# SKOWHEGAN / JOURNAL 2015–2020

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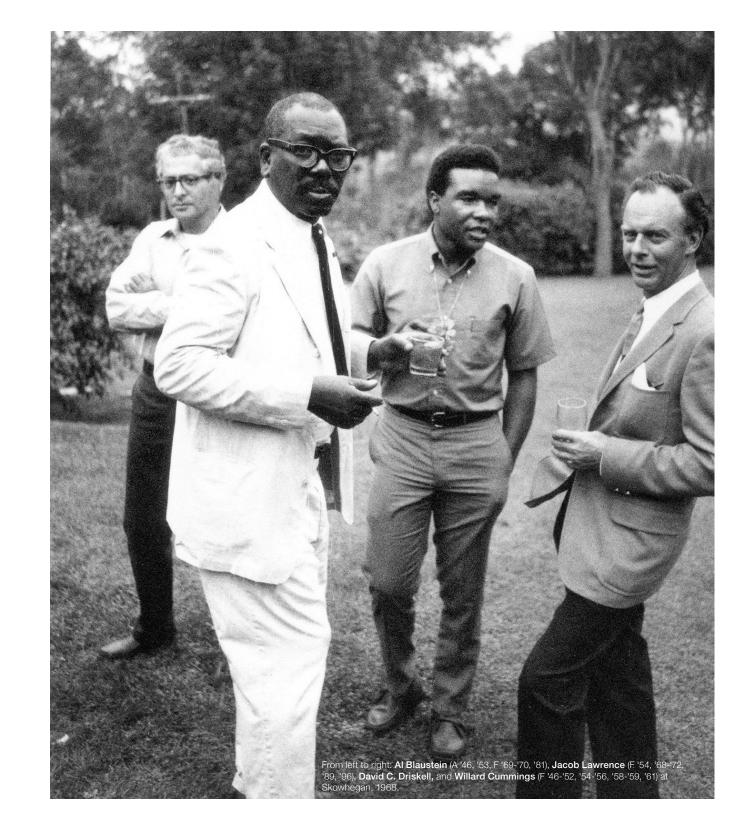
### **65 Community**

In Memoriam Boards & Staff Skowhegan Alliance Skowhegan Council

# THIS SKOWHEGAN JOURNAL IS DEDICATED TO Dr. David C. Driskell (1931–2020)

Alumnus: 1953

Faculty: 1976, 1978, 1991, 2004
Board of Governors: 1975–1989
Board of Trustees: 1989–2002
Advisory Committee: 2003–2020
Lifetime Legacy Award Recipient, 2016



### Remembering Dr. David C. Driskell



Blue Pines, 1959. Oil on canvas, 36 x 29 in. Courtesy of Colby Museum of Art

"The achievements of David C. Driskell are as grand as Mount Everest," wrote Keith Morrison in the foreword to Julie McGee's David C. Driskell: Artist and Scholar. Summarizing his life in this moment, in words that seem too small, too mundane is like trying to squeeze Mt. Everest into a snow globe. The thing about Mt. Everest at a distance is that, for most of us, it exists in the imaginary. And David, in his life and in his practice, is also something of a legend. Until you met him, you could only imagine him. You'd hear stories—you'd see the pictures—but you, yourself, aren't ever close enough to touch.

Like all great legends, David forever changed the lives of so many. The common ground between his work as an artist, teacher and art historian was his ability to propose an alternative to our understood realities. He was a dissector and a re-builder, who trained his keen eye on the nature of humans, the environment, on political bodies. His approach recalls the ethos articulated by Senagalese poet, politician, and cultural theorist, Leopold Senghor, who addressed the nature of making art in African cultures at the Conference of Negro-African Writers and Artists in 1956. In the essay Princes and Powers, James Baldwin recounts his words: "African art is concerned with reaching beyond and beneath nature, to contact, and itself become a part of la force vitale. The artistic image is not intended to represent the thing itself, but, rather, the reality of the force the thing contains."

This artistic image that Senghor proposes, in David's art practice, began with vision, then the deconstruction of vision, and then a reconstruction of that vision. He sought not to portray the reality of any given object or event, but instead to infuse it: through collage, through line, through color, with an alternate read of its true nature. Each work was imbued with a spiritual exploration that in his own words "vacillate[d] between the ideal order and that which is experienced within the senses." His interpretation was inherently informed by his personal experience of the world, and yet it transcended the limits of an individual and represented the culture around him.

David studied art at Howard University, and received his MFA from The Catholic University of America in Washington, D.C. He attended Skowhegan School of Painting & Sculpture and went on to teach at Talladega College, Fisk University and, ultimately, at the University of Maryland, College Park where he held the title of Distinguished University Professor of Art, Emeritus. It was also where The David C. Driskell Center for the Study of Visual Arts and Culture of African Americans and the African Diaspora is named in his honor.

Over his long and prolific career, David received thirteen honorary Doctorates.

His own work had been included in over 26 solo exhibitions and group exhibitions from around the world: Port Elizabeth, South Africa; Santiago, Chile; and New York-all of which will be the subject of a forthcoming career retrospective which will travel to the Portland Museum of Art in Maine, the Phillips Collection in Washington, DC, after its 2021 launch at the High Museum in Atlanta which established the David C. Driskell Prize in 2005. It was the first national award to honor and celebrate contributions to the field of African American art and art history. In his life. David authored five books on the subject of African American art, and co-authored four others. In 1976, David curated the groundbreaking exhibition *Two* Centuries of Black American Art: 1750-1950, which has been a foundation for the field of African American Art History. In 2000, he received the National Humanities Medal, awarded to him by President Bill Clinton, and in 2016, Skowhegan proudly awarded David with its first ever Lifetime Legacy Award for his contributions to Skowhegan and the world in which Skowhegan exists.

David's artistic accomplishments are as impressive as any one artist could want, but his proposition of an alternate to a reality that we think we know is not simply an act of individual visual expression— it is a transgression that David pushed beyond the picture plane, into curatorial, art historical, and teaching practices that have literally changed how we understand, look at, and even recognize the work of black artists.

