

La Gazette du Moulin à Nef

From the Director



Suny Monk

How welcome we feel in Auvillar and how pleased we are to return to this lovely village for a third year. In 2004 and 2005, 27 artists and writers productively worked in the studios at the Moulin à Nef. In 2006, Resident Director Lucy Anderton will host 12 working artists, writers and composers in Auvillar as well as two groups of independent artists and students who will be working in the Moulin à Nef facility during their visits. This third season is also an important milestone for the VCCA in Virginia. We are celebrating our 35th birthday this year.

The VCCA was formed in 1971 as a safe haven for the creation of artwork—a place where poets, playwrights, fiction writers, filmmakers, painters, sculptors and composers could come to work uninterrupted on their creative projects. Over the past 35 years, the VCCA has hosted over 3,500 artists to its magical hilltop in central Virginia. At the VCCA, we have welcomed artists from every state in the U.S. and from more than 50 countries.

Since 1988, the VCCA has reached out beyond its borders to establish exchanges with other artist's communities. We now have exchanges with residency programs in Austria, Germany, Ireland and Malta. A new chapter in international residencies began in December 2004 when the ownership of the Moulin à Nef in Auvillar transferred from the Donnell-Kay Foundation to the VCCA. The VCCA is now one of the few artists' communities with facilities on two continents. The work of the VCCA now flourishes on both sides of the Atlantic!

We would like to thank all of our friends in Auvillar, especially those in the Mayor's office and the Office of Tourism, for their support during our first years in your village, and we look forward to our work together as we begin a new season in Auvillar. A bientôt!

Suny Monk, Executive Director



Le Moulin à Nef

Do you know of groups or individuals who might be interested in using the Moulin à Nef facility in Auvillar? Please put them in touch with us! A brochure and rate card are available upon request: 434-946-7236, vcca@vcca.com. Information also is available at www.vcca.com/france.html.

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Report from the Resident Director



Lucy Anderton

In June 2005 we flung open the doors of the Moulin à Nef, kicking off the first complete season of VCCA Fellows with a wish in our hearts that all would go well. Last November, after three groups of Fellows had come and gone, I closed up the studios and reflected on how the 2005 season had surpassed our expectations and hopes.

When my husband and I arrived in May 2005, I was in the frenzy of moving our life from Chicago while building and painting in the studio building, preparing the program for the incoming Fellows and meeting those associated with the Moulin à Nef. Amidst all this, the people of Auvillar could not have been kinder to us. The Sohler family, the Delsols, the Dasonvilles, the Chambarons, Christophe Gardner, the McCallisters and others went out of their way to welcome us. Upon arrival we were pulled headlong into the Saint-Noé festivities when Annick Sarraut and the Sohiers loaned us colorful St. Noé costumes. This kindness continued throughout the season. Through dinner invitations, removal of bee hives, trips to the airport, loans of microphones, attendance at the receptions, open studios and readings, I will not forget the support the people of Auvillar afforded us in 2005.

Upon arrival back home the Fellows reported that their residencies at Moulin à Nef were times of happiness and great creativity where they entered deeply into their work and emerged daily with smiles on their faces. Their enchantment with the village and the surrounding area increased through the residency as they explored the region, the culinary fineries and the stream of festivals, including the annual Jazz d'Oc

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VCCA Fellows in Auvillar in 2006

The following Fellows will be in residence at the Moulin à Nef from June 3, 2006 to July 1, 2006:

Cathy Herndon, a visual artist from Fredericksburg, Virginia, received a B.A. in art and drama from Radford University, an M.A. in art education from Virginia Commonwealth University and completed post-graduate classes at the Corcoran Museum and the Virginia Museum of Fine Arts. She has taught art in public schools since 1973 and at the community level since 1985. Herndon creates exciting pieces combining airbrush and mixed media techniques.

Christine Lord, a writer living in Italy, has written articles for *The New York Times*, *The Economist*, *Newsday*, *Attention Magazine*, *The International Herald Tribune* and *The Rome Daily American*.

Nancy Mitchell, a poet from Salisbury, Maryland, is the author of *The Near Surround*, published by Four Way Books in 2002. Her work has been published in such journals as *Agni* and *The Marlboro Review*, among others, and is anthologized in *Last Call* published by Sarabande Books. She is a professor in the English Department at Salisbury University, Maryland.

