The Watermill Center is a laboratory for the arts and humanities providing a global community the time, space and freedom to create and inspire.
Founded in 1992 by avant-garde visionary Robert Wilson, The Watermill Center is an interdisciplinary laboratory for the arts, situated on ten acres of Shinnecock ancestral territory on Long Island’s East End. Offering year-round artist residencies and education programs, The Center invites the public to engage directly with creative practice, demystifying artistic processes for all. Enabling limitless experimentation and collaboration, The Center provides a global community with the time, space, and freedom to create and inspire.

Alongside performance and rehearsal sites with communal living spaces, a 20,000+ square foot building hosts The Center’s collection of art and artifacts - a continuously expanding inventory of over 8,000 images, objects, texts, music, and gestures, which explores the relationship between the human body and its surrounding space.

Open to the public year-round, The Watermill Center’s wooded and landscaped grounds offer a unique, rural setting for visitors, punctuated with installations and artworks. The Watermill Center Library is open to researchers, artists, students and visitors throughout the year, and comprises approximately 8,000 titles, including bound volumes, exhibition catalogs and periodicals.

The Watermill Center’s diverse and evolving education initiatives provide participants of all ages, backgrounds and abilities with the opportunity to engage with Artists-in-Residence through studio visits, workshops, and artist talks.
The Watermill Center’s Artist Residency Program began in 2006 when The Center officially opened as a year-round facility. Each year collectives and individuals take up residence at The Center to live and develop works that critically investigate, challenge, and extend the existing norms of artistic practice.

The Artist Residency Program is process-based, without the expectation or promise of a final exhibition of the work. Watermill provides artists with time and space to focus on developing their practice in a communal environment that encourages experimentation. Artists-in-Residence share their creative process with the community through open rehearsals, workshops, and artist talks. To date, we have hosted over 200 residencies featuring artists from more than 65 nations.

Created with a generous gift from philanthropist Inga Maren Otto, the Inga Maren Otto Fellowship provides support for outstanding artists who have demonstrated exceptional creative ability in the arts.

The inaugural Baroness Nina von Maltzahn Fellowship for the Performing Arts, founded by Nina Maria Arts & Culture Foundation, supports the work of emerging and established artists working in the fields of performance, music, and dance.
Amanda Johnston earned a Master of Fine Arts in Creative Writing from the University of Southern Maine. She is the author of two chapbooks, GUAP and Lock & Key, and the full-length collection Another Way to Say Enter. Her work has appeared in numerous online and print publications, among them, Callaloo, Poetry Magazine, Puerto del Sol, Muzzle, and the anthologies, Furious Flower: Seeding the Future of African American Poetry and Women of Resistance: Poems for a New Feminism. She has received fellowships, grants, and awards from Cave Canem Foundation, Hedgebrook, the Kentucky Foundation for Women, and the Austin International Poetry Festival. She is a member of the Affrilachian Poets, cofounder of Black Poets Speak Out, and founder of Torch Literary Arts.

During her residency, Johnston will continue drafting and revising Active Threat, a collection of poems that explore the impact of policing and collective post-traumatic stress disorder in Black communities. At the center of the collection is a series of poems on the 2018 serial bombings in Central Texas. While interrogating the origins of trauma, these poems also celebrate the joy and persistence of a people.
Passepartout Duo is a music group composed of pianist Nicoletta Favari and percussionist Christopher Salvito. Making music that escapes categorization, the duo’s ongoing travel around the world informs the multi-disciplinary collaborations, instrumental compositions, and evocative music videos that constitute their body of work. The events they create focus on reconsidering the modalities in which people listen to and connect with music, and are cast from a wide range of aesthetics and disciplines. Taking a from-scratch approach with their musical endeavors, DIY instruments play a central role in their discographic releases.

The ensemble has also performed at prominent music festivals like Rewire (NL), the Huddersfield Contemporary Music Festival (UK), the Norfolk Chamber Music Festival (US), the Festival de La Habana de Música Contemporánea (CU), the Sounding Now Festival (SG), the Summartónar Festival (FO), and the Dark Music Days Festival (IS). The duo has also been awarded residencies including the Swatch Art Peace Hotel (CN), Interface Inagh (IE), Embassy of Foreign Artists (CH), AIR Niederösterreich (AT) and Banff Centre Winter Musicians in Residence (CA).