Recognized as a founder of African American Art History, David's curatorial and art historical work was not about creating a category for African American Art, instead he, himself, has claimed a space for art produced by Black Artists to be discussed, revered, viewed with the same level of importance and impact as art produced by others. David has said: "I make art to free myself, to give a new dimension to life, and hopefully to other peoples' lives through this personal act of freedom I put on canvas." He has done the same through his curatorial, writing, and research

practices—and in doing so, he has opened a public dialogue that has allowed other artists the freedom to do the same. Many of the conversations we have in the art world today come from his work. Skowhegan's world, and the art world have been forever changed, made richer, made more radical, made boundary-breaking through his stewardship and care.

This is a difficult time, but David's passing is a reminder of what to do in difficult times. He often told a story about his parents, despite the social restrictions put on his body, his mobility, his development as a black man in the Jim Crow South, encouraging his continued education "if [he] wanted something different than this."

You work, you care, you change circumstances in spite of the world around you. You alter history, you create new histories, and in turn, new futures. And even with all of the distance that is part of this specific moment, this specific unforeseeable pandemic, we find ways to do that work, whether seen or unseen, in danger and in safety. You do it before the world is ready for it, before it can even really see or accept the changes you have made. David did it with grace and humility, and because, in his own words, "someone has to do it." So many of us have space for our voices because of his work and we don't even know it.

But David didn't seek glory—he was glory.

This letter originally appeared on Skowhegan's website on April 3, 2020.

I have always referred to David C. Driskell, respectfully and affectionately, as Mister Driskell. He was a person who influenced my painting with knowledge, understanding, and an eye on growth from the early 60s to 2020s. Last week while painting, I recalled a factor which he was aware of, prominent in my work (placement of certain colors next to each other). That represents the impact Mister Driskell has and will continue to have on my work. The renaissance man in the sense that he knew through his personal experience art from ceramic glaze to fresco, he had an encyclopedic knowledge of art, past and present, produced by African Americans. Even that which history ignored. Mister Driskell used creativity in all aspects of his life which illustrated his wide range of understanding art—intellectually and emotionally. Mister Driskell went to my first one-person exhibition in Dover, Dela., in 1966 and to date, my last one-person show in Washington, D.C. He signed his emails to me, the last dated March 2020: "Mister D." It was my honor to know Mister Driskell.

-Sylvia Snowden (A '64)

The passing of David Driskell has without a doubt had a profound effect on me the past couple of days. As someone who has lost seven family members over the past 15 months, I can only feel for his family at this time. Death within the black family is something that is both challenging and complicated. I hope that the cultural bond that prevails will make his family stronger as it has mine. David Driskell's legacy on Skowhegan is one that can only be revered. Without Driskell's trailblazing endeavors. I couldn't do what I do and love (and also develop a love for Maine). African American art history wouldn't exist. I am forever grateful for the conversation we had about Tennessee and our humble love for HBCUs on the patio of the Red Farm at Skowhegan in 2018. David Driskell gave me hope that no matter the challenges we may face as artists, just keep going and continue grinding and everything will be alright.

-Desmond Lewis (A '18)

# Mister Driskell used creativity in all aspects of his life which illustrated his wide range of understanding art—intellectually and emotionally.

-Sylvia Snowden (A '64)

I have known Mr. Driskell most of my adult life. He was my mentor and dear friend. I met him in my late teens at Howard University. He arrived in it in a white lab coat for my fall or perhaps it was the spring semester painting class. I thought he was a graduate student.

With Mr. Driskell, on this rainy night (April 4) which has quietly closed in on me, I am pretty much speechless, except perhaps to say, he taught me and shared with me so many really, really sustaining and profoundly important pieces in this puzzle of life. And that was not an easy thing for him to deal with considering my dyslexic ass, but he taught me how to research and respect my own thoughts and my own work as I looked into and examined the lives and the work of others.

-Mary Lovelace O'Neal (A '63)

At the start of one of my first artist lectures, this time at my alma mater Bowdoin College, I looked out at the audience to see Dr. David Driskell. (If I am recalling correctly, it was 2005.) Just a few months earlier, I had met David at the Skowhegan School for Painting & Sculpture. At the time, the experience still seemed so surreal to me. Admitted to the residency at the age of 23 and being wholly unprepared for the level of critique that would surround my work, David, as he did during our encounters in the Maine woods, just looked on from his chair with a nod, offering a calm sense of encouragement. That moment would be just one of many periodic check-ins—often presented as an invitation to a meal, a studio visit, or more grand events like his receiving an honorary doctorate. Rather than ask me what was happening in my practice, it was if he was saying to me, "Just come around. I want to be sure you are good." And every time I saw David, he was sure to mark the moment with a photo. His quiet assurance that derived from such wisdom, it would be all the validation I would ever need.

-Shaun Leonardo (A '04)

The above were contributed to the online publication, Culture Type (culturetype.com), where it first appeared on April 8, 2020 in memoriam of David C. Driskell. A warm thank you to Victoria L. Valentine and the artists for their permission to reprint this selection of tributes.











01 Accepting the Skowhegan Lifetime Legacy Award during the annual Skowhegan Awards Dinner, 2016 02 David as a participant during a fresco instruction with Reed Kay, 1953 03 David on campus with friends including Desmond Lewis (A '18), Thelma Driskell, and Rodney Moore, Summer 2018 04 David painting in the basement of Magnolia Deloatch's house in Washington, D.C., 1953. Courtesy David C. Driskell Papers at the David C. Driskell Center at the University of Maryland, College Park 05 David with McKendree Key (A '05), Shaun Leonardo (A '04), and Rodney Moore at the annual Skowhegan Awards Dinner, 2016

### **Sustaining**

### Katie Sonnenborn, Co-Director

You may have noticed that this journal feels slightly heftier than past years. Contained within these pages is a review of five Skowhegan summers, as well as dynamic off campus projects and behind the scenes work that took place between 2015–2020. This has been a transformative period for Skowhegan: we have invested heavily in the future, through strategic and capital planning, staff development, governance, and fundraising. Institutions sometimes need to turn inward to do the challenging, structural work that can't be seen on the outside, but is critical to moving forward successfully. Our intention these past several years has been to ensure Skowhegan's stability and presence for generations to come. The decisions we have made radiate from our abiding focus—the nine-week session—and how Skowhegan can be its strongest self in the world. We are glad to share our progress with you here.

