

**IN-RESIDENCE: DOMESTIC SPACE PRESERVATION AND
CONTEMPORARY ART IN THE HUDSON VALLEY**

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Abstract

The Hudson Valley has a long history of attracting artists. Today, this has manifested in a high concentration of artist residency programs that not only draw creatives from neighboring metropolises, but from an international pool. In this paper I will explore a selection of such residencies, specifically programs which inhabit historical sites. I will probe how they can respond to critiques of another iteration of a historically preserved domestic space linked to the arts: Historic House Museums. Looking at twelve institutions across three categories, I will examine the potential for Historic House Museums to engage with contemporary arts and artist residencies to reflect their property's history. I will integrate the critiques of texts such as *The Anarchist's Guide to Historic House Museums* into an analysis of how artist residencies make use of their campus, centering the question of how contemporary arts can activate the static setting of a historic space. And, in turn, how memory of a place can become incorporated into artists' practices within these live/work opportunities. Through first building a strong historical background that delves into the centuries of creative, communal programs in the Hudson Valley, this paper will explore the essential value of an artist residency, not only to an artistic practice, but to continue the artistic heritage of the Hudson Valley region.

Introduction

A unique confluence of artistic, industrial, natural, and agricultural significance, the Hudson Valley has been designated a Heritage Site Area by the National Park Service since 1996. Historic preservation and land conservation have been carried out throughout the region, and the artist residency programs that dot the area along the Hudson River capture how regional heritage can both be maintained and expanded.¹

¹National Park Service. "Maurice D. Hinchey Hudson River Valley National Heritage Area." Accessed January 28, 2024. <https://www.nps.gov/places/hudson-river-valley-national-heritage-area.htm>.

For centuries, the serene natural world of the Hudson Valley has sparked contemplation and creativity in visitors, leading many artists to abandon the city to settle the small towns and hamlets that constitute the region. While the landscape often offers people, particularly artists, a much-wanted solitude, there is also a rich history of organized, artistic communities that grounded themselves in the Hudson Valley. Perhaps most infamous is the Hudson River School, a group in the 19th century who cemented a tradition of landscape painting that celebrated the beauty of the lush trees, open skies, and vast bodies of water through plein-air works in oil (figure 1).² The pastoral world depicted by these painters, who primarily came up from New York City, had long been stewarded by Indigenous peoples from several different nations. Prior to colonization, the Mohican people—today referred to together as the Stockbridge Munsee Band of Mohican Indians — shaped their life around the Mahicannituck (Hudson River). Their name, Muh-h-con-neok means the “People of the Waters That are Never Still” as the river was central both for sustenance and to create their own artistic works such as pottery and baskets.³

While the presence of Native peoples is sometimes depicted in Hudson River School paintings, there is little acknowledgement of the years of violence and resource extraction that forcefully placed the local nations into reservations concurrently to the Hudson River School’s existence. The subject of these paintings built on the idea of manifest destiny that would lead to the further removal and displacement of Indigenous peoples across the United States (figure 2).⁴

² Avery, Kevin J. “The Hudson River School | Essay | The Metropolitan Museum of Art | Heilbrunn Timeline of Art History.” The Met’s Heilbrunn Timeline of Art History, October 2004. https://www.metmuseum.org/toah/hd/hurs/hd_hurs.htm.

Stockbridge-Munsee Community Band of Mohican Indians. “Our History.” Accessed January 2, 2024. <https://www.mohican.com/brief-history/>.

⁴ Hartley, Bonney. “Native Perspectives: John Frederick Kensett, Hudson River Scene.” The Metropolitan Museum of Art. Accessed January 2, 2024. <https://www3.metmuseum.org/about-the-met/collection-areas/the-american-wing/native-perspectives>.

The Hudson River School was an exclusionary group dominated by white, male painters who — though not part of a formal school— were defined by shared social and aesthetic values. Though female and Black painters simultaneously engaged in the painting genre, they were rarely permitted entry into the fraternal organization and disregarded by history.⁵ These artists faced additional barriers like not being granted entry into art academies and, if recognized, were defined by their connections to these men.⁶ Contemporary artists like Jean-Marc Superville Sovak continue to challenge these narratives through his series “a-Historical Landscapes.” In his images, Sovak superimposes selections from anti-slavery publications onto engravings of Hudson Valley landscapes from the 19th century to counter how documentation of the area excluded the image and stories of Black people (figure 3). This collection of monoprints captures the reality of forced labor and displacement that is erased in the lore of the untouched landscape of the Hudson River School.⁷

The idealized, romantic vision that the Hudson River School movement promoted and the introduction of train routes along the river contributed to an influx of visitors into the valley led to a new wave of artist collectives drawn to the natural beauty — despite these encroaching populations simultaneously leading to its decline.⁸ The nationalist views of the Hudson River

⁵Pontone, Maya. “A Brief History of Art in the Hudson Valley.” Hyperallergic, July 2023. <http://hyperallergic.com/834546/a-brief-history-of-art-in-the-hudson-valley/>.

Vendryes, Margaret Rose. “Race Identity/Identifying Race: Robert S. Duncanson and Nineteenth-Century American Painting.” *Art Institute of Chicago Museum Studies* 27, no. 1 (2001): 95. <https://doi.org/10.2307/4102840>.

⁶Dobrzynski, Judith H. “The Grand Women Artists of the Hudson River School.” *Smithsonian Magazine*, July 20, 2010. <https://www.smithsonianmag.com/arts-culture/the-grand-women-artists-of-the-hudson-river-school-1911058/>.

⁷Jean-Marc Superville Sovak. “A-Historical Landscapes.” JEAN-MARC SUPERVILLE SOVAK. Accessed March 14, 2024. <http://www.supervillesovak.com/a-historical-landscapes.html>. *Am I Not a Man?* 2021. Monoprint on archival inkjet paper. 2021.16.2. Frances Lehman Loeb. <https://www.vassar.edu/theloeb/exhibitions/spotlight>.

⁸Schuyler, David. *Sanctified Landscape: Writers, Artists, and the Hudson River Valley, 1820–1909*. Ithaca, United States Cornell University Press, 2012. <http://ebookcentral.proquest.com/lib/vcl/detail.action?docID=3138336>, 175.

School painters lost steam during the Civil War, making fashionable new means of artist production in the form of art colonies. In the late 19th century, there was the Cragmoor Art Colony nestled in Ulster County and the Bronxville enclave just outside the city. A few decades later, the Snedens Landing Art Colony was established in Rockland County the 1920s. These movements offered not only an escape from urban life but also the chance to live in community with other artists.⁹

The town of Woodstock became a heart of such institutions when the Byrdcliffe Colony was established by utopian philanthropists Ralph Radcliffe Whitehead, his wife Jane Byrd McCall, and collaborators Bolton Brown and Hervey White in 1902. Soon after, White would leave to establish his own Woodstock colony, The Maverick, and Brown would found the Woodstock School of Art.¹⁰ Drawing multidisciplinary artists with ideas of communal living, teaching and learning opportunities, and raucous festivities, the colonies set the stage for Woodstock as a creative mecca for decades to come, ultimately serving as inspiration for the infamous 1969 festival a few towns over (figure 4).¹¹

Modeled off the Whiteheads' Byrdcliffe, A.H. Anderson and Johannes Morton's craftsman colony Elverhoj emerged in 1912 in Milton, New York. The center of the colony was a former captains' mansion that the founders repurposed as their headquarters and the property was scattered with other participants' cottages (figure 5). Elverhoj lasted a little over two decades, but in its prime was known for producing a variety of handmade crafts such as delicate

⁹ Murphy, Kaitlin. "Exploding the American Art Colony Movement: A Hudson Valley Case Study." *The Hudson River Valley Institute*, 2014, 5-6.

¹⁰ Murphy, 9-10.

¹¹ Murphy, John P. "The Maverick: Woodstock's Bohemian Art Colony." *Communal Societies*, vol. 39, no. 1, June 2019, pp. 41. *Gale Academic OneFile*, link.gale.com/apps/doc/A632319916/AONE?u=nysl_se_glenham&sid=googleScholar&xid=8e28b3d1. Accessed 3 Jan. 2024.

metalwork jewelry inspired by local plant life and intricate tapestries. Like the other Hudson Valley colonies, Elverhoj was posed as an alternative to industrialization both through its scenic location and its carefully crafted goods made in small workshops.¹²

While many of the art colonies that thrived in the turn of the century had ceased to exist by the mid 1900s, the concept of a utopian community in the Hudson Valley was revived again in the 1970s, namely by artists Benjamin Wigfall and Kate Millet. Just as how their predecessors sought an alternative to industrialization, this new wave of artists rebelled against the elitism and exclusion of the art world by forming their own separate communities.

Wigfall's Communications Village served as a new iteration of the idea of an artist collective. A professor at SUNY New Paltz, the printmaker refurbished a horse stable in Kingston as a place, not only for artists at various stages in their careers, but to teach neighborhood children different creative processes. The name refers to his mission to preserve the narratives of the primarily Black residents of Kingston's Ponckhockie neighborhood through recording conversations with local families. Like Wigfall, many Ponckhockie residents had migrated up from the South and his engagement with the community served as influence for his own visual and audio work.¹³ The adapted stables served not only as a printmaking studio, but a space for knowledge exchange: both in the form of oral history and the teaching of artistic practices (figure 6).

¹² Burdick, John. "Rediscovering Elverhoj: Milton's Lost Arts & Crafts Colony." *Hudson Valley One* (blog), October 10, 2019. <https://hudsonvalleyone.com/2019/10/03/rediscovering-elverhoj-miltons-lost-arts-crafts-colony/>.

Rhoads, William, Karen Quinn, Leslie Melvin, Paige Rozanski, and Devin Lander. "Living Together: 20th Century Experimental Art Communities in the Hudson River Valley." Presented at the Cunneen-Hackett Lecture Series in Hudson River Valley History, Marist College, March 27, 2024.

¹³ O'Neill-Butler, Lauren. "Lauren O'Neill-Butler on 'Benjamin Wigfall & Communications Village.'" *Artforum International*, New York, 2023. <https://www.proquest.com/docview/2831294106/abstract/22D729B53CB4469CPQ/1>.