During their residency, Passepartout Duo will explore the creation of new electronic interfaces for Reconfigured Landscapes. Combining research on textile fibers with electronic synthesis, the process aims to question the role of a musical interface today, making it an expression of the place it is built in, influenced by the local identity, geography and natural resources.
Ville Andersson (1986) is a versatile artist, both in his use of different media and in his variety of styles and themes. His series comprise, among others, photographs, drawings, 3D computer design, paintings, installations, and texts. Andersson lives and works in Helsinki. He has exhibited actively, including at: Espoo Museum of Modern Art; Weserburg Museum für Moderne Kunst, Bremen; Fotomuseum Provincie Antwerpen, Tokyo Metropolitan Museum of Art & The Tretyakov Gallery, Moscow.

Besides exhibitions, he is actively involved in many communal and interdisciplinary projects. Previous projects incl. stamps for the Finnish postal service, stage- and costume designs for a theatre play, collaboration with the Academic Bookstore, artworks for a home for senior citizens, and graphic patterns for the tram stop shelters in the city of Tampere. Currently, he is one of the artists chosen for Platform GÅTT, where 5 high-profile arts festivals in the Nordic region band together with the mission to highlight young artists working in the Nordic countries. He has received several awards for his work. In 2015 he was named the Young Artist of the Year in Finland. His works are in several public collections.

Ville Andersson is a recipient of the 2022 Inga Maren Otto Fellowship at The Watermill Center.
Brian Block is a sculptor whose work stems from original research into the language and ideology of selected “perceptual authorities.” Block considers his foundational research – studying an institution, collecting artifacts, archiving as the beginnings of a form of “counter knowledge” at the base of his practice. His works arise from the reshaping of the tropes of legitimacy of his sources, offering a fictive trick-mirror imitation of institutional reality production. His practice is positioned in the interplay of the somewhat fictive reality of ideology with the fictive realm of art. Block lives and works in New York City and Grafton, NY.

During his residency, Block will begin research and writing for The Notes of F.C. Wott, File 12: Theories, a large-scale multi-panel work comprising 100+ image and text panels.
Maria Louizou is a Greek sculptor born and based in Athens. She creates large-scale sculptures which provide the audience with space for interaction and expression. Her vocal compositions are inspired by traditional female vocal laments. She holds a Bachelor’s and a Master’s degree in sculpture from the Athens School of Fine Arts (A.S.F.A.). She studied music theory (classical and electronic) at the Athens Conservatoire. She was recently awarded the “ARTWORKS 2020” prize. Her research “The Body in Contemporary Sculpture, Greek Tradition, and Polyphonic Composition” won a grant by the Greek Ministry of Culture in 2020. Her work has been shown in New York at The Watermill Center’s 2019 Annual Summer Benefit, as well as in Beijing, where she was awarded the prize “China Taiyuan International Youth Metal Sculpture” in 2018. Her work was displayed at the “Theorimata 2018” exhibition at the National Museum of Contemporary Art in Athens (E.M.S.T.). Her last solo show “Six Breaths per Minute” took place at Contemporary Art Center Ileana Tounta in Athens in 2021. She is currently presenting a collective work in collaboration with Columbia University and Victoria Square Project team.

During her residency, Louizou will research The Watermill Center’s collection for Phonetic Costume, a research-based project which will develop into an audio-visual installation. Louizou’s aim is to create a new soft sculpture for which thick threads will be used along with a self-made weaving loom and a wooden support construction. This sculpture will be a large-scale “costume” which she will enter and perform one of her vocal compositions.
Nile Harris is a performer and a director of live works of art. His work has been presented at the Palais de Tokyo, Under the Radar Festival (Public Theater), The Watermill Center, Volksbühne Berlin, Prelude Festival, Bronx Academy of Arts and Dance, Olion Front Studio, and Movement Research at Judson Church. His work has been supported by Pepatián, Foundation for Contemporary Art, Abrons Arts Center, YoungArts, and Brooklyn Arts Exchange. He has worked extensively as a performer originating roles in works by various artists including Jaamil Olawale Kosoko, 600 HIGHWAYMEN, Bill Shannon, Robert Wilson, Nia Witherspoon, Lilith Glimcher, Malcolm Betts X, and Miles Greenberg in venues including New York Live Arts, Museum of Modern Art, Tanz im August, The Walker Art Center, EMPAC, Danspace Project, Superblue, Stanford Live, Dublin Theatre Festival, and MESS Festival.