Several notable developments are reflected in the following pages. The first is the expansion of off campus alumni programs, including curated thematic series and open-call projects organized by the Alliance. These installations, performances and public programs, which included alumni from the 1950s through the present, have animated Skowhegan's space in New York City and, in 2020, took place virtually via Common House events. Over the past several years, the Faculty Lecture Archive was fully digitized and the remarkable collection of 700+ artist talks is now available online to alumni and researchers.

Attesting to the enduring importance of our physical campus, we committed to a Master Plan that represents the first comprehensive consideration of our 350-acre grounds and 80+ buildings. The seeds of this work began with a strategic plan in 2012 that reaffirmed the centrality of the landscape and farm buildings as an inextricable aspect of Skowhegan's pedagogy. We spent several years cataloging the needs of the existing buildings and addressing existing maintenance, so that our infrastructure was strong enough to begin, in 2016, to imagine the future. The resulting plan, detailed on pages 32-37, comprises a series of capital projects that reflect Skowhegan's commitment to promoting a safe and equitable experience for the artists and staff living and working on our rural campus.

During this period, our team has evolved and grown. There is an alumni coordinator; a Counseling Dean is available on campus to address the inevitable challenges that come from living in community, but also in living so closely with oneself; our fundraising and outreach has galvanized and grown in support of our mission; the summer program staff are dream-teams. The collective commitment at Skowhegan is awesome, and the continuity of our staff enables each summer to come together with new participants and faculty who can define their own Skowhegan. Likewise, the Trustees and Governors have been extraordinary advocates for the school, and we have benefitted from dedicated leadership these past five years including our current Chairs and President. Ann Gund, Donald Moffett and Alan Wanzenberg, and past leaders Carrie Mover and Greg Palm.

And then came 2020, a year which brought every imaginable challenge: a global pandemic; urgent social action; a careening economy; divisive politics; devastating fires and natural disasters; and profound isolation—emotionally and physically. As we determined how best to respond, I was continually reminded of how precious and rare it is to be part of an organization that values its people above all else. When we closed the office, and made the difficult decision to postpone the session, the priority was the summer program staff and faculty, all of whom were paid—a decision that shouldn't be striking, but sadly, in our field, is.

Skowhegan's governance structure is one of its defining features, and the Trustees and Governors contributed meaningfully to its successful passage through these challenging months. As a group, we held robust conversations about how to manage the pandemic's financial challenges, including whether to take funding

from the CARES Act (ultimately, we did not); and how to reimagine the Awards Dinner virtually, which aired in mid-September and drew over 800 viewers from across the country. There was space and time for focused conversations about priorities for the future, including our Environmental impact as a program and innovative discussions surrounding the core program. And with writers Ingrid Schaffner and Faye Hirsch, we dug into Skowhegan's past and made meaningful progress on the first Skowhegan book (publication forthcoming).

In short, the pause occasioned by COVID-19 created the space for possibility and strategic visioning. Nowhere was this more visible than on campus, where we decided to fast-track two Master Plan buildings. The lakeside Dining Hall will be rebuilt with a modestly increased footprint to facilitate several important goals. Additional space in the kitchen will expand the cooks' capacity to prepare diverse menus and enable them to purchase and store more goods from regional farms and growers. And the dining room will be big enough for the whole community to gather together under one roof on cold or rainy nights. Nearby, a new participant house will accommodate eleven people. The urgency of this project, planned before COVID-19, was reinforced by it; and the new building will be named in honor of David C. Driskell, class of 1953, who was an active participant in the great continued responsibility of giving access, support, and exchange to artists of subsequent generations, regardless of their backgrounds.

In his 2011 oral history, Bill King reflected on the crucial role Skowhegan can play for the artists it welcomes, summer after summer: "Skowhegan is the pivot. For better or worse, it's the decision—are you going to go to the studio and make art, or are you not. Every day, it's the same choice. And Skowhegan pointed that out to me." Most years, Skowhegan, the institution, has not needed to pivot. It has acted responsively to support the individual and community needs of its artists, but it has not had to fundamentally reframe itself. The year 2020 required agility and a reconsideration of everything that we do. By holding onto our values and ethics, Skowhegan is meeting the challenges of our times and seizing opportunities to remain a vital space for artists for generations to come.

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### Five Years in Pictures: 2015–2019

We are an organization that catalogues our own history: not only through a wealth of documents, but also pictures that are sometimes the only visual proof a summer happened at all. Whether a photo was taken in 1946 or 2019, it is both clear and reassuring to see the consistency of the landscape that holds each class. In a year like 2020, that historic steadfastness is fuel.

At the close of 2020, where there was no Skowhegan summer, we offer you a brief look into the previous five years. Notice the similarities in how we gather, how we work, and how we live in the landscape. Notice that the same buildings, and the same land, also host a changing, evolving, and ever-expanding group of artists that provide energetic invention and new urgencies that are unique to each summer and each artist.

Each class has its own identity—its own way of forging community, of exchange, of staking out individuality, of finding its own relationship to Skowhegan the school and Skowhegan the site. 325 participants make up the classes of 2015–2019. Against a consistent backdrop, 325 distinct ways of seeing the world are forged. In a year like 2020, that is 325 reasons for hope.





