Another Hudson Valley art collective that emerged a few years after Communications Village was Kate Millett's radical Women's Art Colony Farm, also referred to as "The Farm." Self-sustained by an on-site Christmas tree farm, The Farm welcomed female artists of all disciplines — with studios in former barns, living quarters, and communal meals from their own harvest in exchange for farm work.¹⁴ The community and the self-sufficiency of The Farm was a new version of an art world that was not steeped in misogyny and patriarchy. Millett was an important contributor to the second-wave feminist movement, and the farm also offered a rare safe-haven for lesbians and other members of the LGBTQ+ community. While there was a tuition to maintain the buildings and grounds, it acted as a financially independent institution with money coming from selling prints and the Christmas trees. The Poughkeepsie colony provided a specialized, communal experience that the New York City art community — both with its urban setting and strict societal standards — did not (figure 7).

Recently, both Wigfall and Millett's work have been memorialized in exhibitions. In 2021, the Dorsky Museum at SUNY New Paltz opened "Life after the Revolution: Kate Millett's Art Colony for Women" which not only documented life at the Farm, but displayed work by Millett and other participants.¹⁵ The following year, the Dorsky held "Benjamin Wigfall & Communications Village," a retrospective of Wigfall's career in partnership with the Virginia Museum of Fine Arts.¹⁶ The two exhibitions memorialize both Millett and Wigfall's continued impact on the art scene of the Hudson Valley, and highlight the effect that a small, independent organization can have on individuals and communities.

¹⁴ Millett, Kate. "An Invitation to the Farm." *Sojourner* 15, no. 8 (April 1990): 6–7.

¹⁵ Conland, Anna. "Life After the Revolution: Kate Millett's Art Colony For Women." The Samuel Dorsky Museum of Art | SUNY New Paltz, 2022. <https://www.newpaltz.edu/museum/exhibitions/kate-millett-life-after-the-revolution/>.

¹⁶ Thompson, Drew. "Benjamin Wigfall & Communications Village." The Dorsky at SUNY New Paltz. Accessed April 3, 2024. <https://www.newpaltz.edu/museum/exhibitions/wigfall>.

Neither collective is still active, but today the Hudson Valley is home to dozens of residences for artists that echo the community-minded arts institutions of the past. Some were only established in recent years, while others have a decades-long history. In either case, many reinvigorate pre-existing buildings that speak to the region's history.

Terms and Conditions

Often artistic and cultural heritage is preserved through architecture in the form of a Historic House Museum (HHM). Traditionally, a Historic House Museum is a domestic space that has been restored or preserved to capture what it might have looked like in a specific moment in time. A popular stop for those engaging in cultural tourism, HHMs hold significance due to their former inhabitants, their ability to offer a window into the past, or an additional superlative that has led to its preservation. HHMs are typically steeped in the traditions of museum curation that limit the visitor's ability to access the entirety of the space or objects and presents a restricted narrative of the home's history.

Recent criticism of the HHM field from historic site professionals and museum educators Franklin D. Vagnone, Deborah E. Ryan, and Kenneth Turino, and Max A. van Balgooy have advanced frameworks through which the seemingly outdated industry can create updated user experiences. Published in 2015 by Left Coast Press, *The Anarchist Guide to Historic House Museums* is a collection of "Rants" from Vagnone and Ryan that critique the current state of American house museums, each with a suggestion of how to change and evolve. From the American Association of State and Local History, Turino van Balgooy's 2019 book *Reimagining Historic House Museums: New Approaches and Proven Solutions*, similarly targets Historic House Museum workers by outlining actions they can take to bring their institution into the present. Both texts consider interventions to the traditional models of home preservation for a

public audience. I will apply the messages of these authors' books to an examination of the historical significance of the domestic environments that many artist residencies offer as live/work space. I posit that, in many ways, artist residencies meet the vision of change for house museums proposed by these critics.

The domestic setting of a residency provides a similar experience to engaging with a HHM but complicates the concept of preservation through its participation in the phenomenon of adaptive reuse for the use of contemporary arts. Often, adaptive reuse is an answer to the changing material and cultural landscape of an area, reflecting the past, present and future.¹⁷ In many urban and rural cases, this takes place in former industrial spaces that have become obsolete with shifting economies. Instead of destroying the vacant buildings, adaptive reuse presents a more sustainable solution. For places that formed their identity around industrial production, the introduction of art offers a new point of cultural pride. Unlike terms such as repurposing or recycling, adaptive reuse refers to the process of intentionally re-inhabiting a building for a new, distinct purpose.¹⁸ Published by a collection of architecture professors at Gazi University and Atatürk University in Turkey, the 2023 study “Examination of Contemporary Additions Made with Adaptive Reuse of Historic Building Heritage” describes adaptive reuse as a way for historical buildings to meet contemporary needs while being partially or entirely preserved.¹⁹ While adaptive reuse can serve a variety of purposes, contemporary arts have reinvigorated many out-of-use properties. Whether it be new studios, community art centers, or a vehicle for art outside of the traditional museum, heritage spaces across the world have used

¹⁷Scharoun, Lisa, and Montana-Hoyos Carlos. “Adaptive Reuse in Craft, Design, and Art in the City.” *The International Journal of Architectonic, Spatial, and Environmental Design* 8, no. 2 (2014): 4.

¹⁸ Ibid., 5.

¹⁹Takva, Yenal, Çağatay Takva, Fulya Gökşen, and Zeynep Yeşim İlerisoy. “Examination of Contemporary Additions Made with Adaptive Reuse of Historic Building Heritage” 11, no. 4 (2023), 124.

adaptive reuse as a way to preserve architectural significance while providing the opportunity for new relationships to the built environment.²⁰ Many artist residencies follow the path of adaptive reuse by establishing temporary live/work spaces in buildings that once were used for much different purposes. The location, architecture and historical significance are frequently the draw for these programs, as the surroundings provide inspiration and retreat for artists who simultaneously breathe new life into the place.

I will be examining artist residencies as an intersection of the field of Historic House Museums and the phenomena of adaptive reuse for contemporary arts, exploring how the presence of artists can imbue new meaning in a traditionally fixed space. My interest in these institutions stems from my own experience living and working at two Artist-in-Residence (AiR) programs. The first being the aforementioned Woodstock Byrdcliffe Guild in the summer of 2022 where I worked as the program assistant. One year later, I interned at the Headlands Center for the Arts in the decommissioned military buildings of Fort Barry in Sausalito, California. Though these two organizations had different architectural histories, both emphasized their scenic and isolated natural surroundings and nurtured camaraderie among the artists through communal meals and group programming. My experience made me intimately familiar with what it means to inhabit a historic site alongside working artists: how the memory and heritage of the residential spaces becomes changed by each new interaction. Being privy to the administrative side, I observed the complications that accompany the maintenance of a historic campus such as work it takes to financially sustain such an organization, the physical limitations of preservation to serve the visitors, and the grappling with how to present the history. While it

²⁰ Sahharil, Muhammad Adlin, and Wan Srihani Wan Mohamed. "Investigating Adaptive Reuse as an Integral Part of Public Art Activity Spaces." *MAJ - Malaysia Architectural Journal* 4, no. 3 (December 31, 2022): 65–77.

was not always the case that history drew the artists to apply for a residency, it was rare that one was not inspired by their surroundings. With my own artistic practice, I certainly noticed how it changed with each new environment.

While neither Byrdcliffe nor the Headlands operated explicitly as a Historic House Museum, the past attached to the setting certainly attracted visitors for public events. Among the AiRs, there would be a certain form of oral storytelling about experiences in the houses. In both locations, I came across logbooks where past residents had created an independent archive of their stay. Informal libraries were created from leftover books, often containing the works of past residents. During each summer, there were whisperings of hauntings originating from odd noises, mysterious appearance of objects, and the occasional sighting of a peculiar figure. I also became fascinated with how the domestic setting fostered intense community and connection among residents. The communal spaces like kitchens and porches served as grounds for deepening friendships. The short but intense period would often be likened to camp for adults, forging bonds both with each other and a sense of home with the space itself.

What is an Artist Residency?

Artist residencies can take many shapes. Beyond a physical proxy studio and living space, residencies can be a networking opportunity among arts professionals, providing access to materials and equipment or much needed privacy and isolation. While some are free to attend when accepted, even with a stipend, many require some sort of tuition payment. There is certainly a financial barrier, but for a notoriously financially insecure career, they are often seen as a worthy investment because of the time for both connection and internal contemplation they offer. The length of one's stay can range from weeks to years and is often dependent on the seasons. From my own observations, summer is a particularly busy time for residencies because

many artists hold jobs as teachers and professors, and they have more availability when school is not in session. Additionally, the warm weather is more hospitable as the antiquated nature of the spaces means several of these residencies are not yet winterized. Artists at any career stage are welcome to participate in these programs, though sometimes institutions will offer special opportunities for early and mid-career artists to help them establish themselves in the field. Some host open studios or have exhibition opportunities while others are less focused on the product that comes out of an artist's time. While my essay examines in artist residencies operating repurposed historic sites, programs function out of a wide variety of spaces.

The contemporary artist residency is primarily focused on providing artists with time and space to escape the fast-paced world outside of the scope of the residency.²¹ This concept is not unique to the United States and has taken place on a global scale in response to production-based economies. In many ways, this shift harkens back to their origins in artist colonies that stressed the opportunity to find isolation among nature.²² The socio-political climate of a country certainly affects the structure of a residency as it contributes to factors like national and federal funding and services. Because so many residences invite international participants, changes in the residency industry have a ripple effect because they cater to artists from around the world.

Technological advances have even led to virtual "residencies" which proved particularly useful during the thick of the corona-virus pandemic, expanding the idea of site-specific production to the digital realm.²³ Again, the form allows for that balance of isolation and community. While workshops, gatherings, and collaboration might take place on video-chat

²¹Hutchens, Jessyca. "A Gift of Time: The Contemporary Artist-in-Residency Programme." *Balliol College, Ruskin School of Art, University of Oxford*, November 2021, 12.

²²Hutchens.

²³Hutchens, 11.

platforms, a majority of the process is on one's own time and terms. Digital residencies might be more challenging to separate from everyday life, but they allow for some financial and geographical freedom.