Nile Harris is a recipient of the 2022 Baroness Nina von Maltzahn Fellowship for the Performing Arts at The Watermill Center.

Nile Harris’ latest work, *this house is not a home*, sets an improvised physical score inside of a sound-responsive bounce castle. Interweaving sonic feedback as a malleable material, the unique vocal utterances of the cast create a biometrically unique musical composition that cannot be repeated. The piece is made in collaboration with performer Malcolm-x Betts and composer slowdanger.
Helen Betya Rubinstein is a writer, writing coach, and college professor at work on four book-length projects. She is interested in subverting conventions of narrative, staging divergent voices in conversation, and using the personal as a prism for the social/political. Her work has appeared in publications including Gulf Coast, Literary Hub, and Jewish Currents.

During her residency, Rubinstein will continue research and development of Monochrome with Misbehavior: On Gender & the Irregular, a collection of essays addressing questions of gender and the “irregular” using a sidelong, formally subversive approach. Drawing on personal experience, conversation, and readings in queer theory, these essays wonder about the impact of feminism’s second wave on the bodies and lives of those who grew up in its wake.
Adam Lenz is a composer and multidisciplinary artist based in Connecticut. His work has been presented at internationally recognized venues in over a dozen countries including ZKM, Teatrul Național Craiova, Cankarjev Dom, Platonov Arts Festival, The Watermill Center, Abrons Arts Center, Berliner Festspiele, Print Screen Festival, Mengi Gallery, Boston University Art Galleries, NYCEMF, and SEAMUS. As a collaborator, Adam has partnered on performance works with Robert Wilson, Dr. GoraParasit, Baboo Liao, Robert Black, and Zach Rowden. Presently, Adam is the Public Engagement and Programs Manager at the Wadsworth Atheneum.

Miki Orihara is best known for her work as a principal dancer in the Martha Graham Dance Company, which she joined in 1987. With the company, she performed as a principle in works by Twyla Tharp, Robert Wilson, Martha Clarke, Anne Bogard, and Martha Graham. In addition to performing the Graham repertory, she has worked closely with the renowned Japanese-American dancer, choreographer, and director Yuriko. Miki is a recipient of the prestigious Bessie Award and is also active as a teacher on the faculties at the Martha Graham School and The Hartt School.

During their residency, Lenz & Orihara will begin to finalize the sound and choreography of Bell Child, based on the work of acclaimed sculptor Isamu Noguchi. Bell Child is a work for dance and electronic audio meant to serve as a meditation on Noguchi’s sculpture of the same name. The project aims to reflect on Noguchi’s lesser-known ceramic works and his personal biography and to open a discussion about the challenges of cross-cultural identity.
Joyce Ho works across diverse mediums from painting, video, to installation. By integrating the deconstruction of movements and fragmentation of daily rituals with rich and illusory light and shadow, the artist demonstrates the intimate and isolating tensions between people and reality. The artist’s works simultaneously captivate her viewers while keeping them in a state of confrontation, rendering the quotidian action depicted in her work as a momentary ritual.

Ho has exhibited internationally, including Phantasmapolis: Asian Art Biennial, Taichung, Taiwan (2021); We Do Not Dream Alone: the Asia Society Triennial, Asia Society Museum, New York, NY, U.S.(2021); Yokohama Triennale: Afterglow, Yokohama Museum of Art, Yokohama, Japan (2020); Meditations in an Emergency, UCCA Center for Contemporary Art, Beijing, China (2020); Sunset on a Dead End: The Notorious and Their Inexplicable Modes of Existence, Power Station of Art, Shanghai, China (2019); NO ON: Joyce Ho Solo Exhibition, TKG+, Taipei, Taiwan (2019); 9th Asia Pacific Triennial of Contemporary Art, Queensland Art Gallery, and Gallery of Modern Art, Brisbane, Australia (2018).