### **2015 Participants**

Scott Anderson Nobutaka Aozaki Anthony Baab Garrett Bradley Haley Bueschlen Neil Carroll Sophia Cleary Steven Cottingham Thomas Dahlberg Martin Lorenzo de Mesa Jesse England Nicholas Fagan Sb Fuller Ana María Gómez López Pilar Gallego Mathilde Ganancia Rachel Granofsky

Sophie Grant . Naama Hadany Jessica Hankey Elisa Harkins Erin Henry Madeline Hollander Katherine Hubbard Ginny Huo Alexander Jackson Gregory Kalliche Ayesha Khan Charlotte Lagro Jim Leach Sujin Lim Neven Lochhead Kabir Ahmed Masum Chisty Sarah Mattes

James Maurelle Troy Michie Sarah Mikenis Paolo Morales Kianoosh Motallebi Matt Nichols Maia Cruz Palileo Erik Patton Elle Pérez Jeffrey Prokash Anna Queen Pablo Rasgado Linnea Rygaard Annesofie Sandal Jordan Seaberry Alan Segal Goncalo Sena

Emmanuel Sevilla
Calvin Siegel
Pallavi Singh
Alexandria Smith
Sable Elyse Smith
Frank J. Stockton
Molly Teitelbaum
Elizabeth Tubergen
Catalina Tuca
Jessica Vaughn
Erica Wessmann
Jane Westrick
Jamie Williams
Lachell Workman

### 2015 Faculty

Resident Artists
LaToya Ruby Frazier (A '07)
Neil Goldberg
Michelle Grabner
Odili Donald Odita
Sarah Oppenheimer

Visiting Artists
Julie Ault
Jonathan Berger
David Diao (F '70)
Lizzie Fitch & Ryan Trecartin
Theaster Gates

Regina José Galindo Glenn Ligon (F '98)

















2016



















### **2016 Participants**

Deborah Anzinger Eddie Aparicio Svetlana Bailey Cudelice Brazelton Janaye Brown Lindsay Burke Jennifer Calivas Marcos Castro Vincent Ceraudo Aschely Cone Mel Cook Corey Escoto Jackie Feng Sophia Flood Noah Garcia lan Gerson Baris Gokturk

Josh Graupera Nicolas Grenier Julia Haft-Candell Ronald Hall Stefanie Heinze Amanda Horowitz Hong Seon Jang Cheyenne Julien Jonah King Autumn Knight Diego Lama Camilo Leyva Dana Lok Lorena Mal Josefina Malmegård Michelle Mantua Bryan Martello

Melanie McLain Orr Menirom Helina Metaferia Omar Mismar Nicholas Missel Bridget Mullen Yue Nakayama Julia Phillips Christina Quarles Macon Reed Amy Ritter Andy Robert Maria Rodriguez Keisha Scarville James Scheuren Matthew Shalzi Omid Shekari

Danya Smith
Michael Stamm
Marvin Touré
Perrin Turner
Victoria-Idongesit Udondian
Fern Vargas Vargas
Isadora Vaughan
Moritz Wegwerth
Yoav Weinfeld
Angela Willetts
Levester Williams
Ellen Xu

### 2016 Faculty

Resident Artists Yael Bartana Daniel Bozhkov (A '90, F '11) Louis Cameron (A '96) Piero Golia Joanna Malinowska (A '01) Nicole Miller Carl Ostendarp Paul Pfeiffer (F '05, '10)

Visiting Artists Robert Gober (F '94) Rebecca Morris (A '94) Liliana Porter Araya Rasdjarmrearnsook Peter Saul (F '78, '86) Paul Mellon Distinguished Fellow George Lewis

















2017



















### **2017 Participants**

Joeun Aatchim Mohammad Al Mohsin Farah Al Qasimi Henry Alberto Sagie Azoulay Tim Bearse Tess Bilhartz Coady Brown Elliott Brown, Jr. Justin Bryant Mariel Capanna Jonathan Chacon Sujung Chang Wesley Chavis Grace Chen Onyedika Chuke Cameron Coffman

**Bully Collins** Coleman Collins Karishma D'Souza Harry Davies Erik DeLuca Michael Demps Kerry Downey Maggie Ellis Abdi Farah Karolina Gnatowski Gustavo Gomez Brechtel Cameron Granger Lamont Hamilton Erick Hernandez Terrance James Hasabie Kidanu Mo Kong

Melissa Koziebrocki Baxter Koziol Emma Lister Daniel Llaria Walter Matthews Maria McKinney Dustin Metz Elle Michalka Joshua Miller Shala Miller Laura Morrison Whitney Oldenburg Eunjung Park Malcolm Peacock Alina Perez Pat Phillips Lauren Quin

Jagdeep Raina
Kaveri Raina
Kenny Rivero
Jose de Jesus Rodriguez
Pedram Sazesh
Finn Schult
Pallavi Sen
Kato Six
Esther Stewart
Leonard Suryajaya
Brian Trelegan
Brittney Williams
Zhiyuan Yang
Amia Yokoyama

### 2017 Faculty

Resident Artists
Angela Dufresne
Torkwase Dyson
William E. Jones
Dave McKenzie (A '00, F '11)
Dean Moss
Mario Ybarra Jr.

Visiting Artists Nayland Blake (F '02) Ron Gorchov Ralph Lemon Judith Linhares Wu Tsang Paul Mellon Distinguished Fellow Eileen Myles

















2018



















### **2018 Participants**

Beverly Acha
Sadie Barnette
Patrick Bayly
Colleen Billing
Christie Blizard
Jarvis Boyland
Widline Cadet
Anish Cherian
Jessica Clay
Cameron Clayborn
Emma Cousin
Sara Cwynar
William Dufala
Tal Engelstein
Ana Fernandez
Arash Fewzee

Jenny Gagalka Hadrien Gerenton Yasamin Ghanbari Kearra Amaya Gopee Daniel Greenberg Kunlin He John Hulsey Monilola Olayemi Ilupeju Sareh Imani Valentina Jager Caroline Key Bahareh Khoshooee Eleanor Kipping Amanda Lechner Sophie Lee Desmond Lewis

Eugene Macki
Tomas Maglione
Bradley Marshall
Tiona Nekkia McClodden
Zatara McIntyre
Asif Mian
Adam Milner
Rachel Mulvihill
Emily Nelms Perez
Arcmanoro Niles
Rocio Olivares
Ha Ninh Pham
SV Randall
Ato Ribeiro
Cristina Rodriguez
Sherrill Roland