The fluid nature of what and who a residency serves as well as the unique goals of participating artists makes it difficult to make any sweeping generalizations. In any form, research shows that location does have an impact on the creative process. In a 2021 study of Iranian artists titled “The Effect of Physical Work Environment on Creativity Among Artists’ Residencies,” artists concluded that live and work environments that met the needs of the artists-in-residence positively affected their work. Factors like natural greenspace which produce a calming effect and access to light from windows were noted as important elements of many of the study’s participants. Additionally, many participants supported the idea of private rooms separate from studios with additional space for communing with other artists and guests.²⁴ The features of a residency that provide the most productive creative places are, of course, dependent on the individual needs of an artist. In-person residencies, particularly those that cater to multiple disciplines, are tasked with tailoring an experience to each artist while generally maintaining an environment that will be suitable for an entire cohort. While in the study, many of the participants expressed a preference for modern architecture, a fair number of these programs run out of pre-existing buildings and must work with prefabricated architectural spaces to meet their needs.²⁵

²⁴Motalebi, Ghasem, and Avishan Parvaneh. “The Effect of Physical Work Environment On Creativity Among Artists’ Residencies.” *Facilities* 39, no. 13/14 (2021): 911–923. <https://doi.org/10.1108/F-12-2019-0137>.

²⁵Motalebi, 918.

Methodology

Institutions have their own definition of “residency” however; I have limited my case studies to those that meet particular requirements. First and foremost, they must exist primarily or entirely in buildings with some architectural historic significance. While my examples include former family homes, farms, and commercial spaces, all have preserved in some ways the original style of the buildings. All these residencies serve multidisciplinary artists and have a strong residential element with a particular emphasis on communal living. While the COVID-19 pandemic has led to the structural shift, and, unfortunately, the closing of many residencies, these programs are all functioning at the time of this essay. Lastly, geography is an essential part in constructing my list of residencies because of the strong artistic lineage in the Hudson Valley. I look at artist residencies from Eastern Dutchess County to Saratoga County in the Adirondacks — conducting interviews with employees, former artists, and site visits to fully understand how their property informs their program (figure 8).

Due to their more rural locations, these programs all fall into the idea of residency as retreat. This genre typically does not require a specified end goal and emphasizes their remote environment as a temporary reprieve among similarly minded artists. Some organizations may promote complete isolation while others urge engagement with the local community. Following in the footsteps—sometimes even the direct descendent— of the original artist colonies, the retreat residencies provide an intimate experience aided by small, personable staff and a nurturing, domestic space.²⁶ The Hudson Valley’s geography and history of utopian, arts-based collectives lend itself to this style of program.

²⁶Hutchens, 120-126.

My selections will be divided into three sections. The first will focus on artist residencies in homes and farm buildings. This area has the most robust number of examples, and I will look at how the locations have informed the mission, structure, and organization of these programs — particularly their living accommodations. Furthermore, I will look at how Historic House Museums traditionally conceptualize domestic rooms. How does the ability to live within a historic interior allow them to interact with the former uses of the space?

The second section will examine artist's estates that have been transformed into artist residency programs. Artist homes as a genre of Historic House Museums hold a potential for a residency program to support the legacy of the original artists. The final section will look at the role of philanthropy and patronage alongside Hudson Valley estates and grounds that currently serve as residencies. Repurposing buildings often has both financial and environmental benefits while simultaneously imbuing a sense of memory and meaning-making. Each example has a unique way of approaching and acknowledging their history that impacts the community they build among visiting artists. Several aspects of these categories might apply to each residency, but the boundaries help broadly define their services.

With an emphasis on the living space and the valorization of what their property offers, I see these all of these artist residencies as, in many ways, mirroring the functions of a Historic House Museum. Through researching how the physical space of a residency is treated, I will demonstrate that the introduction of artists in a historically preserved setting creates counter-narratives that break down the limits of a traditional Historic House Museum.

Domestic and Farm Spaces: Interlude, Women’s Studio Workshop, Wassaia Project, ChaNorth, Art Omi, Denniston Hill, Forge Project, Activation Residency

The setting of a residency has proven impactful for the creative process. In the previously noted study “The Effect of Physical Work Environment on Creativity Among Artists’ Residencies,” researchers attempted to qualify how the residency — which they defined as “a place to provide a creative environment for the growth of the artists’ soul” — contributed to the artist’s time and productivity. Considering light, materiality, and technology, the researcher’s survey revealed that a living environment — no matter how temporary — affected the artists.²⁷ It makes sense that a domestic space is often chosen for the residency setting as it replicates the homey nature one might find in one’s own living quarters. In the layout of a traditional family home, one has both the privacy of a bedroom and chance for communal interaction in the kitchen and living room. These features lend themselves to the nature of a residency where artists are often forging their own balance between solitude and solidarity.

I came across several artist residencies in the region that make use of historically significant domestic spaces. The architecture or former purpose often speaks to the history of the region and, much like a Historic House Museum, gives them a new purpose as part of their preservation. However, the function of a residency assuages several of the critiques of HHMs laid out in *The Anarchist’s Guide*. One of the authors’ primary arguments is that Historic House Museums often present a “monologue” instead of a “dialogue.”²⁸ HHMs focus on the life and accomplishment of one figure instead of exhibiting the multiplicity of former inhabitants. When there is no effort to contextualize the displays, the monologue approach extends to interactions

²⁷Motalebi, 915.

²⁸Vagnone, Franklin D. *Anarchist’s Guide to Historic House Museums*. Walnut Creek, California: Left Coast Press, Inc., 2016, 81.

with the larger community whose stories are excluded from the site. This singular narrative can be disrupted when guests are continuously invited to treat the home as their own, embracing the historic essence of the place while changing it through their interactions.

The Hudson-based **Interlude Artist Residency** caters specifically to artists who are actively parenting, the first of its kind in the United States. Based around traditional houses on the property in addition to separate studio spaces, Interlude truly embraces the domestic setting to provide room to entire families (figure 9). The house can hold at least two families at the same time who would share common spaces and select meals together. This still incorporates the idea of communal living while following through on their mission of support and artist and their spouse and children. Many residencies do not permit children which forces artists to postpone opportunities. This frequently takes more of a toll on mothers who face societal pressure to prioritize childcare over work. Interlude allows the entire family to take advantage of both the home and the vast outdoor property.²⁹ With a stipend directed to childcare, the structure of Interlude includes the amenities of a traditional home with the focus on retreat and reflection.³⁰

Many residencies expand past the confines of a single structure, echoing the organization of a small neighborhood. The **Women's Studio Workshop** (WSW) in Rosendale has taken over several properties in the town to accommodate their varied programming, including an AiR program that has functioned since 1975. Their first permanent building was a former cement company turned fishing gear shop. Both uses speak to Rosendale's long history as a natural cement producer and fishing spot.³¹ Women's Studio Workshop began repurposing the building

²⁹Gerwin, Daniel. "A Residency Designed for Artist-Parents Is the First of Its Kind in US." Hyperallergic, July 18, 2021. <http://hyperallergic.com/662951/interlude-residency-for-artist-parents-first-of-its-kind/>.

³⁰Interlude Artist Residency. "Interlude Artist Residency — FAQ." Accessed March 1, 2024. <http://interluderesidency.com/p11468677/>.

³¹Edison Coalings, Inc. "History of Rosendale Natural Cement." Rosendale Natural Cement Products. Accessed January 28, 2024. https://www.rosendalecement.net/html/history_of_rosendale_cement.html.

as studio space while preserving the interior. As the organization expanded, they gained several more properties including several local homes that had fallen into disrepair. With grants from the New York State Office of Parks, Recreation, and Historic Preservation, they rehabilitated a 120-year-old building in the Binnewater historic district for dining, offices, and artist living.³² They also purchased neighboring homes to give their interns a space near the property and easier access to their studios (figure 10). By taking over pre-existing buildings, Women's Studio Workshop was able to create a community — giving the spaces a new purpose with support to preserve their architecture and connection to the town.

Like WSW, The **Wassaic Project** occupies several different structures in a small Dutchess County hamlet. While Maxon Mills and Luther Barn once served as the backbone of the livestock- and grain-based economy, by 2006 the buildings were on the verge of being torn down when they were bought by developers in an effort to save the architecture. A few years later, The Wassaic Project — which hosts children's' programs, exhibitions, workshops, and artist residencies — took over the spaces with the mill serving a gallery and the barn housing a variety of studios. The residential aspect of Wassaic Project inhabits three buildings including a refurbished schoolhouse and two homes.³³ The preservation efforts allowed Maxon Mills to be one of the few remaining grain elevators still standing in the region and is a part of the trend of repurposing industrial spaces.³⁴ By occupying buildings that are so essential to Wassaic's economic history, there is a visual re-imagination of the hamlet's heritage (figure 11).

³²Parks, Recreation, and Historic Preservation. "Office of Parks, Recreation and Historic Preservation 2008 EPF Grant Awards," June 15, 2009. <https://www.parks.ny.gov/newsroom/press-releases/release.aspx?r=732>.

Kalmbach, Ann. "The WSW Arts Campus." *Women's Studio Workshop* (blog), October 1, 2013. <https://wsworkshop.org/2013/10/wsw-arts-campus/>.

³³Wassaic Project. "About." Accessed January 28, 2024. <https://www.wassaicproject.org/about>.

³⁴Kennedy, Randy. "The Wassaic Project: Elevator for Grain Reinvented for Art." *The New York Times*, July 28, 2009. <https://www.nytimes.com/2009/07/29/arts/design/29wassaic.html>.

However, historic preservation has disadvantages and can limit the ability of people to access the space as the age of the building complicates the requirements to follow the Americans with Disabilities Act (ADA). While properties with historic value are not free from adhering to ADA guidelines, buildings eligible for the National Register of Historic Places can challenge the law if they feel it could damage the “integrity” of the preservation efforts and are treated on a case-by-case basis.³⁵ This typically leads to only portions of the property being accessible.

Finnegan Shannon addressed the barriers to disabled artists and audience members in their 2017-2018 installation *Anti-Stairs Club Lounge* as an artist-in-residence at Wassaic Project. The seven-story mill that hosts exhibitions has no elevator or ramp which limits who is able to view the art. Finnegan Shannon responded to this by creating a lounge on the ground floor complete with decorated furniture, art on the walls, and refreshments (figure 12). Visitors had to sign a form promising that they would not access the upper levels to combat the idea that only certain people could see the other six floors of gallery space.³⁶

However, while this temporary exhibition addresses the limitations of the mill structure, it should not always be the responsibility of the artist to point out the structural inequalities of an arts space. It is true sometimes these places lack the resources to institute major architectural changes, but the personalized experience of hosting AiRs feels inadequate if they can only put forth an imbalanced experience— both to artists and other visitors. These projects necessitate collaboration with outside organizations and people that specialize in such tasks as the methods used to modify a historically significant structure cannot be universalized. Many Historic House

³⁵LLP, On Behalf of Karlin Law Firm. “Historic Properties Aren’t (Completely) Exempt from the ADA | Karlin Law Firm LLP,” March 9, 2022. <https://www.karlinlaw.com/blog/2022/03/historic-properties-arent-completely-exempt-from-the-ada/>.