Joyce Ho is a recipient of the 2022 Baroness Nina von Maltzahn Fellowship for the Performing Arts at The Watermill Center.
Marie de Testa (b. 1987) is a set designer for theater, performance, and the live arts. She studied Architecture at Universidad Iberoamericana in Mexico City and graduated from the Irwin S. Chanin School of Architecture of The Cooper Union in New York (2013). She holds an MA in Scenography from the Norwegian Theater Academy (2016) and an MA in Spatial Design from the Royal Danish Academy of Fine Arts (2017). Marie is a Watermill alumna and worked for both the BHWF and RW Work LTD (2016-21). She is currently a PhD student in History and Theory of Architecture at Princeton University, where she was awarded a 2020 Lassen Fellowship in Latin American Studies and the Presidential Scholarship.
Ogemdi Ude is a Nigerian-American dance artist, educator, and doula based in Brooklyn, New York. Her performances focus on Black femme legacies and futures, grief, and memory. She aims to incite critical engagement with embodied Black history as a means to imagine Black futurity. Her work has been presented at Issue Project Room, Recess Art, Brooklyn Arts Exchange, Danspace Project, Gibney, Center for Performance Research, Movement Research at the Judson Church, Streb Lab for Action Mechanics, and for BAM’s DanceAfrica Festival. As an educator, she serves as Head of Movement for Theater at Professional Performing Arts School. In collaboration with Rochelle Jamila Wilbun she facilitates AfroPeach, a series of free dance workshops for Black postpartum people in Brooklyn. She is a 2021 danceWEB Scholar, 2021 Laundromat Project Artist-in-Residence, and 2021 Lower Manhattan Cultural Council Creative Engagement Grantee. She graduated Magna Cum Laude with a degree in English from Princeton University.

During her residency, Ude will continue development and rehearsals of Dig/Hear/Sing/—, a project unfolding in two mediums. The first part of the project is a book of performance scores, personal essays, and theory that takes a Black feminist approach to unpacking death, memory, and mourning. The second part of the project is a series of three solos Ude calls “grief scores.” Each solo distinctly addresses the multiplicity of death, including physical, social, and civil death. Dig/Hear/Sing/— has been supported by the NYU Center for Ballet and the Arts, Abrons Arts Center AIRSpace Residency, Lower Manhattan Cultural Council Creative Engagement Fund, and the Franklin Furnace Fund.
Hank Willis Thomas (b. 1976, Plainfield, NJ) is an American conceptual artist working primarily with themes of perspective, identity, commodity, media, and popular culture. His body of work encompasses video, public art and collaborative installations, sculpture, and photography that inspires reflection on how art informs racial equity and civil rights. The first major retrospective of Thomas’ work, titled Hank Willis Thomas: All Things Being Equal…, debuted in 2019 at Portland Art Museum, Portland, OR, and followed in 2020 at Crystal Bridges Museum of Art, Bentonville, AK and Cincinnati Art Museum, Cincinnati, OH. Thomas incorporates widely identifiable iconography in his images to create commentaries on racial inequality, violence, bias and portrayal of Black bodies perpetuated through advertising.

For Freedoms is an artist-led organization that models and increases creative civic engagement, discourse, and direct action. They work with artists and organizations to center the voices of artists in public discourse, expand what participation in a democracy looks like, and reshape conversations about politics. Formed in 2016 by a coalition of BIPOC, queer, and allied artists, For Freedoms has organized hundreds of artist-designed billboards championing the voices of artists and their communities.

Hank Willis Thomas & For Freedoms are recipients of the 2022 Inga Maren Otto Fellowship at The Watermill Center.
For the KOR’SIA collective, the arts and specifically the arts of movement, as their competence, are the only representations that manage to transmit the human world, everything created by our societies: tradition, society, culture, etc., in a way that no other cognitive skill achieves. Surviving in time beyond the societies that produced them and managing to transcend what we call ideas, providing individuals with access to their most intimate and spiritual ways.