Danielle Rosen Anselm Schenkluhn Rebecca Shippee Chanel Thomas Piotr Urbaniec Gioncarlo Valentine Wouter van der Laan Falak Vasa Xu Wang Elizabeth M. Webb Sterling Wells D'Angelo Williams Jack Wood Alexander Wrencher Sichong Xie Drea Zlanabitnig

### 2018 Faculty

Resident Artists
Josephine Halvorson
Dave Hardy (A '04)
Simon Leung
Jeanine Oleson (A '00)
Henry Taylor

Visiting Artists
Julieta Aranda
Kevin Everson
Fritz Haeg
Lyle Ashton Harris
Anicka Yi

Paul Mellon Distinguished Fellow Fred Moten



































### **2019 Participants**

Manuel Aja Espil Patricia Ayres Genesis Baez Shani Ben Simon Pat Blocher Jessica Briceño Cisneros Ally Caple Anika Cartterfield Nicole Chaput Sedrick Chisom Azza El Siddique Asaf Elkalai Sharif Farrag Elizabeth Flood Maria Fragoso Rene Franco Jessica Fuquay

Nikita Gale Philipp Gufler Chase Hall Nasim Hantehzadeh Kamron Hazel Ranee Henderson Eli Hill Jack Hogan Li-Ming Hu Masimba Hwati Ariel Jackson Tomashi Jackson Erin Johnson Ali Kaeini Talia Levitt Ish Lipman Taylor Loftin

Kat Lyons Aaron Maier Rudy Marron Jacob Mason-Macklin Silas McDonough Jeffrey Meris Rehan Miskci Fathia Mohidin Tendai Mupita Kanthy Peng Peng Zuqiang Bryson Rand Gonzalo Reyes Eduardo L. Rivera Jinal Sangoi Hannah Shaban Matt Smoak

Youngeun Sohn Sanaz Sohrabi Beth Stuart Ting Teal Sindhu Thirumalaisamy Maria Tinaut Jesus David Torres Jake Troyli Elmi Ventura Mata Justin Voiss Parinda Wanitwat Jordan Weitzman Sarah Welch Audra Wist

### 2019 Faculty

Resident Artists Steve DiBenedetto Chitra Ganesh (A '01, F '13) Sung Hwan Kim (A '01) Sondra Perry (A '13) Lan Tuazon Visiting Artists
Teresita Fernández
Malik Gaines &
Alexandro Segade
Josh Kline

Lucy Raven Juan Sánchez (F '90)

Paul Mellon Distinguished Fellow Silvia Federici

## CAMPUS

### **Master Plan**

Skowhegan's Master Plan will ensure the campus meets artists needs for decades to come while retaining its rural simplicity and farm history.



Aerial view of the **Frank Moore Studio** (left) and the **Helen Frankenthaler Studio** (right). Designed by Neil Kittredge, Beyer Blinder Belle. As part of the planning process, Skowhegan catalogued the various buildings on campus, including roof lines, window placement, materials, and finishes. This pair of studios, which sit on the edge of the cow field, pay homage to the Cummings and Simon studios, two of the oldest workspaces on campus.

The Skowhegan campus sits on approximately 350-acres of farmland, forest, and lakefront, and its buildings and grounds are imbued with a deep sense of history of the generations of artists who have lived and worked at the site. Though the physical setting has evolved since 1946, Skowhegan has retained a rural simplicity rooted in its farm history and family history: the Cummings' property, converted by Willard "Bill" Cummings, Sidney Simon, Henry Varnum Poor, and Charles Cutler as the location for their summer art school.

Today, the simplicity of Skowhegan's landscape, the protective nature of the woods that surround the campus, and the history of the buildings may be even more important to the artists Skowhegan serves than they were in 1946. The location has emerged as a critical counterbalance to the traditional structures of schools and student-teacher relationships. The communal nature of the studios allows for cross-pollination between artists with different practices, experience, and ideas. And the relatively stark and minimalist nature of the buildings inspire an ingenuity and responsiveness that is

foundational to the program.

During the years captured by this journal—2015 through 2020— Skowhegan embarked on the most comprehensive campus planning in its history. The central component was a Master Plan, led by architect Neil Kittredge, Beyer Blinder Belle, that was informed by extensive input from staff, alumni, faculty, Trustees, and Governors through an exhaustive planning process. This included numerous interviews, a campus retreat to articulate priorities, and five workshops with alumni and faculty focused on the key themes of: Community Experience; Campus Experience; Residential Experience; Flex Space; and Red Farm.

The final document laid out the renovations, new projects, and infrastructure requirements necessary for Skowhegan to maintain its programmatic excellence, as well as the relative cost, time frame, and location of each project.

### **Planning Principles**

The Master Plan represents a holistic, cumulative program that ensures Skowhegan's vested interest in promoting a safe and equitable experience for the artists living and working on its rural Maine campus. The following planning principles guide every project:

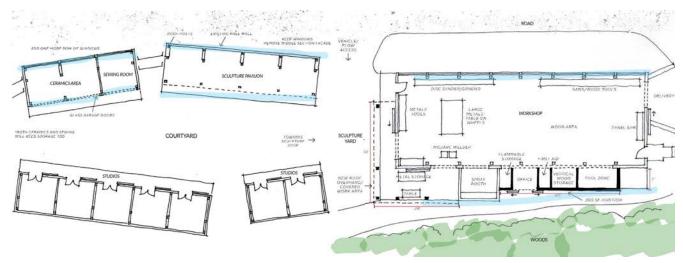
- · Campus facilities should promote not only health and safety, but innovation and experimentation
- •Skowhegan's rich history should be reflected in its buildings and grounds, and preserved and creatively integrated into the mission of the school
- •Skowhegan's buildings and grounds should be as innovative and responsive to changes in the art world as we ask our artists to be
- Spaces should be neutral and flexible to be used in any number of ways by any individual or group—an adaptive plan for present and future needs
- •The landscape and environment, and the isolation they offer, are critical programmatic components and should be prioritized as a consideration of all building projects
- •Spaces on campus should be balanced for heightened and intentional community interaction, as well as allow for solitude and silence

The Master Plan was approved by the Trustees and Governors in fall 2017, and we have since completed two new studio buildings with seven workspaces; an expansion of the sculpture shop and adjacent sculpture and work facilities, including the first dedicated space for ceramics; and a staff housing enclave with five "studio apartments" and a shared living space. To accommodate the summer session, this work was phased from mid-August through late May of the past two years.