³⁶Kadoura, Yousef, Kayla Besse, and Kristina McMullin. “Crip Times Episode 8.” Accessed February 21, 2024. <https://www.citr.ca/radio/crip-times/episode/20210923/>.

Museums face similar challenges in accommodating the home to meet the needs of the visitor. This goes beyond the paths through the space and includes creating accessible materials such as auditory guides or tactile experiences.

The idea of “access” is also brought up in terms of visitor experience in HHMs. It is common in these museums for locations like the original bathrooms or storage closets to remain off limits which opposes the human tendency to want to explore and discover.³⁷ By embracing historic houses as living spaces, artists and visitors are privy to experience all parts of the environment and create more meaningful interactions with space. Furthermore, another critique proposed by *Anarchist’s Guide* is that the overly curated nature of HHMs simplifies and romanticizes complexities of domestic living.³⁸ The de-curation that comes from rotating residents who are actively using the home is the antithesis of the still-life displays of the Historic House Museum that carefully stage untouchable materials. By de-curation, I am referring to an intentional shift away from customary museum exhibits of velvet ropes and labels towards a display that suits the mundane nature of these objects. Unfettered interaction with space and objects imbues the architectural and decorative heritage with the identity of each visiting artist.

Several Hudson Valley residencies exist in former farmhouses, which speaks to the prevalence of farming and agriculture in the region. **Denniston Hill** is located in Sullivan County on 200 acres of farmland. When I spoke to Residency Manager Lacey Romano, she described the land as the “first artist-in-residence,” emphasizing a collaboration between the artists and the grounds that forefronts ideals of stewardship. The home was once the estate of the Denniston Family but had been abandoned for several years. As soon as John Letourneau purchased the

³⁷Vagnone, 122.

³⁸Vagnone, 135.

property in the early 2000s, he began inviting people to join him.³⁹ The residency program itself was solidified by artists Julie Mehretu and Paul Pfeiffer in 2004, particularly as a refuge for queer artists of color.⁴⁰ The residents are housed in the rehabilitated farmhouse complete with a communal kitchen, dining, living room areas and a library. According to Romano, the kitchen and dining room become “the hearth” of the residents' stay, the communal spaces offering generative conversations for artists across disciplines. The “energetic patina” of the homes creates a comforting environment and serves as a reminder that decades of people have lived in and cared for it (figure 15).

Many of the artists are arriving from urban centers, and the adjustment to the new environment is essential. The residency's goal of facilitating time for “rest, reflection, rejuvenation, and research” as opposed to producing a final product allows artists time to settle into their new surroundings. Essential to the experience is the fact that each cohort arrives on the same day and shares a meal made of ingredients from the garden. The garden is one way artists interact with the landscape both through working in it and by consuming its products.⁴¹

While some studios exist in the farmhouse, the rest of the workspaces are either in small cabins on the property or the refurbished barn which is partially built out of the original materials. The open plan of the barn also lends itself to hosting shows or create large-scale work.⁴² The organization has hosted exhibitions, installations, and lectures that center ideas of food production and harvest. Denniston Hill's programming does not build on its agricultural history but the organization positions themselves as stewards of the land, the unceded territory of

³⁹Romano, Lacey. Denniston Hill Interview. Video Call, February 12, 2024.

⁴⁰Klett, Maddie. “Artists Are Launching Cutting-Edge Residencies Outside New York City.” *ARTnews.Com* (blog), May 30, 2023. <https://www.artnews.com/art-news/artists/artist-residencies-outside-new-york-the-church-freddy-1234669901/>.

⁴¹Romano.

⁴²Denniston Hill. “The Campus.” Accessed February 11, 2024. <https://www.dennistonhill.org/thecampus>.

the Esopus and Lenape peoples. While the residency is in a remote location, the Denniston Hill is still trying to engage with the surrounding community by collaborating with local organizations, opening access to the land, and coordinating celebrations on the property.

ChaNorth, which is run by New York City-based Arts organization ChaShaMa, is a collection of refurbished farmhouses in Pine Plains that serve as short-term communal living and studio areas for AiRs. ChaNorth embraces the way the former agricultural buildings put forth an alternative to the sterile setting of a traditional studio and poses the rural location as a chance for a retreat from technology. Additionally, they offer a mandatory work-share program with the nearby McEnroe farm which also supplies fresh produce for their meals (figure 13).⁴³ There are several Historic House Museums tied to agriculture production, which have working gardens and farms on their property that allow for another window into the period of interest.⁴⁴ By cultivating these food spaces that speak to the history of the land, Denniston Hill and ChaNorth add additional layers of experience and engagement with regional heritage.

A Historic House Museum typically acts in isolation from its surroundings, which is a trap many residencies can fall into where the artists simply pass through, or the institutions construct a mission that is disconnected from its location.⁴⁵ Encouraging visiting artists to engage with the community in active, helpful ways can have mutual benefits. The occupation of farmhouses reflects the region's shift away from agrarian-based economy. While adaptive reuse is primarily associated with industrial spaces when changing economies left urban factories vacant, this trend is also reflected in the Hudson Valley in a way that adheres to its specific

⁴³ChaNorth. "International Writers & Artists-In-Residence Program." Accessed January 28, 2024. <https://www.chanorth.com>.

⁴⁴Vagnone, 13.

⁴⁵Vagnone, 221.

regional heritage.⁴⁶ Communal meals are often an essential part of the residency experience as they provide a time for interaction and exchange between artists after a long day holed up in their studios. Knowing where the ingredients came from, and even participating in the harvest act, allows them to deepen their relationship with their environment.

Art Omi in Ghent is perhaps best known for their extensive outdoor sculpture and architecture garden. However, their over 120-acres of land also boasts a robust residency program divided by the disciplines of architecture, art, dance, music, and writing. The grounds were formerly a dairy farm which is reflected in the accommodations. The main living space is a Federal-style farmhouse called Ledig House (figure 14).⁴⁷ Ledig House was the first branch of the residency, established by Francis Greenburger to serve writers and translators. From there, the residency program grew based on the interests of his family and friends, even predating the sculpture garden.⁴⁸ Ledig House still houses writers, but it also acts as the nucleus where all programs can interact. The play between collaboration and independent work is made possible in both the residential and workspaces. Like Denniston Hill, Art Omi also adapted a barn as a multi-purpose arts space. The open interior is used for performances and events while the exterior resembles a very traditional two-story farm building with a red exterior and silver silo. Beyond Ledig House, the residential buildings are designed to emulate the farm-house architecture.

In the discussion of domestic space, it feels important to acknowledge that the idea of creating a home is incredibly complex on uncaded land with layers of dispossession and

⁴⁶Stefański, Krzysztof, Piotr Gryglewski, Yulia Ivashko, Andrii Dmytrenko, and Oleksandr Ivashko. "Revitalization Specifics of Industrial Enterprises Made of Brick and Concrete. Examples of Lodz, Kyiv and Poltava." *International Journal of Conservation Science* 11, no. 3 (September 2020): 715–30.

⁴⁷Martin, Jana. "Writers Omi at Ledig House." *Chronogram Magazine*. Accessed February 4, 2024. <https://www.chronogram.com/arts/writers-omi-at-ledig-house-2246207>.

⁴⁸History of Art Omi – Art Omi." Accessed February 4, 2024. <https://artomi.org/about/history-of-art-omi/>.

displacement. One residency that particularly responds to this issue is **Forge Project**. While Forge Project's residency program takes place in purpose-built buildings designed by Ai Weiwei, the Native-led organization does work with ideas of historical stewardship through their land remediation project and creating an archive of contemporary Indigenous artists (figure 18). While Forge has fellowships for all Indigenous artists, they have specific programs for Stockbridge-Munsee artists. For people whose history has been actively physically and psychologically erased through colonization and forced assimilation, Forge provides a place for forcibly displaced people to return to their ancestral lands and exhibit forms of survival and resistance. Historic preservation in the United States is deeply intertwined with colonialism and the juxtaposition of Ai Weiwei's contemporary boxes on vast natural landscape simultaneously invokes the lack of preserved Indigenous places and the way that art works to reclaim land and culture. The Forge project also hosts workshops centered around food and language sovereignty as well as decolonizing local history.⁴⁹

The Stockbridge-Munsee recently established an office of historic preservation at Williams College. One of the projects was "The Mohican Miles Exhibit" that added an indigenous perspective to Historic House Museum Mission House which memorializes the life of a Christian missionary.⁵⁰ This exhibit is based in what is now called Stockbridge, Massachusetts while Forge Project is in New York state and they both act as examples of indigenous peoples telling their own stories on their ancestral land that does not adhere to the borders of the United States. The Forge Project physicalizes the ability to return to a home in a way that the traditional

⁴⁹Chaisson, Caitlin. "How the Forge Project Is Supporting Indigenous Presence Coming Home." *Frieze*, February 23, 2022. <https://www.frieze.com/article/forge-project-art-supports-indigenous-land-rights>.

⁵⁰"Get a Glimpse into Mohican History at Mission House Museum." *The Berkshire Eagle*, July 1, 2021. https://www.berkshireeagle.com/news/local/get-a-glimpse-into-mohican-history-at-mission-house-museum/article_d1aec518-d9d0-11eb-a2ed-d3af4ad74d29.html.

historic house museums do not traditionally allow, particularly since the Stockbridge-Munsee Reservation is located in Wisconsin where the government forced many members to relocate.⁵¹ Though today the Stockbridge-Munsee live in many places, Forge Project's ability to host artists from that nation on their ancestral homeland in a space catered especially to Indigenous creatives addresses that diaspora as they are allowed to stay on the land and not simply visit and pass through.

Across the residencies there are a few efforts to include voices that are traditionally made invisible in the art world. In some cases, this manifests as an addition to existing programs, such as at Art Omi. Facilitated by cat mahari, Art Omi: Blk is a pilot program which invites Black artists together for two weeks. While Art Omi's residencies are traditionally siloed by discipline, the Art Omi: Blk community is open to any socially engaged practice that resists the mainstream and offers an opportunity to build a community that centers identity. With its first cohort in January 2024, the program is still in its preliminary phases yet models an addition that many residencies could apply and adapt to fit their own programming.⁵² It feels especially important that residencies like Forge Project and Art Omi: Blk are led by people of these identities, as they are the most qualified to construct targeted initiatives.

