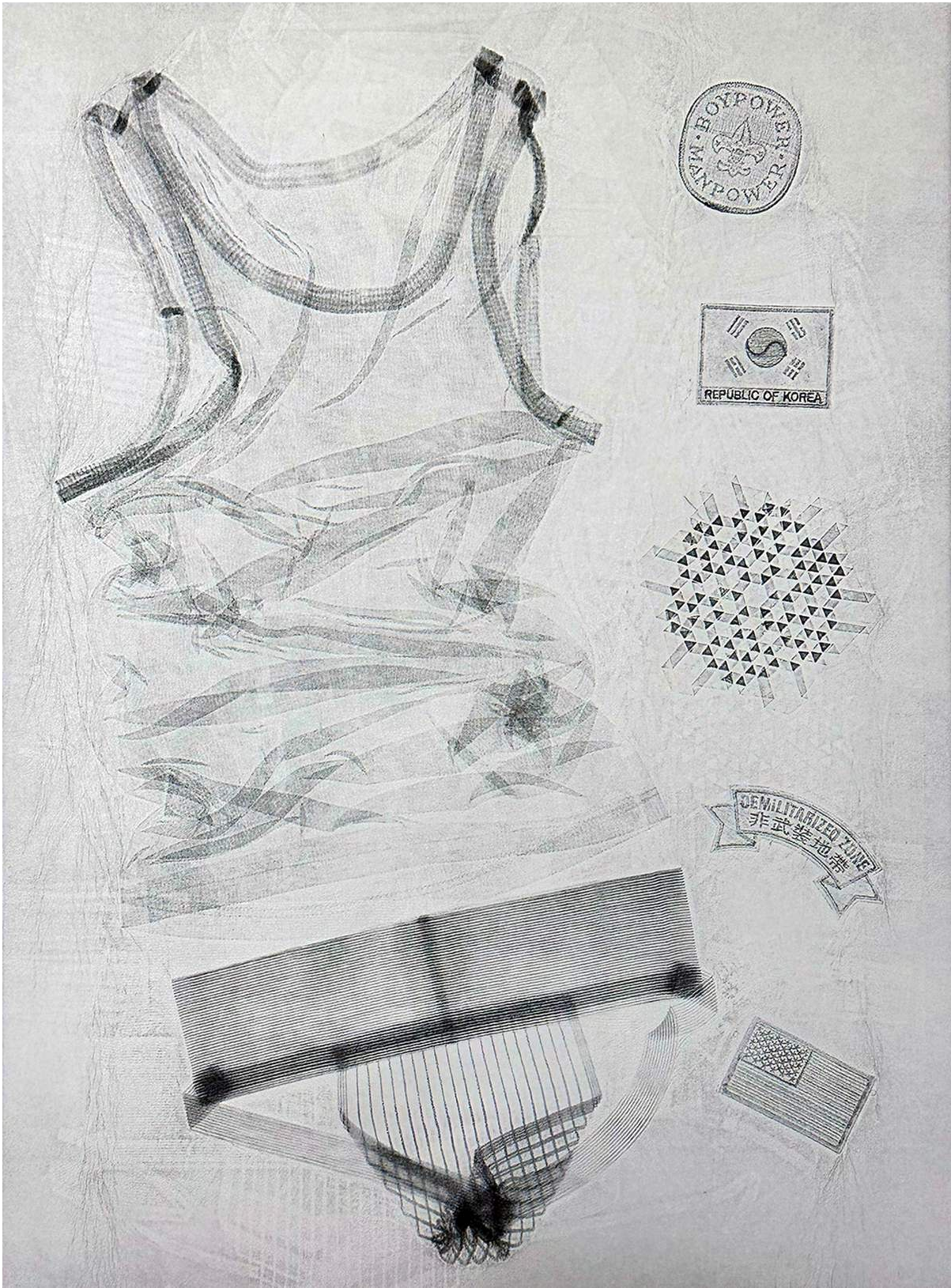




BARNSWALLOW

FALL/WINTER 2025



Sok Song, *Military Undress* (2024)

AUTUMN GREETINGS

While the weather remains clement (great news for our last cohort of the season, bring on the bonfires!), the leaves have (mostly) fallen and we await the coming winter wonderland.