In summer 2020, the disappointment of postponing the session was tempered by the chance to advance the Master Plan while following social distance and heightened safety protocols. In June, we began our two most significant projects: a reconstruction of the iconic lakeside dining hall and a new participant house that is urgently needed to decongest residential accommodations. We expect these buildings to be complete by June 2021, in time for Skowhegan's 75th Anniversary summer.



**Staff Cottages**: Designed by Alan Wanzenberg, Taghkanic Studios. The staff enclave consists of five efficiency studios with a common kitchen and shared living space. The flexible layout suits a variety of accommodations, and includes a fully accessible house that can be used for staff.



Sculpture Shop & Yard: Central to the Master Plan was a thorough reconsideration of how existing spaces on campus can better support artists on campus. For many participants, Skowhegan offers a rare opportunity to work at large-scale, but the congested sculpture shop made this challenging. By reimagining the configuration of the shop and yard, we created safer workspaces, reduced material cross-contamination, and created areas where artists will be able to spread out.



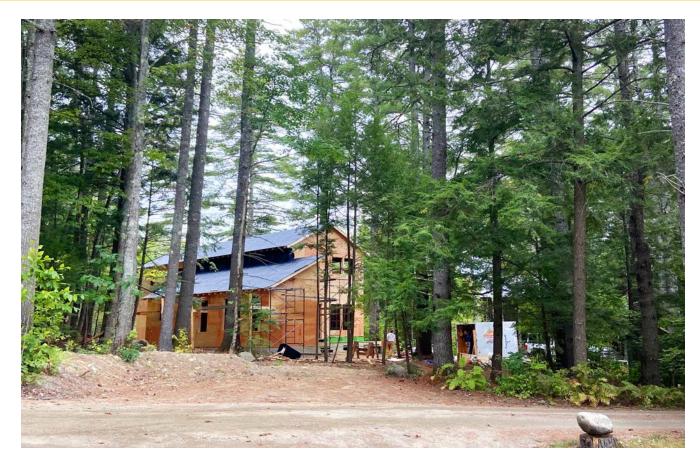
Moffett/Gober Sculpture Pavilion: Located adjacent to the shop, 4 existing sculpture yard studios were converted into a covered pavilion for artists to work at large-scale, outside, during fair or inclement weather.



Acquavella Sculpture Shop Expansion: The expanded Sculpture Shop provides uncluttered space to work in wood and metal, and also houses a spray booth, tool and wood storage, a small shop office, and a first aid area. A covered slab behind the building is surfaced in metal for welding. Skowhegan consulted with many artists in the course of developing the Master Plan. Matt Ager (A '11), Francis Cape (A '89, F '08), Chris Domenick (A '12), María Elena Gonzalez (F '05), Dave Hardy (A '04, F '18), Brent Howard, Matthew Day Jackson (A '02), Desmond Lewis (A '18), Saar Shemesh, and Elizabeth Tubergen (A '15) provided important guidance on the shop renovation.



Pollock-Krasner Ceramics Studio: Two existing sculpture yard studios were converted into the first dedicated space for ceramics which includes wheels, a slab roller, a sink with proper filtration and water recycling system, storage, and work tables. Artists consulted for this renovation included Nicole Agbay Cherubini (A '02), Desmond Lewis (A '18), Gabriela Salazar (A '11), Beverly Semmes (A '82, F '01, '05), Arlene Shechet (F '12), and Saar Shemesh.



David C. Driskell House: Designed by Alan Wanzenberg, Taghkanic Studios. Named in honor of David C. Driskell and currently under construction, the 8-bedroom participant house will decongest the existing participant cottages, so that all participants have more privacy, better rest, and feel supported in taking on challenging work and growth in the studio.





Dining Hall: Designed by Alan Wanzenberg, Taghkanic Studios. The expanded, redesigned indoor dining space will accommodate the entire school in inclement weather and include an expanded kitchen, serving area, and more functional storage. It will increase Skowhegan's capacity to purchase and prepare regional food from farms and growers. The expanded footprint will enable the full community to gather together inside when it rains, and provide better meals, refrigeration and disposal facilities.



## SKOWHEGAN BOOK

Skowhegan is finally undertaking a comprehensive history book to contextualize not just the School's founding and evolution, but its place against the backdrop of the broader art world and global events. The book's co-authors, Faye Hirsch and Ingrid Schaffner, will present two complementary perspectives, representing the many threads that make up Skowhegan. Towards this goal, Schaffner organized roundtable discussions on five central themes of Skowhegan, inviting a broad constituency to reflect on each topic. What follows are excerpts from each session.

### Roundtable 1 — Participating/Teaching

Byron Kim (A '86, F '99, '13): Being a participant there is so different from staff or faculty. Being staff is a special thing-like being in charge of Oz—the illusion that everything is for the participants. The faculty doesn't know that until they get there and they don't always buy into it. But the staff, that's their job, to make everything perfect for the participants.

John Moore (F '74, '80, '84): I don't think when you accept the job there to talk about is the lectures. The lectures are the scaffolding of the you don't expect to learn something. I learned as much from faculty and students as any of the students did. ...

Steve Locke (A '02): You're learning all the time. You're at Walmart with Elaine Reichek picking out thread and you're having a lesson in color theory. The classroom isn't the place where this information is communicated. Sometimes the faculty would open their studio, go up in the woods and see what the faculty is working on. ... The 24 hours cannot be stated enough. ...