Therefore, the objective of this collective is based on the creation of artistic devices whose epicenter is located in the body and that proposes a reflection on the possible gestation of individual and collective spaces, which can provide new access to ways of being and being, in the world through the living arts.

Currently, Antonio de Rosa and Mattia Russo are the directors and choreographers of the project, together with the Performing Arts researcher and co-founder, Giuseppe Dagostino, and the Professor of Performing Arts Agnès López-Río as artistic advisor, are the main architects of the KOR’SIA collective.

KOR’SIA is a recipient of the 2022 Baroness Nina von Maltzahn Fellowship for the Performing Arts at The Watermill Center.
Matthew Randle-Bent is a theatre scholar and artist from the UK, based in Chicago, IL. His work focuses on the cultivation of two particular subjectivities: the “critical attitude” described by Brecht, and the new subjectivities fostered by twentieth century “landscape” performance. Randle-Bent is currently working on two projects. One focuses on the relationship between landscape, the “spirit,” and performance — through practice and historical research. The other is a historical research project focusing on the International Theatre Institute’s Third World theatre committee — a body that hosted festivals in the Philippines, Iran, France, and the GDR during the 1970s. This work highlights unfinished histories of radical performance, as well as the transnational foundations of performance theory between what was known as the “Second” and “Third” worlds. He holds a BA from Warwick University, MA from Queen Mary, University of London, and is currently completing his PhD at Northwestern University.

During his residency, Matthew Randle-Bent will focus on writing an early draft of *Landscape, Subject, and Form*, looking at the historical relationship between the idea of landscape and performance aesthetics. This takes several forms: writings about the relationship between the origins of scenography and landscape painting, to Gertrude Stein’s notion of plays-as-landscapes, to the post-1960s conceptual uses of “landscape” in performance production: from Arte Povera and land art, to the forms of landscape theatre created by an artist like Robert Wilson. In each form, Randle-Bent is interested in the ways in which artists propose social relations between human subject and landscape.
STUDIOTASSY was established to encompass diverse creative collaborative practices outdoors; sculpture, performance, play, landscape design, community events, architectural artworks, and education projects since 1992. Tassy Ellen Thompson grew up in the mountains of Scotland learning from & making with the raw materials of large, wild spaces. They are inspired by expansive landscapes (physical & conceptual). STUDIOTASSY is committed to the challenges of co-creation which has delivered many original and multi-award-winning public realm works. Thompson is currently a Ph.D. Research Fellow, university lecturer, and a member of the Learning and Teaching for Sustainability Research Group researching landscape and sustainability in relation to play, performance, and ecology. Recent projects include a pro-ecological forest playground in Norway, a digital ‘scrollytelling’ map of academic sustainability research, and Elvelangs i Kongsberg – a participatory grassroots environmental arts festival. The event attracts the participation of over 3500 local people creating a collaborative multi-arts living current of humans and ‘other than humans’ – performing, making, and creating a dynamic community landscape and local ecology.

During their residency, STUDIOTASSY will continue development of their doctoral fellowship research project, The Child, The Unpredictable Landscape and The Artist.
Netta Yerushalmy is a New York based choreographer, originally from Galilee, Israel. Her work has been recognized through fellowships from the Guggenheim Foundation, Princeton University, Foundation for Contemporary Art, Center for Ballet & Arts, New York City Center, National Dance Project, Bogliasco Foundation, LMCC’s Extended Life, and NYFA. Her work has been presented by Jacob’s Pillow, New York Live Arts, American Dance Festival, Joyce Theater, Alvin Ailey ADT, Guggenheim Museum, Wexner Center for the Arts, Danspace Project, Curtain-Up (Tel Aviv/Jerusalem), HAU Hebbel am Ufer & ICI (Berlin), among many others.

In the aftermath of her epic Paramodernities, her latest major work, Yerushalmy became involved in a project at the Bard Graduate Center entitled “What is Research” alongside scientists and historians; she was a Cunningham Research Fellow at the NYPL for the Performing Arts, and has recently been interviewed by queer theorist Jack Halberstam for BOMB Magazine.