It's been a busy year: by the end of the 2025, we will have hosted 80 gifted Artists-in-Residence (April-December) and 58 talented Wintertide Rustic Retreat participants (January-March).

Welcoming these 138 creators are just what Norma Millay Ellis envisioned when she founded Millay Arts in honor of her maverick sister, Edna St. Vincent Millay. We are proud of our radical mission and know that, in these times of turmoil and trauma, the creative act is one way that helps each of us stay the course and remain in hope.

As our application numbers rise (along with singular partnerships), we are finding ways to ensure that our historic fully-funded Core Residency and partially-funded Steepletop Residency remain accessible.

We continued efforts to raise awareness of Millay Arts in our local Hudson Valley community: our *April Sip, Savor & Support Italian Wine Tasting* raised \$22,000, new Board member Jeffry Bailey hosted a lovely cocktail party in September and we introduced Millay Arts' AIRs and facilities to supporters keen to know more at our Open House in October).

In addition, our Wintertide Rustic Retreat consistently draws those from the region as well as further afield, with reservations filling up fast for spots mid-December through March.

For this issue, we asked a few Wintertide alumni if they would share a bit about their practice and experience at Steepletop in the snow, and we

are delighted to showcase these wonderful and wonderfully remarkable creators. Their words speak louder than any I could conjure.



AND, lest we forget:

IT'S TIME TO PUT ON YOUR PARTY SHOES!

If you've always wanted to step inside the beautiful and historic

Salmagundi Club

(the oldest art club in NYC where we imagine

Vincent, Eugen, Norma and Charles all hung out at)

now is the moment!



As always, we hope you enjoy this occasional newsletter. With much gratitude for your ongoing interest and support and a big THANK YOU to all of the Wintertide folks who took the time to answer my request.

All best,

Monika

Monika Burczyk, PhD

Executive Director

Vincent 2024

Our annual review of work created by our
past year's

Artists-in-Residence

always surprises!

(In case you missed it the first time.)





[Check it out >>](#)

PLEASE JOIN US

For tickets and more information: click [HERE](#)

MILLAY ARTS
CORDINALLY INVITES YOU TO A

Rip-Roaring Holiday Party

*Open bar,
nibbles,
art &
music*

DECEMBER 5TH, 2025
6PM-8PM, AFTERTPARTY TO FOLLOW

At the Salmagundi Club
47 5th Ave, New York, NY 10003

Tickets and more info at givebutter.com/riproaring

Wintertide Rustic Retreat



Photo: William Walsh



RESERVE NOW!
EXPERIENCE
THE MAGIC OF MILLAY

OPEN TO ALL

Give yourself -- or someone you love -- the gift of time and space: our Wintertide Rustic Retreat allows for deep dives into a creative or scholarly project and the chance to refuel in a serene and inspiring environment alongside supportive others.

All stays include private bedroom and studio (couples welcome to share), communal living and dining space, fully-equipped kitchen, laundry room, and workstation.

To receive more information/application, click [HERE](#).

[Learn more >>](#)

Trapper Robbins

WINTERTIDE 2025 | COMPOSING



TRAPPER ROBBINS: Millay Wintertide is an inspirational and immersive experience: dramatic winter scenery, peaceful contemplation, and warm lively camaraderie with fellow artists. I came all the way from the Pacific NW, and stayed for the month of January. During this time, I started at least one new song every day, filled a notebook with thoughts and lyrics, and was at the piano all the time; I was able to create a clear compelling road map for my next album. Beyond music, I spent my days walking snowy trails, exploring fun offbeat towns in NY and MA, and stumbling onto all sorts of intriguing and unexpected features – cider taprooms, frozen beaver ponds, sculpture parks, bakeries. And, of course, getting to know all the other wonderful creative people who shared my time at Millay. Thank you for providing me with this peaceful, energizing, and fulfilling experience!