Josephine Halvorson (F '18): This 24-hour thing is important in the age of social media. There's an acclimation period of adjusting away from social media, and... these anxieties of everyday life. People are able to give themselves away to everyday life. One thing I want summer. I remember Sarah telling me, "Take your time, give as long a lecture as you want." Participants can give Q&A for as long as they want. There was a space for discord. Antagonism. I find that very hard to have in other education right now and it's because no one had to be anywhere.

#### Roundtable 2 — Governed/Ungovernable

Suzanne McClelland (F '99): I have never attended a boring Skowhegan Governors' meeting. I guess it's because it's always new; the reporting from the summer, discussion around whatever chemistry or conflicts may have arisen... talking them through at a table like this. The attending governors shift over the years depending on how busy we all are at any given time. We have very different views of conflict and of resolution and yet we seem to reach consensus. This is due to the subtle gifts of our directors. This process drives the admissions process. The applications have more than doubled in my tenure and it demands close attention from this farm in Maine. This happens because the governors take chances a broad range of eyes... we keep gathering a wider range of beings for the together with our directors.

mix. We choose based on the visual work, no explanations, no names. It doesn't matter who people know. I've always been a bit uncomfortable with nomination as a process because then a new generation of artists is too close to the old... those situations promote a super filtered, controlled history. Skowhegan keeps a very open playing field from beginning to end both in the faculty and participant choices. The first twenty years of the 21th century saw radical technological and social changes which this broad range of artists played with in their work and... played out... on

#### Roundtable 3 - Place/Setting

Jane Hammond (F '92, '05): The man-made aspects, the things that humans have done to that place in the last 70 years—and even going back to Red Farm—impart to the campus, a sense that you're part of a community that goes back in time. I don't even want to say history, but the way I think about it is: pretend a tornado comes through there, and it takes out perfectly every building on campus. But Bill Holmes has a photographic mind, so he rebuilds every single building. You can't like different every night. ... Every night is a different story. And all these rebuild the sag in the roof. It's like Disneyland when you do that. It has an ersatz quality. There's something about the way the floors are worn, the way the roof lines are sag, the way the buildings have shifted, that even if you don't know anything about architecture, you understand that you're in a place that's been around for a time, and that you are part of a community where the arrow points back in time. Then I think, with regards to the nature, the lake, primarily the sunsets, the meadows and cows, the sound of the loons is like a present experience, present and forward. That all the people together are watching the sunset over the lake. You're all swimming in the same water. You're all experiencing the scariness of the same thunderstorm, you're swatting the same

bugs. It's an obscure kind of non-touristical place. So I think that the place of Skowhegan, the nature place that was there in 1401 and the man-made appurtenances that have been constructed on it give you this sense of being part of the community that's been around for a long time. It's very community building, because it's so powerful. It's engrossing. It's varied. It has all these phenomena like the lake—it's people are having that together. ... I tried to think, could you rebuild it? Could you put it somewhere else? Could you build something like Skowhegan, brand new in the middle of Ohio?. ... I don't know.

Marie Lorenz (A '04, F '13): I like what you said about the community and. I think it has a lot to do with people's responsibility to the community. The fact that it was a family farm, but was sort of repurposed for this kind of art collectivity. That's what I was thinking about on my way here. This collective stewardship of the farm, and the collective stewardship of the land, and how it's like your responsibility to the land is sort of the responsibility of the community.

### Roundtable 4 - Work/Working

Claire Pentecost (A '83): I was there in 1983—I feel like what was going on at Skowhegan was a very intense channeling of what was happening in art at that time. It was the moment of Neo-expressionism in New York and Europe which I was just encountering there. For me it was something I had read about in art magazines because I was in a more remote place. So the theme I think—that the most common sort of motto almost—was "get primal." People were "getting primal" all the time. To the point where we would have these parties and have a fire, and people would be jumping over the fire barefoot and running with bottle rockets, creating things to go out onto the lake on fire. A lot about fire. In my memory it was almost like a fever pitch integrating all these things that were dynamic and churning in that moment in art. ... it did seem like it was a place where younger artists could really participate and test out these things that are in the air. ... There were the cells, people had their studios where they were working, but there was so much fire in the connective tissue, that there were things running underground almost. There were, of course, varying degrees of as a greeter. He was like a walking performance. engagement but there was a prevailing wind, if that makes sense.

George Liebert (A '71): I had a very different experience. I went to an undergraduate experience here [in Chicago]. We got a big name artist, Brice Marden, but the guy who really did the work was Gabriel Laderman—he said I came from a disreputable school, and I shouldn't talk to him all summer. However, after that introduction, Gabriel and I became good friends. And the rest of the faculty was not nearly as active. I also recall the racial—but not gender—diversity of the visiting

artists: Benny Andrews was there and Jake Lawrence was one of the most generous spirits ever and had an impact on my own teaching style. Gabe too-you need to know just how hard you can hit your

I was a very young 21, and I found it very conservative and very constricting. ... The main academic thrust was representational painting. There was no internet and the library wasn't much. It seems very different now. There were parties and jumping through fire and drugs and alcohol, it was plenty of a fever dream, but yeah otherwise a very different experience.

Jina Valentine (A '05): Peter Krashes and Oliver [Herring] were faculty and they were like our parents, always checking in on us. And Steve, a stern uncle. We didn't have that kind of antagonism at all. It wasn't so much—formal studio visits were amazing but it was also conversations in the driveway. ... I think about Daniel Bozhkov, he worked at Walmart

Alex Bradley Cohen (A '14): This need for something to be primal—in 2014, it felt like a place not only to work but to rest and to regress, but what was interesting about that—because of art schools right now being more performance and professional driven—was to have that space and to not be expected to perform a certain way. It opened up more possibilities to be an artist. There's this other part that's not being met in the world and here I'm able to experience that.