When speaking with Lacey Romano, she imparted that artist of color and queer artists "are on the frontlines of change in this world and they are also the ones that are beaten up by it the most" which is why Denniston Hill specifically tries to curate a sanctuary for rest and relaxation for those communities. This focus is emphasized in the furnishing of the main house which is filled with day beds that encourage leisure. Building these bonds comes out of

⁵¹ The Berkshire Eagle.

⁵²Residency Pilots Art Omi:Blk – Art Omi." Accessed February 4, 2024.<https://artomi.org/residency-pilots/>.

partnering with other local organizations like the Forge Project or The Black Library — a community arts center that offers residencies to Black artists in Sullivan County.⁵³

Another residency that echoes the mission of Denniston Hill is **Activation Residency**. Founded in 2018, by Karma Hakim, Activation Residency is a retreat for multidisciplinary artists — particularly Black queer people — that prioritizes relaxation and care. The residency is referred to as a “farm spa” with amenities like homegrown food, Jacuzzis, and wellness workshops. For the first few years, the residency was an annual affair on the grounds of the Outlier Inn in Woodbridge, but Hakim acquired land to make Activation a permanent fixture in the Catskills (figure 16).⁵⁴ The residency’s emphasis on rest as radical speaks not only to the oppression of people from marginalized backgrounds, but specially to the historical exclusion that pervaded recreational experiences in the Catskills. The Catskills, a mountainous region west of the Hudson River, became a popular resort area beginning in the 1830s serving white vacationers of many ethnic backgrounds. However, it was not until the 1930s that Black people seeking escape from the city were granted access to these destinations through the establishment of Catskill resorts specifically for Black visitors such as Peg Leg Bates Country Club (figure 17).⁵⁵ Activation Residency reclaims leisure time in the Catskills, reframing restorative practices as revolutionary acts.

In *The Anarchist’s Guide*, the authors urge Historic House Museum practitioners to counter the overpowering narratives of whiteness and privilege in their spaces. Not only does the glorification of one narrative simplify complex histories, but the presentation of a singular voice

⁵³Vagnone, 138-141.

⁵⁴Nwangwa, Shirley. “Activation Residency Supports Black Queer Artists and Their Allies.” ARTnews, September 20, 2019. <https://www.artnews.com/artnews/news/activation-residency-kamra-hakim-13253/>.

⁵⁵DiSanto, Victor J. “Peg Leg Bates and the Peg Leg Bates Country Club.” *Afro - Americans in New York Life and History* 26, no. 1 (January 31, 2002): 25.

can be alienating to museum goers. To counteract this standard practice, the authors suggest that these institutions expand their period of interpretation, not only to acknowledge all past inhabitants, but to the present as well.⁵⁶

The attachment to the past in historic preservation is noted to limit how organizations address social and political issues, even in their surrounding communities.⁵⁷ Hannah M. Gaston's 2019 thesis "If These Walls Could Talk: Best Practices for Storytelling in Historic House Museums" from the Communications and the Arts Department at Seton Hall University, addresses the hesitation for many institutions to approach the social conditions present in a domestic space. One "best practice" she recommends is for HHMs to spotlight "storytelling through shared authority" as a means of connecting histories by giving community members agency over the way narratives are portrayed.⁵⁸ Artist residencies can tackle this issue by providing space for socially engaged artists to contribute their own forms of storytelling to a historic site. However, much like how Historic House Museums target a tourist population, the cohorts of invited artists are typically not from the local area as part of the draw is a place that is separate from their homebase. Residencies can combat this divide between the consistent local and the ever-changing outsider through programming that welcomes community members and partnership with organizations whose mission compliments or augments the residency. Diversifying the population of residencies must be a multifaceted effort to rectify the exclusion that pervaded so many Hudson Valley communal arts movements. But these attempts need to

⁵⁶Vagnone, 140.

⁵⁷Vagnone, 53.

⁵⁸Gaston, Hannah. "If These Walls Could Talk: Best Practices for Storytelling in Historic House Museums." *Seton Hall University Dissertations and Theses (ETDs)*, August 5, 2019. <https://scholarship.shu.edu/dissertations/269>, 33-36

take into consideration the barriers to access in order to challenge predominant narratives around who deserves rest.

Artist Homes: Millay Arts & Catwalk Institute

When the homes of prolific artists are turned into Historic House Museums, it is frequently to give visitors a taste of the artist's life and creative process by preserving their home and studio. The Hudson Valley is home to several of these examples of HHMs that follow a traditional model. Many such sites commemorate Hudson River School painters like Frederic Church and Thomas Cole, celebrating the painter along with the landscape that brought them inspiration.⁵⁹ One criticism of the artist's home as a historic house museum is that, often, their work can be appreciated in a variety of spaces and is not necessarily enhanced by opening up the home.⁶⁰ In many cases the most renowned pieces are in the possession of larger museums or private collections and the HHM must assess how they can continue to draw viewers to their site without the presence of their most famous works. The Historic Artist' Home & Studios Coalition claims that these places are essential as historic sites because it allows the visitor to become "transported into the artist's imagination" and "join the dialogue between art and the space where it was created."⁶¹ In this setting, the visitor is a witness or observer, but not an active participant. I argue that making these estates available to contemporary artists to carry on the former inhabitant's memory provides a more interesting experience than the traditional HHM that preserves the building only within the artist's lifetime.

⁵⁹Phillips, Sandara S., ed. *Charmed Places: Hudson River Artists and Their Houses, Studios, and Vistas*. New York: Harry N. Abrams Inc, 1988.

⁶⁰Lowe, Hilary Iris. "Dwelling in Possibility: Revisiting Narrative in the Historic House Museum." *The Public Historian* 37, no. 2 (2015): 50. <https://doi.org/10.1525/tph.2015.37.2.42>.

⁶¹Historic Artists' Homes & Studios. "Why Are Studios Special? | Historic Artists' Homes & Studios." Accessed April 10, 2024. <https://artistshomes.org/about-us/why-are-studios-special>.

There are two former artist residences in the Hudson Valley that build upon the legacy of their former inhabitants by offering artist residencies. This transformation has allowed the site to focus less on appealing to tourists and achieve more complex narratives from the integration of contemporary arts that activate a home beyond the individual artist.

The estate of Edna St. Vincent Millay toes the line between traditional house museum and artist residency with the property run by two separate entities: the Millay Society and **Millay Arts**. After Millay's death in 1950, her property in Austerlitz, referred to as Steeplethorpe, fell into the hands of her sister Norma Millay Ellis. While Millay often hosted artist visitors during her lifetime, Ellis and her husband made plans to cultivate an official arts colony in the early seventies.⁶² In 1976 the barn — converted to house four artists — began to be used as a residency program. Today Millay Arts has a fully subsidized Core Residency in a shared house and a partially subsidized Steepletop Residency. Both categories of invitees live communally with private studios which gives chances for both collaboration and isolation.⁶³

In the 1990s, new facilities referred to as the Main House were built on the campus as additional and ADA-compliant housing and offices.⁶⁴ While the Main House was not an original part of Steepletop's landscape, this newer construction, with live/work spaces and two new libraries, allows the estate to continue to serve Millay and Ellis' memory and dedication to the arts. The wood exterior embraces the "rustic" experience but with more advanced amenities than the barn (figure 19).⁶⁵ In a promotional video of the program, the voiceover states: "Millay [Arts]

⁶²Faber, Harold. "Millay Farm Becoming an Arts Colony." *The New York Times*, February 20, 1974, sec. Archives. <https://www.nytimes.com/1974/02/20/archives/millay-farm-becoming-an-arts-colony-grant-is-obtained.html>.

⁶³Millay Arts. "History." Accessed January 31, 2024. <https://www.millayarts.org/about-us/history>.

⁶⁴Michael Singer Studio. "Michael Singer Studio | Millay Colony." Accessed January 31, 2024. <https://www.michaelsinger.com/project/millay-colony-for-the-arts/>.

⁶⁵Millay Arts. "History." Accessed January 31, 2024. <https://www.millayarts.org/about-us/history>.

is really about extending the legacy of this great poet who loved bringing people together to share in her love of nature and the beautiful grounds she established...”⁶⁶ Millay’s personal dwelling, a Victorian farmhouse, is operated by The Millay Society who seeks to preserve the house as she left it upon her death. Listed on the National Register of Historic Places since 1972, visitors are welcome to explore the grounds or browse a digitized version of her extensive library. However, with renovations still in progress, the home itself is not open to the public as due to financial troubles, they had to temporarily shut their doors.⁶⁷

The Millay Society has been plagued by the same issues many HHMs face: the constant cost of maintaining and preserving a historic building and the pressure it puts on a small operating staff. Historic House Museums often focus so heavily on using their budget to reach historical accuracy that their business model becomes unsustainable.⁶⁸ Artist residencies are typically less preoccupied by authenticity because they must make their buildings inhabitable. By expanding the idea of what preservation looks like — whether by embracing the age of a building or allowing other endeavors to take precedence over building maintenance — historically preserved homes can be saved from that same fate of the Millay Society. Millay Arts and the Millay Society share a similar intention of continuing the poet’s legacy, but the reality of having active programming through the residency allows more people to access that mission. Millay Arts has both original spaces and purpose-built structures, but their focus on using the estate to service artists builds on the definition of what preservation entails.

⁶⁶Millay Arts, 2022. <https://vimeo.com/554083547>.

⁶⁷Edna St. Vincent Millay Society at Steepletop. “Edna St. Vincent Millay Society.” Accessed January 31, 2024. <https://millay.org/>.

Chow, Andrew R. “Edna St. Vincent Millay’s Farmhouse Faces Closure.” *The New York Times*, April 24, 2018, sec. Arts. <https://www.nytimes.com/2018/04/24/arts/edna-st-vincent-millays-farmhouse-steepletop-faces-closure.html>.

⁶⁸Vagnone, 158.

The division between Millay Arts and Millay Society can be interpreted through her 1920 couplet “Second Fig” that reads: “Safe upon the solid rock the ugly houses stand: / Come and see my shining palace built upon the sand!”⁶⁹ The additions to Millay Arts could be seen as disrupting the pristinely preserved “palace” of Steepletop. Yet those “ugly houses” signify how the Millay Arts pursued a more “solid” path through a diversified income stream that allowed it to persist as an active institution where the Millay Society could not.