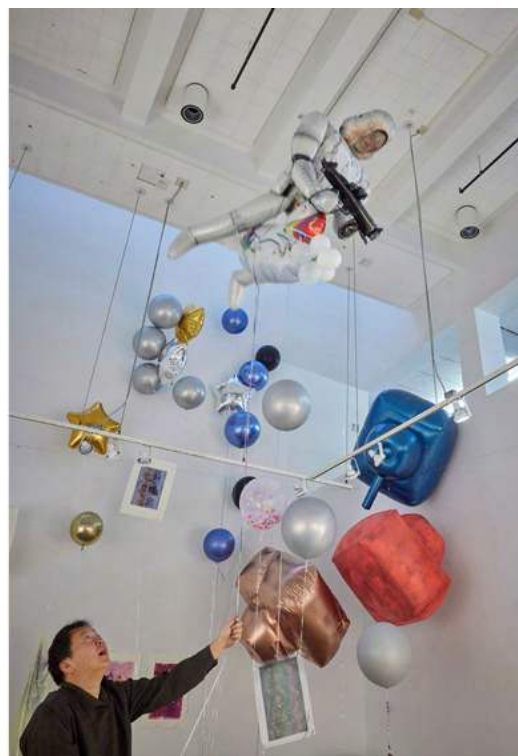
Trapper Robbins is a composer/musician based in Seattle, WA. His latest album *Turmoil* is available on his website and Bandcamp.

trapperrobbins.com

ig [@trapperrobbins](https://www.instagram.com/trapperrobbins)

Sok Song & Drew Pizarro

WINTERTIDE 2024 | VISUAL ARTS + POETRY



SONG SOK: Drew and I had the most magical and productive time at Steepletop during our Wintertide residency. Drew was immersed in a new poetry collection, and I was catching my breath after the whirlwind of MFA grad school applications—grateful for a quiet place to pause and reflect while awaiting decisions. We met the wonderful couple Peter Gootkind and Marni Goltsman, composer and playwright, and quickly formed a creative kinship—swapping stories over coffee, late night scrabble, and home-cooked meals, trading ideas, and offering encouragement. We’ve stayed in close touch ever since, attending each other’s openings, performances, and events.

Monika greeted us with her signature blend of warm-hearted enthusiasm and perfectly timed local wisdom—including directing us to the best burger in town, which, delightfully, turned out to be at the Dairy Queen. We also had the pleasure of meeting Calliope who welcomed us like old friends into her cozy, beautifully chaotic command

center of an office—papers and applications stacked high like small monuments to creativity, the kind of space where magic clearly happens behind the scenes.

The snow-covered grounds and barn were breathtaking, and magically melted into muddy paths lined with Milay's words posted along guided routes, it felt like a quiet unfolding—of the land, of time, and of ourselves. We took small trips into nearby Hudson, but always looked forward to returning to the warmth of Steepletop. The residency offered not only the space to do good work, but the space to remember who we are as artists. We've also talked of returning, too—this time with a group of fellow artist friends—to turn it into a full-on creative retreat.

Sok Song is the author of [Creased Magazine](#), [Crease + Fold](#), and [Origami Chic](#)

foldingdreams.com

ig [@origamisok](#)

DREW PISARRA: I want to echo Sok's enthusiasm and share how much I too enjoyed our Wintertide Residency. Going to Steepletop was especially magical at that time of year because the landscape completely changed overnight when it snowed. Our visit also prompted me to read Nancy Mitford's excellent biography *Savage Beauty* which was lying on a table in the main house. I wish someone would revive her opera *The King's Henchman*. It sounds fascinating.

Here are some poems from my recent book *Fassbinder: His Movies, My Poems* (Anxiety Press, 2024):

- "The Coffee House" at "Highland Park Poetry"
- "Dear Rainer"
- "Room 666"
- "Garbage, The City, and Death"



Joetta Maue

WINTERTIDE 2023 + 2025 | VISUAL ARTS



Joetta Maue, *Listening for Stillness* (2023)

Wintertide at Millay Arts is truly a magical experience. Being snowed into the quiet solitude of the studio allows for a deep level of productivity and inspiration. As an artist often working in photography, I took daily walks during each of my stays, gathering images of the landscape to spark new projects or deepen ongoing ones.