During her residency, Yerushalmy will begin early development of their movement. This new work will focus primarily on sampling and recomposed mashups of movement material brought into the project by its performers, who have all studied and practiced traditional/classical/indigenous dance forms, as well as contemporary ones. The cast of four includes Umeshi Rajeendra from Sri Lanka, Jin Ju Song- Begin from Korea, Hsiao-Jou Tang from Taiwan, and Khalifa Babacar Top from Senegal.
Eli Berman is a vocalist, composer, improviser, and new instrument builder from Pittsburgh, Pennsylvania. She creates electroacoustic music using experimental vocal techniques across a variety of her ancestral vocal technologies, namely khazones (Ashkenazi Jewish cantorial music), Yiddish and Appalachian folk songs, Slovak travnice, and western classical techniques. Berman has premiered her music at multiple festivals including (R)evolution: Resonant Bodies at the Banff Centre, New Music On the Point, Yiddish Summer Weimar, New Explorative Oratorio Voice Festival, Atlantic Music Festival, and Gender Unbound. She has sung as countertenor/baritone soloist in the U.S. premiere of John Tavener’s “Total Eclipse,” in a New York Times critically-acclaimed concert of works by Eve Beglarian, and with ensembles such as C4: The Choral Composer/Conductor Collective.

This residency is part the YoungArts and The Watermill Center Mentorship Residency. Inaugurated in 2020, each year an alum from YoungArts: The National Foundation for the Advancement of Artists is awarded a residency at The Watermill Center, where they are given the chance to develop their practice at our East End campus.

During her residency, Berman will build wearable instruments for f, a live performance piece. Berman will write new songs for a large, wearable, electro-acoustic extension of the vocal tract. With this instrument, she will investigate embodied connections between Jewishness and transfemininity.
Kader Attia is an artist who explores the wide-ranging effects of western cultural hegemony and colonialism. Central to his inquiry are the concepts of injury and repair, which he uses to connect diverse bodies of knowledge, including architecture, music, psychoanalysis, medical science, and traditional healing and spiritual beliefs. Throughout his multimedia practice—ranging from sculpture to film installation—reparation does not mark a return to an intact state, but instead makes visible the immaterial scars of psychic injury. This approach is informed by Attia’s experience of growing up between Algeria and the Paris banlieues.

Attia’s work has been shown in biennials such as the Shanghai Biennial; Gwangju Biennial; Manifesta, Palermo; Venice Biennial, Venice; and Documenta, Kassel. Notable solo exhibitions include Kader Attia. Remembering the Future, Kunsthau Zürich, 2020, The Museum of Emotion, The Hayward Gallery, London, 2019; Scars Remind Us that Our Past is Real, Fundacio Joan Miro, Barcelona, 2018; Roots also grow in concrete, MAC VAL, Vitry-sur-Seine, 2018; Repairing the Invisible, SMAK, Ghent, 2017; The Injuries are Here, Musée Cantonal des Beaux Arts, Lausanne, 2015; contre nature, Beirut Art Center, Beirut, 2014; and Continuum of Repair: The Light of Jacob’s Ladder, Whitechapel Gallery, London, 2013. Attia has shown in group exhibitions at venues such as MoMA, New York; Tate Modern, London; and Centre Pompidou, Paris.

Kader Attia is a recipient of the 2022 Inga Maren Otto Fellowship at The Watermill Center.
The Watermill Center’s diverse and evolving education initiatives cultivate curiosity, wonder and new methods of learning. Participants are provided with the opportunity to engage with our international Artists-in-Residence through multi-disciplinary workshops and studio visits. With an emphasis on the creative process, professionals in their fields lead hands-on activities to inspire confidence through risk-taking and group activities with the local community of all ages, abilities and backgrounds.

The Watermill Center’s building, grounds and gardens provide a variety of unique locations for creative learning, while The Watermill Collection – over 8,000 objects ranging from antiquity to contemporary art – acts as a source of inspiration. Through partnerships with the community, participants of all ages, backgrounds and abilities are welcome to learn in this creative environment. Developed with teachers and artists, our programs are tailored for students to create unique and immersive experiences integrating the arts and humanities.