Catwalk Institute, the former estate of Charles Herbert Moore, became an artist residency in 2004 after the grounds were purchased by Purcell and Jim Palmer. Moore certainly is the most notable resident, though the property seemed to attract artistically-minded people long after he left. A devoted follower of John Ruskin, Moore was part of the tight-knit New York branch of the Pre-Raphaelite Brotherhood. Taken with how Ruskin advocated for an introspective examination of nature, the Pre-Raphaelites focused on detailed landscape paintings.⁷⁰ Moore was a strong advocate for art and architecture education and spent many years as a professor and lecturer.⁷¹ One can see how the Catwalk Institute continues this aspect of Moore’s life through their deep ties with select colleges and universities. Moore moved from the city to the Hudson Valley in 1861, settling into the cottage that is now Catwalk in 1871. The hilltop location provided access to the beauty that became the subject of many of his paintings. Moore is also associated with the Hudson River School Movement and the property was situated close to both Thomas Cole and Fredric Church’s residences.⁷²

⁶⁹Millay, Edna St. Vincent. “Second Fig.” In *A Few Figs From Thistles*. Harper and Brothers, London and New York. <https://digital.library.upenn.edu/women/millay/figs/figs.html>.

⁷⁰Parks, John A. “John Ruskin and His Influence on American Art.” *American Artist* 71, no. 777 (June 2007): 58–67.

⁷¹Brooks, Michael W. “New England Gothic: Charles Eliot Norton, Charles H. Moore, and Henry Adams.” *Studies in the History of Art* 35 (1990): 117.

⁷²Artvee. “High Peak and Round Top (Catskill) in Winter by Charles Herbert Moore.” Accessed February 11, 2024. <https://artvee.com/dl/high-peak-and-round-top-catskill-in-winter/>.

However, the artistic legacy of the estate, did not end when Moore moved in 1871 and the land was purchased by the Howland family who referred to it as “Hilltop.” After inheriting the premises from their father Benjamin, the Howland siblings commissioned a female architect, Katherine Cotheal Budd, to add to the “Lodge” that Moore had built. Though several of the Howland siblings lived at Hilltop, Edith Howland most closely followed in the footsteps of Moore through her painting and sculpture. Though, like Moore, Edith Howland did not receive much posthumous recognition, her work not only graced the halls of Hilltop, but was also displayed at the Woman’s Building during the World’s Columbian Exposition in 1893 and at the Paris Salon.⁷³ The Purcells purchased it in 2004, drawn to the history and natural building of the estate and the artistic heritage of the property is certainly reflected in its current use.

Catwalk's applicants are limited to alumni, staff, and faculty of partner colleges and universities, one of which being Edith Howland’s alma mater Vassar College. Furthermore, the artists must explain how the location of the residency will support their project. It is paramount that their work be related to the Hudson Valley and benefit from time spent there. The accommodations and studios on the property range from tower apartments to cottages to carriage houses, but all the descriptions emphasize the views visible from the windows (figure 20).

Just as in many HHMs whose draw is garden tourism, in many of these examples of artist residencies the landscape plays an equal role to the built environment. The region’s identity is so tied to the breathtaking surroundings captured by the Hudson River School and therefore the greenspaces at these institutions became a part of their cultural heritage. At Olana, the estate of

⁷³Sylvia Hasenkopf. “A Home for the Arts: The 160 Year History of Catwalk in Catskill.” *Porcupine Soup*, March 31, 2021. https://www.porcupinesoup.com/tracing_your_roots_catwalk.

Robin Salmon. “Suffragettes, Free Spirits and Trendsetters: Women Sculptors in America.” In *American Masters: Sculpture from Brookgreen Gardens*, 1996. <https://www.tfaoi.org/aa/8aa/8aa408.htm>.

Hudson River School Painter Frederic Church, the house museum was able to prevent interruptions to the site's viewshed because they proved Church's view as worthy of preservation as the property and building themselves.⁷⁴

Engagement and exploration of the land augments the artist's experience of a place.⁷⁵ The residencies on farmland tie in agricultural experiences that evoke the original purpose of the land. For Catwalk Institute and Millay Arts, artists are able to take inspiration from the same views that produced Moore's paintings and Millay's poetry. The memory of the artists is not only revived through occupying their homes, but by forming relationships with the landscape itself.

It appears that, in artist residencies that exist in former artist homes, the presence of the inhabitant is more present. While in adapted domestic spaces there is an abstract idea of past occupants, because the identity of Millay and Moore are fore fronted by the institution, it is easier to access their spirit.

Estates and Patronage: Byrdcliffe and Yaddo

Many current artist residencies depend on a degree of private funding to continue their function. However, the history of support from the private sector often dates to their very conception. While philanthropy and patronage were the root of residencies like Byrdcliffe and Yaddo, once the founders pass the organizations must find other ways to support their legacy.

As previously mentioned, Byrdcliffe began welcoming artists in the early 20th century. For decades, it was privately run by the Whitehead family who situated themselves as patrons of the arts. In 1979, the colony transitioned into a non-profit through a merger with the Woodstock

⁷⁴Griswold, Mac. "A View of the World." *Landscape Architecture Magazine*, February 2018.

⁷⁵Turino, Kenneth C., and Max A. van Balgooy. *Reimagining Historic House Museums: New Approaches and Proven Solutions*. United Kingdom: Rowman & Littlefield, 2019.

Guild of Craftsmen. Their new name, The Woodstock Byrdcliffe Guild, paid homage to both institutions, and marked a new era as a more professional artist-residency program, though the land had been occupied by artists since its founding.⁷⁶

The **Woodstock Byrdcliffe Guild** seasonal residencies take place across a variety of buildings on the property. Longer term visitors live and work in cottages, many of which are former residences from the days as an art colony, that offer a more secluded live/work environment. The month-long communal residencies take place across two large homes. The primary building is the Villetta Inn. Originally a student dormitory, then an inn, and then a children's camp, the building feels like a giant house. I lived in one of the twelve upstairs bedrooms and often found myself gathering in the kitchen, dining room, or on the shaded porch with other artists. More than 100 years old, the house is dark and earthy with architectural quirks (like doors instead of windows in some rooms). You can feel traces of the past visitors through the objects around the house, the art left on the walls and mismatched dishes in the kitchen. Adjacent to the Inn is Eastover that is typically dedicated to small crews of typically of writers and ceramicists.⁷⁷ Eastover is where, one day while preparing for the residents' arrival, I found a logbook tucked in a dresser drawer where years of notes from past residents had been compiled (figure 21).

White Pines, the large home of the original founders, Ralph Whitehead, and Jane Byrd McCall, was for a period used as an additional space for visiting writers. Today it is mostly vacant to preserve the home — only the attached loom room is available as studio space. I spoke with Executive Director Ursula Morgan and historian Henry T. Ford about the future of White

⁷⁶Morgan, Ursula, and Henry T. Ford. Woodstock Byrdcliffe Guild Interview. Video Call, February 5, 2024.

⁷⁷“Communal Residencies – Woodstock Byrdcliffe Guild.” Accessed March 2, 2024.
<https://www.woodstockguild.org/communal-residencies/>.

Pines. Their grand plan is to turn it into a kind of collection space that could tie in the elements of Byrdcliffe's past and present. While the house itself is currently off limits, it has hosted outdoor shows on the property. In 2022, there was a site-specific sculpture show on the lawn where multiple artists responded to the concept of "shelter." This exhibition allowed artists and audiences to engage with the property in a way that preserved the historical value of the house while considering the contemporary moment with the way the pandemic shifted our values around the environment.⁷⁸

When I had the chance to tour the building in 2022, it was difficult to believe it had been uninhabited for so many decades. Furniture — including pieces produced by the short-lived carpentry project during Byrdcliffe's early years — was still set up in the living areas, the attic was filled with unfinished pottery pieces, and art still hung on the walls. The concept of reinvigorating this space as a kind of Historic House Museum is certainly not an abstract goal as so much of the essence of White Pines and its founders has been preserved. But even in the absence of a consistent public-facing historical collections place, the entire property acts as a campus-wide historic house museum as the continued creativity in the range of domestic spaces carries on the founders' legacy, adding layers with each new season of artists.

One of the most prestigious American residency programs, **Yaddo** also has deep roots in philanthropy. Located in Saratoga Springs, Spencer and Katrina Trask originally moved up to the property reeling from the death of their first child. A financier and writer respectively, the couple used the 400 acres as a respite for their grief, and a place to raise their remaining children away from the city. The mythology of Yaddo's foundation is that, in 1899, Katrina was struck with the

⁷⁸Wood, Lynn. "'Shelter' at White Pines." *Hudson Valley One*, July 3, 2022.
<https://hudsonvalleyone.com/2022/07/03/shelter-at-white-pines/>.

notion that the bountiful estate would be best used as an artist's retreat. With no heirs after the tragic deaths of their other children, this mission was carried out posthumously—first welcoming artists in 1926.⁷⁹

With extensive grounds and gardens to wander, the centerpiece of the program remains the Trask's mansion, a stone-faced building completed in 1893 after a fire burned down their first dwelling.⁸⁰ Studio spaces that accommodate practices of all disciplines are spread along the property along with additional cottages to house artists, but the Tudor-style mansion is the place that each artist visits daily for meals. The interior rooms are as opulently decorated as they would have been in the Trasks' time. In the past ten years, the estate went through a series of major renovations. This includes building modern, wooden studios along the ridge of the land as well as refurbishing the mansion.⁸¹

I spoke to writer and director Lisanne Sartor about her time at Yaddo during the winter of 2022. While the mansion was not open for artists to stay in during the winter months, they gathered nightly for dinner in the dark wood dining room. “You feel like you are eating in their dining room” she explained to me, speaking of the Trasks. With antique furniture and household items that look like they are from another time, the house emulates the way it must have looked at the turn of the century. Even in the winter, the house is set up as if it is still inhabited and, with certain elements labeled with their significance, the mansion felt like a Historic House Museum to Sartor (figure 22).⁸²

⁷⁹McGee, Micki, and New York Public Library. *Yaddo: Making American Culture / Edited by Micki McGee*. New York: The New York Public Library, 2008, 119-127,.

⁸⁰McGee, 124.

⁸¹Natalie Lanese. “Inside the Painstaking Restoration of America's Most Historic Artists' Retreat.” *Architectural Digest*, January 24, 2020

⁸²Sartor, Lisanne. Reflections on Yaddo, Winter 2022. Telephone, March 2, 2024.