I have long challenged myself to photograph while away on residency, pushing to create images as intimate and emotionally resonant as those I make in familiar places. This practice has been profoundly enriched by my time at Wintertide.

When I attended in 2023, I had never photographed snow before and was mesmerized by how the whiteness became a soft and expansive negative space—transforming the image and creating unexpected juxtapositions in my installations. In the evenings and early mornings, I worked on completing a textile piece for one of my other bodies of work.

In 2025, I discovered an apple tree, its fruit frozen in place—suspended in time by the sudden arrival of winter. I became deeply inspired by this tree, standing heavy with apples in the stark, snowy landscape. I visited it daily, documenting how it changed with the wind, snow, visiting wildlife, and shifting light.

This encounter reawakened a long-held interest in the metaphorical weight of the apple in relation to women's identity and mythology. It has since become the seed of a larger project: a major installation centered on the Millay apple tree.



When not photographing or printing, I sat in the corner of the studio, looking out onto the white, cold landscape, watching golden birch leaves dance alone in the emptiness. There, I worked on one of my labor-intensive and meditative ink drawings—pieces that explore the visual collapse of domestic sweepings into celestial constellations, a quiet contemplation of human presence in the vastness of the cosmos.

The space at Millay invites this kind of deep reflection. You wake up and the first place you walk into is your studio. The proximity of studio and bedroom supports late nights, early mornings, and uninterrupted solitude in your practice.

I am deeply grateful for the opportunity of Wintertide, and for the generosity of the land and spirit of Steepletop.

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Susan Fox

WINTERTIDE 2022 + 2025 | FICTION

My first Wintertide experience was in 2022, when I was alone in the main house, grappling with 150,000 words of an unwieldy novel and feeling completely stuck. The wind howled (truly, it was howling) as I slowly made my way through the chaos and began to understand what my novel was about. This was my only visitor:



I returned to Millay this January, after signing with a literary agent and receiving a round of editorial notes that felt, at first, a little overwhelming. I needed time to think, to find my way back into my novel with some clarity. I told myself I'd reread the manuscript, maybe take a few notes. I kept expectations low. Instead, I made real progress and addressed the most pressing edits. It was a reminder of what's possible when the noise of daily life—job, family, email, laundry!—falls away.

I went with my friend, Jackie Keren, and we shared dinner together, joined by the other residents, all of whom were so inspiring. I took walks when the weather allowed (and wrapped myself in a blanket and happily stayed inside when it didn't), vowing to bring snowshoes next time.

I left surprised by how much I had accomplished in under a week. It gave me the momentum to go out on submission earlier than planned, and I'm happy to share that my debut novel, *Charlotte Cane*, will be published by Harper in Winter 2027.

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Victoria Papa

WINTERTIDE 2025 | NONFICTION

My time as a Wintertide resident these past two winters has been tremendously generative. The beauty of the natural surrounds paired with the comfortable accommodations at Millay Arts makes it a place that invites both wonder and focus.

During both visits, I advanced work on my academic book project, *Subtle Bodies: Illness and Esoteric Aesthetics*, which examines how twentieth- and twenty-first century writers and visual artists turn to occult knowledges—divination, astrology, tarot, dreamwork, syncretic religion—as methods of survival amidst bodily, psychic, and social ills.



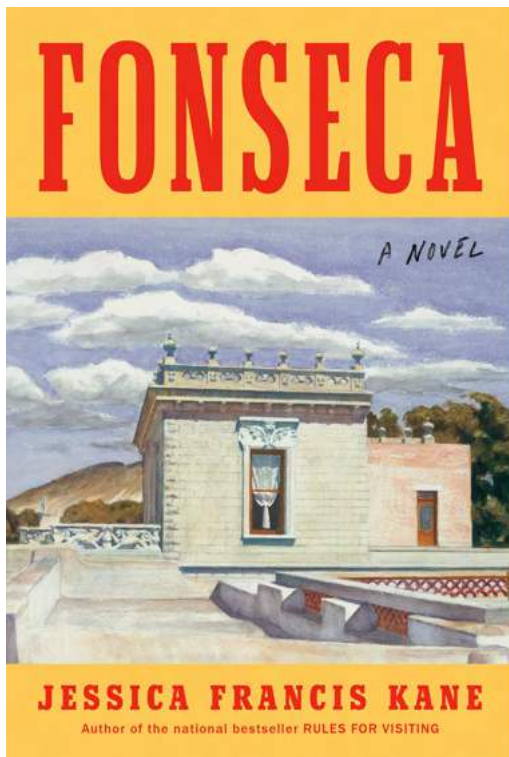
I'm currently preparing a book proposal that I look forward to sending to publishers soon. I'm eager to return to Millay Arts for Wintertide, whether to complete my current book or dream up my next project.