Susan Newbold, a visual artist from Fairfield, Connecticut, has dedicated her life to art, expressing herself in painting, printmaking, ink drawings and watercolors and finding inspiration in the landscape. Her work has been exhibited in many galleries in Connecticut, and one of her artist's books is in the collection of the Art Institute of Chicago. An art instructor, she teaches watercolor and printing techniques. She was in residence at the Moulin à Nef in October 2005.

In residence from August 2, 2006 to August 30, 2006:

Derek Kannemeyer, a writer living

in Richmond, Virginia, is originally from South Africa and England. He has lived in Virginia since 1975, where he teaches English and French at St. Catherine's School. He has published his writing in *Fiction International*, *The New Virginia Review*, *Rolling Stone* and many other literary magazines. He has been a Virginia Commission for the Arts Playwright in the Schools and a finalist for the Virginia Prize for Poetry.

Fran Maclean, a writer from Washington, D.C., has been a freelance journalist since 1973, contributing to such publications as *The Smithsonian*, *People* and *The International Herald Tribune*. She also is a frequent commentator on the subject of Haiti for radio and television. She is at work on a historical novel of Haiti.

Judith Montague, a playwright from Cardiff, California, has had her plays produced or developed at such venues as Ensemble Studio Theatre of New York, Lincoln Center and numerous theatres in New York, Los Angeles and San Diego. In 2005, she received the Albert Sloan grant to write a play about science. Montague is the winner of a Best Actress Award from the San Dieguito Playhouse.

Amie Oliver, a visual artist from Richmond, Virginia, spent much of 2004 and 2006 developing "Angels and Infidels," a new series of paintings at the Cité Internationale des Arts in Paris. This work has been shown in several solo exhibitions at the Cité Internationale des Arts in Paris, the Painting Center in New York City and elsewhere. Her work and studio practices were featured in a film documentary "Long Art." Oliver is on the faculty at the Studio School of the Virginia Museum of Fine Arts and at Virginia Commonwealth University in Richmond.

In residence from August 31, 2006 to September 28, 2006:

Lynne Friedman of Kingston, New

York, is a fauve landscape painter. Working en plein air and in her studio, she creates oil paintings that are in the corporate collections of IBM, Pfizer, McGraw Hill, Pace University and many private collections. Her work was chosen by the U.S. Department of State Art in Embassies Program, and by the City of Kingston, New York. Friedman recently had her sixth solo show in New York's Chelsea at Noho Gallery.

Jennifer Santos Madriaga, a writer from Henderson, North Carolina, was born in Honolulu, Hawaii. She has mastered both the genres of fiction and poetry and received several honors for creative writing, including the Benenson Award in the Arts for overall excellence in the art. Madriaga was recently chosen to be an Elizabeth Daniels Squire Writer-in-Residence in Poetry. Her work has appeared in *Bamboo Ridge*, *Crab Creek Review*, *The Bellevue Literary Review* and elsewhere.

Eric Nelson, a sculptor from Middlebury, Vermont, has been making and exhibiting sculpture and teaching sculpture, drawing and painting to undergraduates for 25 years. He served as a visiting critic in sculpture at the School of Sculpture at the Edinburgh College of Art, the School of the Museum of Fine Arts in Boston and at the Vermont Studio School. He was awarded a residency at Sculpture Space in Utica, New York. In 1990 he received top prize, the Albert Jacobson Memorial Award, from the Silvermine Guilds Arts Center.

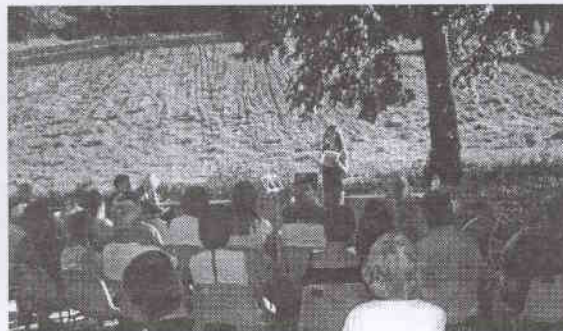
Sarah Wolf, a writer living in Baltimore, Maryland, lived in France for the first time when she was ten and has never stopped loving it. She is a graduate of U.C. Berkeley, and she completed an M.A. in French Literature before entering the School of the Arts at Columbia University on scholarship. She finished her M.F.A. at Columbia while teaching in the English Department. Her stories have appeared in several literary magazines.