In Marcell Clements' chapter in *Yaddo: Making American Culture*, she noted the dissonance between the mansion and its grandiose displays of wealth with the financial standing of the visiting artists. "For the artists these remnants of 19th-century high style are a source of unending humor and pleasure: Any number of them will have borrowed money for the train ride to Yaddo, but there will be hand-rolled butter balls at the table."⁸³ While a residency at Yaddo is provided at no cost to accepted artists, maintaining such a large endowment is a constant effort as it cannot be forever supported by the Trask's patronage. At one point in the 1990's the mansion was open to the public so that ticket fees could supplement donor contributions, though today only the gardens are publicly accessible.⁸⁴

Despite 100 years passing since the last Trask lived on the property, their presence is still entangled with their estate. Not only are they buried there, with Katrina's grave encircled by friends and family, but there are man-made ponds named after the four children and full length-portraits of Katrina and Stephen displayed prominently in the mansion's main hall in gilded, gold frames.⁸⁵

But it is not only the presence of the Trasks who are felt, but the decades of impactful artists who came before. Clemmons cautiously reminisces about the star-studded guestlist: "It's fun to sleep in *their* beds, work at *their* desks, yet dangerous: do we really want to compare ourselves to [Philip] Guston, [Clyfford] Still, or [Philip] Roth every time we go to work?"⁸⁶ Sartor echoed this sentiment, revealing how certain rooms became attached to celebrated artists. The chapel that Truman Capote used as an office or the bedroom that Sylvia Path slept in are all

⁸³McGee, 105.

⁸⁴Nathan, Jean. "YADD0." *The New York Times*, September 19, 1993, sec. Style.
<https://www.nytimes.com/1993/09/19/style/yaddo.html>.

⁸⁵Hagen, Daron. "Yaddo: Transforming Sorrow into Joy." *Huffington Post*, June 5, 2012.
https://www.huffpost.com/entry/yaddo-transforming-sorrow_b_1557314.

⁸⁶McGee, 104.

underscored as part of the Yaddo experience. Part of what makes a residency at Yaddo so sought after is not just the acreage, but the knowledge that such notable artistic figures have graced the same halls. Sartor also noted the collection of books in the main house, separate from the official library, full of texts authored by former residents that augments the impact of past artists through a living and growing display of written work.⁸⁷

At both Yaddo and Byrdcliffe, the presence of ghosts, or at least ghost stories, permeates. In my own experience at Byrdcliffe, the primary apparition was Jane Byrd McCall who was said to haunt both White Pines and the Villetta. I never saw her myself, but I did once give one employee a scare who mistook me for her apparition! At Yaddo, similar stories of having interactions with the phantom presence Katrina Trask have been espoused by former residents.⁸⁸ In an article by Daron Hagen, who was a resident in 2012, he recalls a shared experience of seeing a spectral woman in a white dress.⁸⁹ Sartor revealed to me stories from fellow residents who saw, felt, or heard the Trask matriarch. In both the mansion and the home she moved into on the grounds when she remarried, people experienced unexplained moments such as lights mysteriously going out. While the accuracy of these stories can be debated, Sartor spoke of Yaddo's "...sense of history, whether or not it is truly haunted."⁹⁰

Both Jane and Katrina were more artistically inclined than their husbands, dealt with unimaginable grief, and lived on their property for many years after the passing of the rest of their families. Whether one believes in the supernatural or not, it is hard to dismiss that the presence of these women are still attached to the places. Historic house museums are often

⁸⁷Sartor.

⁸⁸Hagen.
McGee, 58.

⁸⁹Hagen.

⁹⁰Sartor.

incredibly gendered domains as, despite the strong association between women and the domestic setting, these museums often focus on the narratives of the elite men.⁹¹ Because archives are almost always centered around men's records and accomplishments, it takes more effort to construct a women's history. Narrative-building and collections management HHMs can perpetuate social hierarchies by enforcing, and even celebrating, traditional values and gender roles.⁹² Even in places like Byrdcliffe and Yaddo where utopian thought broke down some of the gendered roles, the man's impact is augmented because they held the financial power. So, it is interesting that it is the women who become continuously evoked through lore and storytelling. Perhaps it is because of their ties to the domestic spaces that creates such lasting associations between them and the homes for which they managed.

Yet it is also important to note that even within this power imbalance, the lives of employees of the house, such as servants and cooks, are further made invisible by the passage of time. For example, it was notable that the Whiteheads slept on the same floor as their servants which was radical in the Victorian period.⁹³ However, one must acknowledge that they still were complicit in hierarchical structures that helped them manage the property and with child rearing. Where can the presence of these people be found? Combating the dissonance in the archive does not stop at empowering elite women, but finding ways to remember everyone who contributed to the household as a critique of gender inequalities falls short if it is not analyzed in part with race and class.

⁹¹Turino, 172.

⁹²Gaston, 11.

⁹³Morgan.

Conclusion

Artist residencies are full of contradictions: they provide isolation and community, a home away from home, support creation without pressure to produce. But in the residencies of this paper, there is a further contradiction that only occurs when organizations are forced to reconcile their historical setting with contemporary practices. In a Historic House Museum, the domestic setting is only for display purposes, but a residency allows participants to fully embody dwelling in a heritage space.

In Carol S. Ward's 2019 blog post from MuseumNext "Thinking Outside the Lines: Contemporary Art in Historic Settings," she talks about the potential for contemporary art to reinvigorate a historic site. As an author and former professional in the historic house field herself, she used personal observations to discuss how these institutions can be updated. Like *The Anarchist Guide*, Ward reiterates the importance of extending into the community and complicating the narratives of bygone eras. Her cases study is the Morris-Jumel Mansion in New York City which, in 2010, opened to a sequence of site-specific installations as part of the "Contemporary meets Colonial" series. Ward, who served as the site's director, lauds the success of such a project, which continued into 2013, saying that artists "create[ed] a literal dialogue between old and new art."⁹⁴

With the conjunction of many artist residencies which exist in historically significant buildings and a new wave of HHM re-evaluation, it seems almost inevitable that these two versions of preserved domesticity could find common ground that benefits each mission. Particularly in the Hudson Valley, bringing art into these spaces does not disrupt a storied

⁹⁴Ward, Carol. "Thinking Outside the Lines: Contemporary Art in Historic Settings." MuseumNext, July 24, 2019. <https://www.museumnext.com/article/thinking-outside-the-lines-contemporary-art-in-historic-settings/>.

tradition but builds on a legacy of communal, creative practices in the region. These connections are further strengthened by the ways the buildings themselves are a part of the economic legacy of the area. As the relevancy and sustainability of Historic House Museums continues to be reassessed, I offer the re-interpretation of the purpose of a house museum while also urging these residencies to embrace their role in public history.

There is a practice in HHM preservation to expose a sample of the original wall of a room when reconstructing a paintjob. This process shows a recognition of the layers of the past coupled with functional and aesthetic desires to present a restored interior that I believe could be applied to more aspects of historic house interpretation. The attitude towards HHMs that considers them too precious and untouchable prevents people from engaging with them as they were meant to: as homes. However, there is precedence of HHMs across America that have included additions such as the ability to open closet doors or even spend a night or two. These practices allow interaction with the residential space to be truly embraced.⁹⁵ There is an additional benefit that HHMs that serve as temporary accommodations can also use that feature to generate another stream of income.⁹⁶ Again, the transient nature of guests can be framed as adding to the space, contributing to its legacy instead of contaminating it.

Furthermore, Historic House Museums are not divorced from the contemporary art world as there are several examples of those have their own exhibition space. One site that is particularly relevant to this paper is the Thomas Cole National Historic Site that has its own gallery for contemporary exhibitions.⁹⁷ These shows complement the historic house tours by displaying art in conversation with Cole's paintings. Yet they complicate Cole's narratives by

⁹⁵Vagnone, 126-127.

⁹⁶Turino, 121.

⁹⁷Turino, 282.

centering female contemporary artists or displaying indigenous conceptions of landscape.⁹⁸ In 2015, Olana administration curated an exhibition of contemporary work that brought art directly into Church's home with sculptures and prints that responded to the painter's oeuvre (figure 23).

Landscape painter and curator Stephan Hannock, said of the installations:

It is invigorating to know that Olana is determined to host contemporary art as an ongoing effort to carry on Church's influence to today. To allow artists to interact with the aesthetics of the building and the landscape of Olana on a regular basis will guarantee an ongoing dialogue and critical adventure that will keep Church in the conversation for years to come.⁹⁹

While historic sites often prioritize the safeguarding of objects and architecture, the emotional experience of a space is of paramount importance. *The Anarchist's Guide* suggests an approach of "poetic preservation" where one can "elevate emotional experience to a standing equal with historical exactitude." This outlook of incorporating art and speculation allows for multiple narratives to be brought forth and broaden the scope of what is presented to include physicalizing moving through a domestic space.¹⁰⁰ Working within the confines of historic structure sometimes necessitates interventions. In a 2023 study of adaptive reuse the authors emphasize that circumstances sometimes require contemporary modifications saying: "Since these structures carry the traces of the past, and therefore they are social, cultural, and structural documents of the period they were built, their continuity should be ensured and protected. Sustainability and protection can be achieved by adapting these structures to today's living

⁹⁸Cotter, Holland, Jason Farago, Jillian Steinhauer, John Vincler, Martha Schwendener, Travis Diehl, Seph Rodney, and Will Heinrich. "What to See in N.Y.C. Galleries in August and Early September." *The New York Times*, August 3, 2023, sec. Arts. <https://www.nytimes.com/2023/08/30/arts/design/what-to-see-nyc-galleries-august.html>.

"Thomas Cole National Historic Site," November 5, 2018. <https://thomascole.org/events/>.

⁹⁹Hannock, Stephen. "An Appreciation From a Contemporary Painter." *Frederic Church's Olana on the Hudson*, July 31, 2018, 224–30.

¹⁰⁰Vangone, 37.

conditions.”¹⁰¹ This approach is demonstrated at several of the aforementioned residencies like the Michael Singer additions to Millay Arts or the purpose-built living facilities of Art Omi that reference farmhouse architecture. In these cases, the organizations integrate new features with existing construction to meet the changing housing needs of a program.

My time with this topic has shown that AiR programs are particularly under-researched field despite how integral they are to artists careers. While the sentiment of the importance of place is highlighted for all these institutions, the current research does not explore this phenomenon of historic homes' transformation into artist residencies. The diverse ways that these institutions function, their newness, and independence from each other make it difficult to assess them as a whole. However, I find looking at them through the lens of a Historic House Museum incredibly useful in connecting the heritage of the place to contemporary arts.