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Jessica Francis Kane

WINTERTIDE 2022 FICTION



I've had a Wintertide stay at Millay for the past three Januarys, each time working on my third novel, [FONSECA](#), which has just been published this month by Penguin Press.

My visits to Steepletop were critical to the book—each time I had some kind of major breakthrough—and so I am now convinced that the place is magic. I keep a pine cone and little white pine branch from the trees around Vincent's writing cottage on my desk and they inspire me throughout the rest of the year.

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ig [@jessicafranciskane](https://www.instagram.com/jessicafranciskane)

Steven Cabral

WINTERTIDE 2025 | VISUAL ART



I remember it as clearly as if it happened yesterday: a cold yet brilliantly sunny afternoon when I turned onto the dirt road leading to the Millay Arts property. Instantly, something in the air felt different—the landscape, the light, even the crisp chill seemed infused with possibility. As I got closer to the building (or something to that nature), a surge of excitement and creative energy awakened in me; something I hadn't felt in a while because I was dealing with a bad case of art block.

From the very beginning of my Wintertide Residency, I knew I was exactly where I needed to be—a place to focus on my work and prepare for my upcoming solo show this fall. The beauty of the property is breathtaking—the historic barn and main house are impressive in their own right—but what truly struck me was the intangible magic in the air. There's a creative aura that infuses everything at Millay Arts, drawing me in and inspiring me to get to work.



The Wintertide Residency was perfect for someone like me. As an artist who works full-time, I don't often have the luxury of taking extended time off for residencies. This program, however, was wonderfully flexible, allowing me to carve out focused, independent work time that fit my schedule. The intimate size of the space was just right, too. Additionally, I had the chance to meet other artists and form meaningful friendships. Engaging with fellow creatives reminded me how important it is to share ideas and how these exchanges spark new ways of thinking and creating.

Sometimes, as artists, we need to step outside our everyday environments—to leave our “natural habitat”—in order to unlock new levels of creativity. That's exactly what Millay Arts gave me. The peaceful isolation, my own dedicated workspace, and a cozy room just steps away allowed me to dive deep into my process and experiment freely, without pressure or distraction. During my residency, countless creative doors opened for me. I found the time, space, and inspiration I needed to move through my block, and I left feeling completely recharged and ready for what's next. I want to give Millay my deepest gratitude for the space and time; it was exactly what I needed.

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Andrea Volpe

WINTERTIDE 2023-2024 + 2024-2025 | FICTION

After my first Wintertide in 2023-24, I did a rinse, wash, repeat and came back again for another two weeks in 2024-25 to continue work on my novel. The sense of the time and the nature of the work I did was unique to each sojourn, both highly generative and integrative, and with long walks in the Steepletop meadows and the Harvey Mountain trails. Time at Millay has been transformative, and this September I'll be a resident at Sheepscot Arts Preserve in Maine.