Our unique and innovative programs invite audiences of all ages to engage with artists and thinkers from around the world, offering the chance to gain unique insight into the artistic process.

In Process @ The Watermill Center is our ongoing series of studio visits and artist talks that invite the community to engage with the work of our international Artists-in-Residence, cultivating an understanding of how artists from across the globe develop new work.

Community Day at The Watermill Center invites the public to experience our 10-acre property as our Artists-in-Residence do: as a space to explore, relax, and get inspired.

Viewpoints is our year-round conversation series, granting artists and art enthusiasts the opportunity to gather and discuss creative themes vital to the contemporary moment.

Throughout the year, The Center offers guided tours of its building and grounds, alongside offering open use of our grounds for the public from dawn to dusk. Completed in 2006, The Watermill Center combines performance and rehearsal sites with working and communal living spaces. Its flexible and multi-purpose interiors house formal and informal performance spaces, an extensive reference library, kitchen/dining facilities and a dormitory. The Watermill Center Collection of art and artifacts is exhibited throughout the 20,000+ square foot building. The Center is situated on over ten acres of wooded and landscaped grounds in a unique, rural setting.
PUBLIC PROGRAMS

January 26, 2022
Viewpoints with Zöe Hitzig

March 9, 2022
Viewpoints with Hugh Ryan

March 18, 2022
In Process with Ville Andersson, Passepartout Duo

March 30, 2022
Viewpoints with John Elizabeth Stintzi

April 22, 2022
In Process with Brian Block, Maria Louizou

May 20, 2022
In Process with Nile Harris, Adam Lenz & Miki Orihara, Helen Betya Rubinstein

June 19, 2022
Community Day

September 24, 2022
In Process with Marie de Testa, For Freedoms, Joyce Ho, Ugemdi Ude

November 4, 2022
In Process with KOR’SiA, Matthew Randle-Bent, STUDIOTASSY

December 9, 2022
In Process with Kader Attia, Eli Berman, Netta Yerushalmi

CLICK HERE TO RSVP
Special Events at The Watermill Center engage a unique and international network of artists, organizations, and arts enthusiasts and professionals. All funds raised support The Center’s year-round Artist Residency and Education Programs, providing a unique environment for emerging artists and thinkers to explore and develop new work.

Artists’ Table is The Watermill Center’s year-round series of brunches and dinners inviting the public to an intimate presentation by our international Artists-in-Residence, followed by a farm-to-table meal on The Center’s scenic campus.

- **June 25, 2022**
  Artists’ Table

- **July 16, 2022**
  Artists’ Table

- **July 30, 2022**
  The Annual Watermill Center Summer Benefit

- **September 24, 2022**
  Artists’ Table

- **October 15, 2022**
  Artists’ Table
Your continued support is vital to our mission. Annually, The Watermill Center hosts more than 40 international artists working across the fields of performance, fine art, music, and literature. Your gift enables us to continue providing a global community with the time, space and freedom to develop their artistic practice. Help us continue our momentum by making a fully tax-deductible contribution today!

WAYS TO GIVE

Members play an integral role in our community. Through low annual dues, Members enjoy insider access to The Watermill Center’s vibrant network of artists, patrons, and friends while providing financial support for our core programming, including year-round Artist Residency and Education Programs.

All Members receive a subscription to our Monthly Membership Newsletter and name recognition in select materials. Memberships start at $20. For a full list of Membership benefits, and to become a member, click below!

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Stein Erik Hagen, Orkla Group

In Memoriam:
Giancarla Berti, Patron of the Arts
Gabriele Henkel, Henkel Industries
Stephen D. Susman, Susman Godfrey
Robert Wilson, Founder & Artistic Director
Elise Herget, Interim Director
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Brian O’Mahoney, Communications Manager
Nika Sourakov, Development Associate
Matauqus Tarrant, Facilities Director
Michael Wier, Facilities Assistant

COMMUNITY FELLOWS
Josh Halsey, Sylvia Hommert, Kimberly Goff, Laurie Krupp, Hope Sandrow, Isabel Sepulveda, Susan Lazarus-Reimen, Mae Mougín, Irene Tully, Shane Weeks

Lists as of January 1, 2021
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