I neither think all Historic House Museums must immediately open their doors to artists, nor that artist residencies must start museum collections. Rather that the disintegration of definitions widens who these institutions are able to serve. I believe that a re-evaluation of both types of spaces can help prevent them from becoming isolated institutions. History, nor art, can occur in a vacuum and that must be considered by the places that seek to support these practices. Professionals in both these fields can learn from each other in order to explore how their services can evolve, unhindered by accepted — but antiquated — standards for preservation in domestic environments.

¹⁰¹Takva, Yenal, Çağatay Takva, Fulya Gökşen, and Zeynep Yeşim İlerisoy. “Examination of Contemporary Additions Made with Adaptive Reuse of Historic Building Heritage” 11, no. 4 (2023), 124.

Appendix

figure 1



Frederic Edwin Church, Morning, Looking East over the Hudson Valley from Catskill Mountains, 1848, oil on canvas.

figure 2



Thomas Cole, Indians Viewing the Landscape, ca. 1840, oil on board.

figure 3



Jean-Marc Superville Sovak, Am I Not a Man, 2021, Monoprint on archival inkjet paper.

figure 4



Jessie Tarbox Beals, Ralph Radcliffe Whitehead on Porch of White Pines, 1908, Gelatin silver Print. (Collection of the Woodstock Byrdcliffe Guild)

figure 5



Postcard of the Elverhoj art colony in Milton (Collection of Vivian Yess Wadlin)

figure 6



Communications Village

Communications Village
poster, ca. 1977-1978, VMFA
archives

Communications Village & Millet Farm



Millet Farm, 2010, Sisters of a Jam

figure 7



Wigfall Printing at Communications Studio circa 1976, Pat Jow Kagemoto, VMFA archive



Kate Millett on the Farm in Poughkeepsie. Image courtesy of Bettina Flitner

figure 8

**A Map of Where These Residencies Fall on the
Maurice D. Hinchey Hudson River Valley
National Heritage Area**



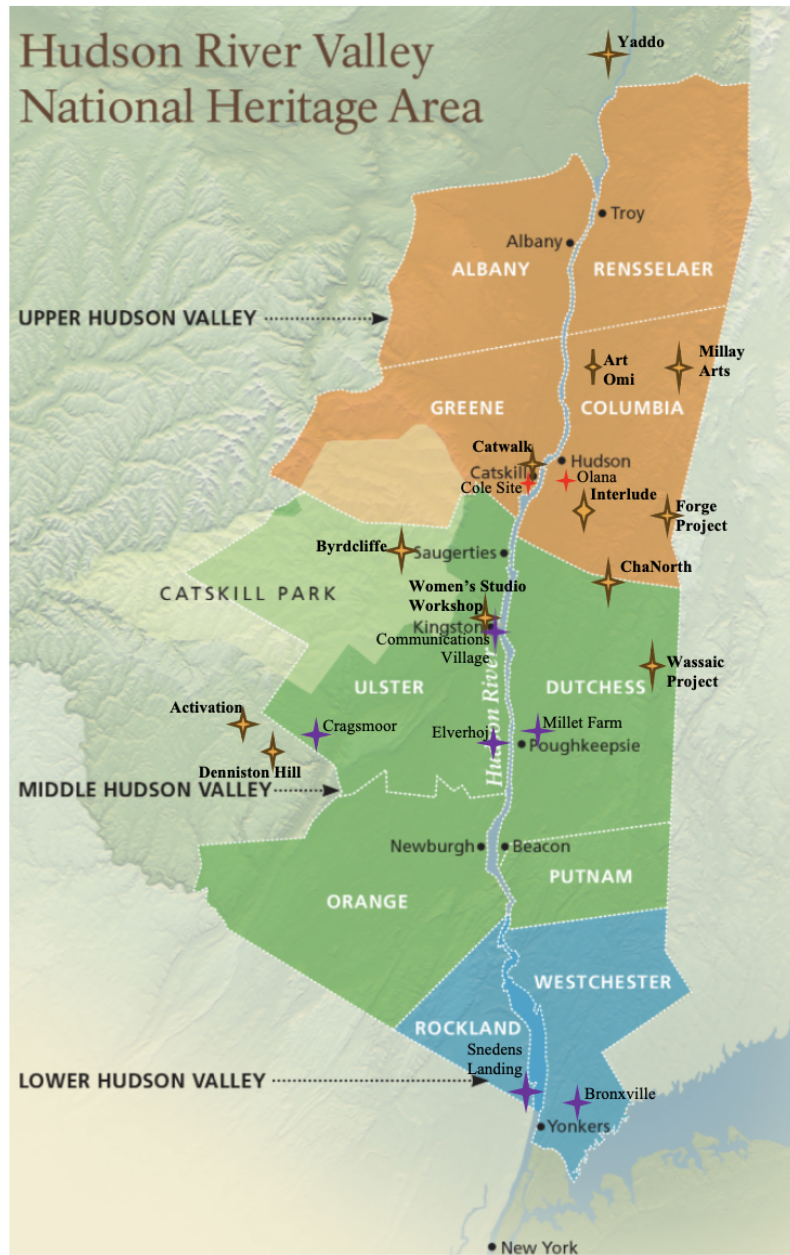
Artist Residencies



Historic Artist Collectives



**Hudson River School Historic
House Museums**

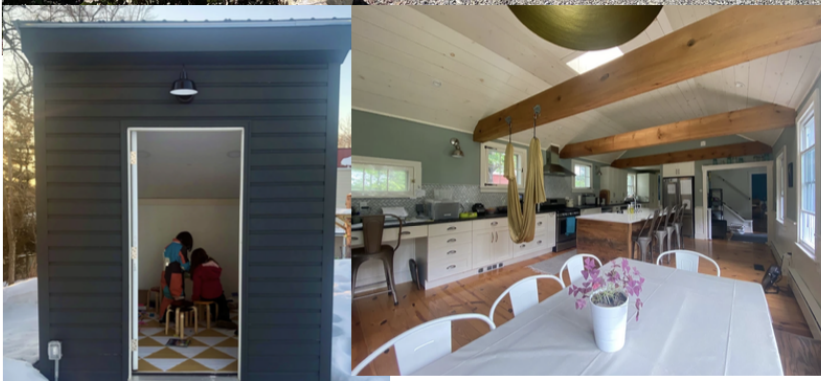


Interlude

figure 9

Women's Studio Workshop

figure 10



Images courtesy of Interlude Artist Residency website

Wassaic Project

figure 11

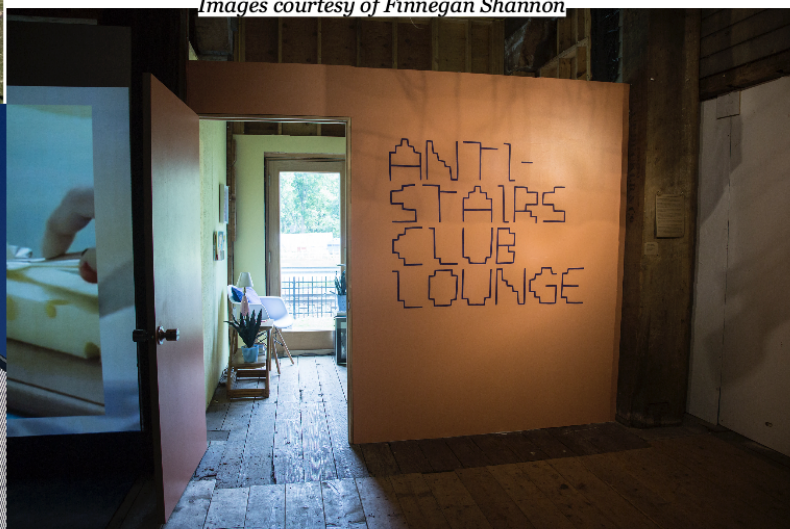


Anti-Stars Club Lounge

figure 12



Images courtesy of Finnegan Shannon



ChaNorth

figure 13



ChaNorth 2023. Image courtesy of Mary Jenkins

Art Omi

figure 14



Art Omi Barn, 2023. Images courtesy of Ross Willows

Denniston Hill

figure 15



Activation Residency

figure 16



Photography by Naima Green. Courtesy of Activation Residency.



Outlier Inn. Courtesy of Activation Residency.

figure 17



Courtesy of Borscht Belt Museum

Forge Project

figure 18



Courtesy of Madeleine Freundlich, 2024



Courtesy of Arlo Povill, 2024

Millay Arts *figure 19*



New living accommodations. Image courtesy of Michael Singer Studio



Barn with studios inside. Image courtesy of Bomb Magazine

Catwalk *figure 20*



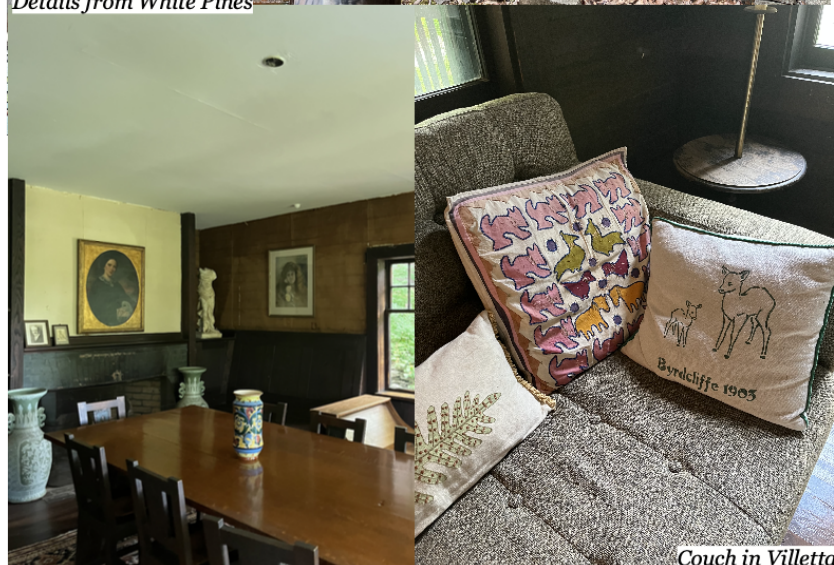
Byrdcliffe

figure 21



Cottage in a winterization process

Details from White Pines



Couch in Villetta



Villetta Inn

figure 22

Yaddo



Images courtesy of Lisanne Sartor

figure 23

Thomas Cole Site

Imaginary Wilds Exhibition, 2024



"Unhinged (Map)" by Jaune Quick-to-See Smith above Thomas Cole's Desk. Image courtesy of Peter Aaron



Olana



"FALLEN" by Jean Shin. Image courtesy of Olana



"Question" by Martin Puryear. Image courtesy of Jake Naughton

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