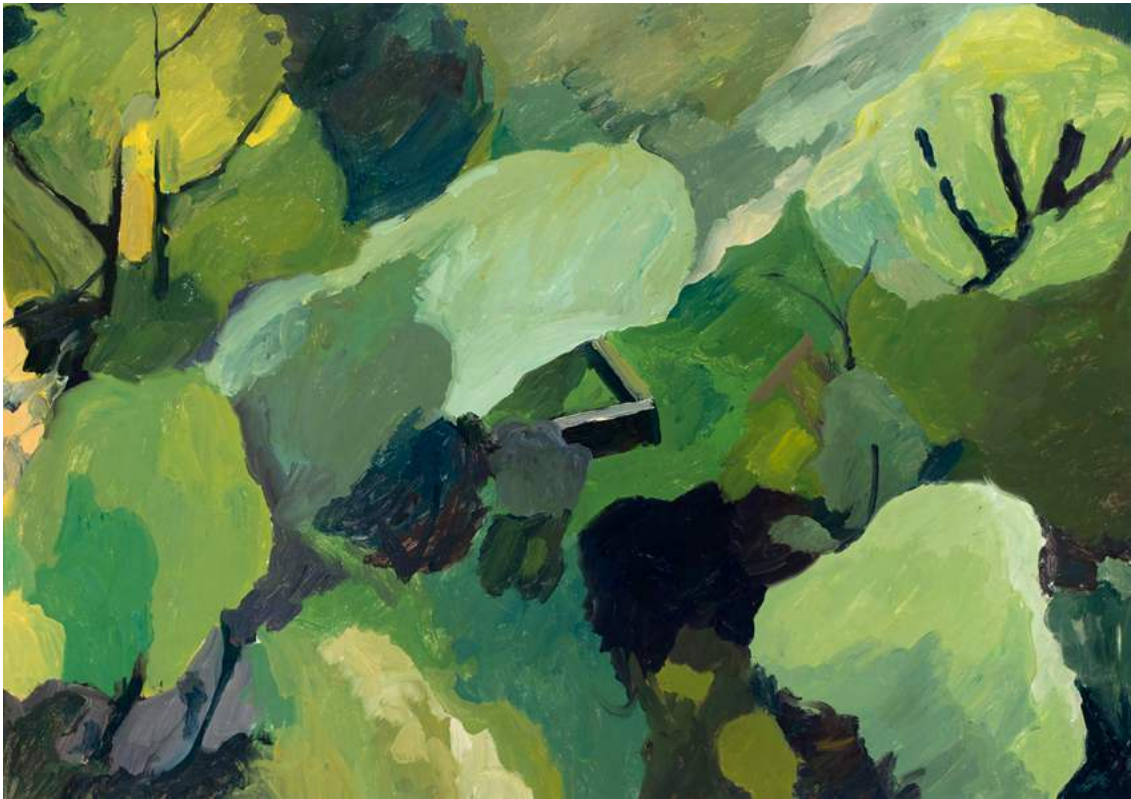
I'm a day job writer; the opportunity to be able to schedule a residency aligned with when my office is closed for the holiday break, and to work deeply in such a beautiful and hospitable place—dedicated to welcoming and nurturing artists--has been transformative for my work.



ig [@andrealynvolpe](#)

Ekaterina Vanovskaya

WINTERTIDE 2024 | VISUAL ART



Ekaterina Vanovskaya, *Green Landscape* (2025)

I had a great time at Millay Arts. I stayed at the barn, it was cozy, well lit and welcoming. The rustic surroundings and the beautiful tranquil views out of my windows provided a welcome setting and mindset for me to work on my paintings without distractions. I was focused and painted fast - completing two large paintings during my stay. My fellow residents were very nice and easy to be with, which was a welcome respite of conversation and shared meals after a full day of concentrated studio work. I am so thankful to Millay Arts for welcoming me multiple times and for providing just the right atmosphere for me to focus on my studio work. Thank you!

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Ann Kathryn Kelly

WINTERTIDE 2023 | NONFICTION

There's nothing like a power outage from a winter ice storm to necessitate old-school pen-and-paper writing. Though I'd brought my laptop to my Wintertide retreat in February 2023, with all good intentions to work on a book proposal for my memoir, it was a refreshing change to have to write longhand in a notebook during our (albeit brief!) power outage. It gave me the perfect excuse to ditch the proposal (is there anybody out here who likes writing one of these things??) and instead jot the beginnings of a few prose poems and the start to a CNF essay. Oh, and also to record swaying tree tops on my iPhone that glistened like diamonds in the sun, the morning following the ice storm.

The starkness of winter added an extra layer of magic during my time there. Short days and long nights meant fewer distractions from the page—though I did take part of an afternoon to walk Millay's Poetry Trail. I'm sure it's equally beautiful and peaceful at other times of the year, but I loved experiencing this in winter, surrounded by cold, still air and snow-draped tree limbs against a slate-colored sky.