Creating Connections in 2005



With the wonderful support of our friends and neighbors in Auvillar and the surrounding region, our first full season of Fellows at the Moulin à Nef was another tremendous and heartwarming success. The VCCA hosted three groups of Fellows. In June: Ruth Knafo Setton, Phyllis Goldberg, Holly Downing and Lindsay Nolting; in July Meredith Fife Day, Elizabeth Kadetsky, Sue Wicks and Dana Roeser; and in October: Susan Newbold, Kelly Cherry, Curtis Ratcliff and Akiko Kotani. Each residency culminated in an open studio and reading that were generously attended by our neighbors, M. le Maire and the lovely people with whom he works, and even a few curious pilgrims. Thank you to Auvillar resident Dr. Marie José Schneider-Ballouhey who participated in our July open reading with a splendid rendition of the translations of the works of Fellows Sue Wicks, Dana Roeser and Elizabeth Kadetsky. We felt very gratified in what seems to be a

growing exchange between the residents and artisans of Auvillar and the artists and writers of the VCCA. We look forward to a deepening of this cross cultural exchange, and invite you all to attend the events of 2006!



Above left: Akiko Kotani with French artists Henri Gaillard, France Alvin and Véronique Lange, during her open studio.

Far left: Writer Kelly Cherry. Left: Elizabeth Kadetsky's reading for Auvillar friends.

VCCA Fellow Engages Children with Storytelling



One of the highlights of my Moulin à Nef residency was the storytelling workshop I conducted with a group of children from Auvillar. We sat in a circle in my studio by the river, late afternoon sun shining through the windows, and created legends and tales (in French!) about their mystical village. The children were fiercely imaginative as they conjured a giant riverman who saved Auvillar from a flood and a mysterious old woman who haunted a village church. Our storytelling afternoon was the perfect culmination to a magical month. —Ruth Knafo Setton

Left: Ruth Knafo Setton held a storytelling workshop in her studio for several Auvillar school children.

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Festival, the Come Paint Our Village Festival, the Pottery Festival and the Dog Show. The residencies evolved into a splendid balance of work and play—as was evidenced in the work that emerged in the open studios and readings.

We are pleased that we could strike a good balance of cultural exchange with

the village.

In 2006 we will welcome another three groups of Fellows in June, August and September, as well as other groups of independent artists and art students.

These expansions of the Moulin à Nef experience are evidence of our roots digging deeper into international soil as one of the only U.S. artists' colonies that provide such an experience. I am thrilled

to be back for a second season as the Resident Director/Resident Writer to help facilitate the most creative, harmonious and enjoyable exchange the VCCA can create between the beautiful village of Auvillar and our wonderful Fellows.

A Beintôt!

Octobre en Auvillar

Visual artist Akiko Kotani discovered the joys of the Moulin à Nef as part of 2005's third group of VCCA Fellows in residence. She recently published the following excerpted article in *FiberArts* magazine:

My first look at the colors and the sweep of the landscape placed me into the same world of vision and feeling that inspired the great Impressionist painters, and inspired me throughout my month-long visit. After fresh-baked croissants and fruit in the mornings, I spent my days working in my large, well-lit, and well-appointed studio. In the evenings, my colleagues and I enjoyed delicious food and wine, sometimes by ourselves, sometimes at resta urants, sometimes with people from the town. In my sleeping quarters I felt like a guest in Van Gogh's "Bedroom in Arles."

The environment provided a wealth and variety of imagery, from the delicate flowers in Mme. Chambaron's cottage garden, down the steep hill, to the fallen chestnuts that signaled autumn in Le Port, the old port section of the village where the studios sat. I found myself sketching all

that I could, finally settling upon the dried branch framed in the arch of my studio window. The vision of this branch pressed itself upon me, evolving into the key image for the three-paneled piece I would create.



Akiko Kotani in her studio.

In an illuminating conversation with VCCA Executive Director Suny Monk, she explained much of the history and background of the Moulin à Nef, including the linguistic origin and meaning of the building's names. To honor the Occitan culture, the director's building, La Cloucado, is named using the Occitan language, a name which means "mother hen with her chicks." To me, this name playfully indicated the role of our excellent resident director, poet Lucy Anderton, who truly looked out for us in every way. Le Cebo, the name of the studio building, means "the layers of the onion." Through my Buddhist lenses, this name turned out to mean something quite wonderful. Like the layers of an onion that leave a pungent interior when stripped away, my hours and days at Le Cebo helped peel away the layers of consciousness and bring me to the humble, natural essence that is the source of my images.

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