A bus of college students visiting Millay from—I think Colgate University, maybe?—got stuck in the driveway on the Sunday afternoon I was leaving. Good times! I suspect they eventually got dug out. My Honda CR-V did just fine in the snow!

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Shuchi Saraswat + Paul Theriault



SCHUCHI SARASWAT: There's the need for time and the need for space.

Separateness. A door helps. The doors in our apartment don't latch, not well. I write at my desk, which is in the bedroom. The cat wants in, she wants out. Paul's studio is in the middle of the apartment; no doors. So we each have this at Millay: a door which closes, latches, stays closed. Which is to stay a studio, and separateness.

The first time I went to Millay was in March 2017, when it was still technically the winter session. A friend of mine, an alum, invited me along. I was going through a break-up, he must have sensed I needed the time away. We stayed up in the house. The fields were warming up, spring was coming; then there was a blizzard, and we went back in time.

I returned with Paul to Millay in the winter of 2023, then winter of 2024. The landscape had changed, but in ways that were imperceptible. The house, the barn, remain largely unchanged, yet consistently flexible. Magically so. It accommodates separateness, if that's what we want, and togetherness, when we need that too.



PAUL THERIAULT: Everyone deserves some place like this. A week aside, in a place that gives you just enough (which feels, nonetheless, so generous,) to do the thing you'd choose to do if you could *only* do one thing.

The studio is actually far more space than my particular practice requires. At home my studio is a 2ft square table in the corner, a hill of books and paper scraps, an in-process collage balanced on top. Wintertide tells me I can spread out, modestly, although the process still takes place within arm's reach of a chair.

Millay gives me space *around* the process. I lie on the floor and stretch out like a starfish. I walk up the hill and sit under the tree next to the tennis court. I soak up space and it flows into the work. It returns home with me after the week is up.

My partner Shuchi and I have spent Wintertides together, and in those stays everything I've just related holds true, but there is an extra offering. A painter and a writer living with each other, with children, with animals, with full time jobs: we have a

responsibility to each other to give what relief we can from all of that. Support each other's creative life by safeguarding a bit of space.

I feel that Millay in winter offers us this one extra gift. I wake, I work, I go to sleep *knowing* that she has space.

ptpainter.com

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Betsy (M.E. Klesse)

WINTERTIDE 2025 | VISUAL ART



Our Wintertide time was magical! The icy trees made for gorgeous photography moments and the fresh snowfall glittered the landscape with dancing spirits on the quaint New England buildings. Such a beautiful sight for snow starved Texans. I was saddened that the ice layers made it impossible to traverse the wild parts of the property as I had been able to do at my last visit; but the frigid temperatures and glittering trees gave inspiration to a new series of encaustic works.

My plan for my time at Millay was to expand my encaustic painting to include fiber and textiles, and while I was there I made a painting using woven fiber, one with layered textiles and another using milk protein fiber. All of these additions have proven to be excellent additions and my new work is catching eyes and bringing me great opportunities. *Penn Journal of Arts and Science* will publish two of these paintings in the July/August issue. *Artist Talk Magazine* out of Great Britain will publish one in their #38 Issue and Arts to Hearts Project has selected me for their 2025 100 Emerging Artists list. I recently did an interview for their book which will be available at Barnes and Noble and Amazon later this year.

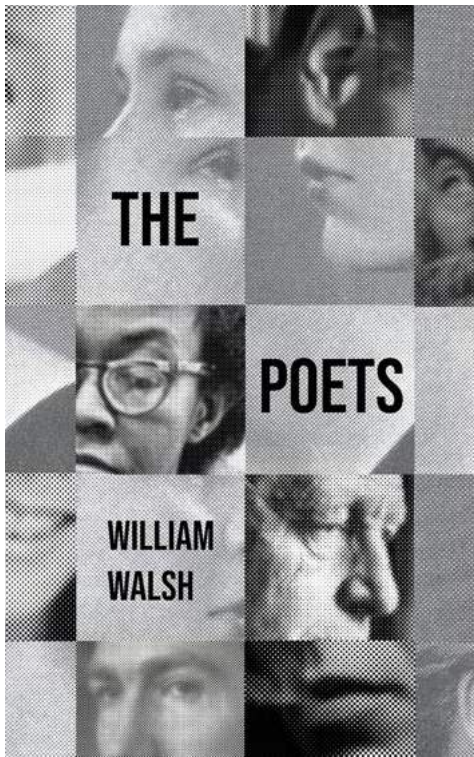
In the day to day production line of cranking out work at home, I never would have spent the time to explore this medium at such length. Resident times are such a gift. Thanks so much for the great opportunity and the wonderful visit.

meklesse-designs.com

ig @meklesse | fb @MEKLESSEDesigns

William Walsh

WINTERTIDE 2023 + 2024 | FICTION



My two Wintertide Retreats at Millay were incredibly productive. The atmosphere provided quiet and solitude, while the good company of writers, visual artists, and musicians was inspiring. I was able to make measurable progress on a novel that I've been working on. I also made a great new friend at Millay, poet Sarah Pirkle, who was kind enough to read and blurb a novella of mine that was published last year by [Erratum Press](#).

I had the honor of serving as a Millay fiction juror for two cohorts. I was amazed at the quality of the writing portfolios and enjoyed the process of working with fellow jurors to evaluate the submissions. I am hoping to return to Millay soon!

[Learn more >>](#)



Thomas Cale

WINTERTIDE 2021 - 2025 | VISUAL ARTS

THOMAS CALE OPENING RECEPTION: JUN 14
CORCORAN - KINGSTON, NY



Wintertide at Millay Arts, for me, is a time of concentration, inspiration, and solitude.

I have had four visits as a Wintertide guest, and each one has been a turning point for me in my artistic journey. During my first visit, there was a period of settling in and learning how operate as an artist in this beautiful place. I set up a temporary workspace that I could feel comfortable in and then I got to work.

My approach was simple. Wake up early, make coffee, enjoy the morning air for a moment, then get to painting. With snow on the ground outside, the floors are always so warm (radiant heat in the Main House) and comfortable against my bare feet in the morning, as I step into the studio for the first time each day. The silence takes a

little time getting used to, since I am accustomed to a busy workday with clients and phone calls. I don't even know if anyone else is at Steepletop, because everyone respects everyone else's need for privacy and contemplation. Often there is a time when people are in the common kitchen area together and there is nothing but friendly engagement. I've always felt that artists need other artists and that is pleasantly apparent at Millay Arts.

The other three times that I have been to Steepletop have proven to be even more productive. I have a system now that has been made more efficient. I typically come with a show on the horizon, so I arrive with a plan of action. My setup time has been cut down and canvases are ready and hung up in mass so I can work on multiple pieces at once. I love coming into the space each morning and seeing the progression.

I can share a small tale that has stayed with me. During my first visit, I created a small portrait of Edna St. Vincent Millay and hung it on the wall of the studio where I was working. I had a pressing feeling that I needed to ask for Edna's permission to work there, out of respect. So, I hung the painting on the wall and said, "If you don't want me to stay, let the painting fall to the floor at any time during my visit and I will know that it is time for me to leave your space."

The painting never fell, so I gave thanks and went about my business. Upon my return home, I hung the piece up in a studio that I had established with another artist. We were working feverishly through the pandemic, and I felt that after almost two years in the shared space, that I needed a break, and a change of scenery. When I had finally decided it was time for me to come in and pack up my things, the painting of Edna was on the floor. Edna was validating my decision and staying with me beyond my visit to her wonderful grounds.

This is what Steepletop and Millay Arts has done for me as an artist. For me they have become both special and sacred, and I would recommend a visit to anyone looking for a push into a new place in their personal artistic journey.

thomascale.com

ig [@tomcaleart](https://www.instagram.com/tomcaleart)

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creators do what they do best:
create.**

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Founded in 1973 and located at "Steepletop," the historic estate of poet/activist Edna St. Vincent Millay, **Millay Arts** is a nonprofit organization that offers a range of

multidisciplinary artist residencies .

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