#### Roundtable 5 — Diversity/Democracy

Simon Leung (F '18): I want to say something about this idea of diversity, and what I experienced there that I never experienced anywhere else. I think it's a very interesting thing that if you have a certain number of people around you, with whom you feel camaraderie or safety, however illusory or elective that might be, it produces a different conception of receivership. And that's a very fundamental shift from almost every, especially traditional ideas of what your audience should be. If you were to think of this sort of universalist notion that your work should be applicable to all peoples' tastes, this kind of modernist dream was completely undone. I find that guite extraordinary.

And the other thing, for the first time—after teaching for 29 years, so I've had a lot of students—it was the first time that I was in the context where there were many many, not just queer, but non-binary folks. who use the pronoun "they." And I thought that was such an amazingly beautiful thing, because we could as a group begin to think together. Not just the contingency of the gender pronoun, but the possibility of "they" as a space that encompasses a type of multiplicity. So, I found that very extraordinary. I found it very productive as a site to seriously consider positions that other people have, not out of habit, but out of a

will. [And] I never realized what [a] peer group can do to alter the notion of receivership. And not just in art, but interpersonally. How do we communicate with one another? ...

For me, it's not just a matter of divergence from the group; it's not just the cohesiveness of the group within the larger group, but a sense at the heart of democracy itself. It is the divergent. So if one were to apply a sort of ethos of the democratic, I think it's really a discussion in which exclusion—which is both a psychological and a structural state of alienation—has to be thought alongside that which is dissent and that which is divergent. Not because you are on one side or the other, but that at a deeper level of the democratic, the true ethos is to keep that possible, is to make a space for that type of dissent.

# OFF CAMPUS PROGRAMS

### **Hard Work**

A series of performances between October 15–December 11, 2015 curated by Steffani Jemison (A '08) and Clifford Owens (A '04) focused on issues of labor and production alongside economies of gift and exchange.

Joiri Minaya (A '13): Sunset slit



In *Sunset slit*, Joiri Minaya emulates the image of a woman emerging from water and whipping her hair back. Usually presented in a still or slowed down form, this pop-culture image carries a tired narrative that builds fantasies of leisure and pleasure from the cliché pairing of women and idyllic landscapes. By reproducing this idealized gesture over and over again in the incongruous, almost opposite context of a NYC basement, Minaya attempts to create a space where meaning can be transformed through the absurd and the pointlessly laborious.

Marisa Williamson (A '12): WORKOUT with Sally Hemings



WORKOUT with Sally Hemings is Marisa Williamson's perennial persona—the slave and mistress of Thomas Jefferson. This performance encourages audience members to join Hemings and her SolidaritySquad (Jesus Benavente [A '12], Kathy Cho) in an energizing and enlightening workout. The realistic and full-body routine focuses on strength, endurance, affect, and labor. Tone that butt! Flatten those abs! Whittle away or build up your body! Your socioeconomic mobility depends on it! Together we'll explore work and the embodiment of fitness in our culture and over time.

With this routine,

... tyranny and oppressions of body and mind will vanish like evil spirits at the dawn of day. —Thomas Jefferson

Becky Sellinger (A '12): oh, and one more thing



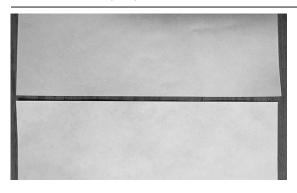
In Becky Sellinger's amorphous game of chess, she takes on a new directorial role. In *oh, and one more thing*, seats are sprawled around the room. The audience are floating islands, phantom even, for the performers to travel between and interact with. This structured improvisation brings together several collaborators, Booker Stardrum, Pearse Redmond, Egbert Vongmalaithong and text by Ariel Yelen in an immersive environment stewing in the ghostly aura of Samuel Beckett, The Savoy Ballroom, and René Magritte.

### Zachary Fabri (A '13): Container No. 2



Container No. 2 by Zachary Fabri is the second in a series of works that engages the architecture of a performance space. The piece is structured and informed by the built environment of Skowhegan's storefront, in which program, research, and office areas exist in close proximity. By inviting the audience to follow the action of the performance as it moves fluidly between the ground floor and the lower level, the work complicates the static relationship between performer and audience.

Katherine Hubbard (A '15): back on back



back on back is a performance lecture that considers the body in motion, the necessity of distraction, and the potential of conjunctives all in relation to the organizing priority of the brain. The work uses video to mark a visual correlate for 'vision for action' a mode of perception that is differentiated from 'vision for perception' in how the brain processes its surroundings. By stripping grammar from language and structuring narrative through movement, Hubbard makes space for the recognition of and in turn the temporary release from haunting.

Melanie Crean, Shaun Leonardo (A '04), & Sable Elyse Smith (A '15): Mirror / Echo / Tilt



In *Mirror / Echo / Tilt* the artists ask members of the public to participate in physical reenactments that locate a series of current events within their bodies through gesture, voice, and proximity. Utilizing testimony, news reports, and memory, participants recreate intensely contested moments of police violence through shifting perspective. This performance, marked by voice and movement, poses the questions: What does it mean to enact and to activate? How do we measure our collective complicity in both systemic violence, trauma, and the legacy of constructed racial representations?

### Mine are true love stories

A series of five public programs from September to November 2016 honored alumna Ellen Cantor (A '91), and was held in conjunction with four concurrent exhibitions of her work in New York. Curated by Natasha Marie Llorens, the panels provided a glimpse of Cantor's incredibly rich working life—contextualizing the formal aspects of her moving-image work, fleshing out her investment in feminism, and expanding her work outward into conversations about gueer and intersectional representations of sex.

The life and work of Ellen Cantor (1961-2013) was the focus of an unprecedented joint effort by the Estate of Ellen Cantor and seven organizing venues. The collaboration consisted of exhibitions of her work at Foxy Production, Maccarone, PARTICIPANT Inc, NYU's 80WSE Gallery, a screening of her video works at Electronic Arts Intermix (EAI), and the world premiere of Cantor's film *Pinochet Porn* (2008-2016) at The Museum of Modern Art. Skowhegan hosted a series of five panels curated by Natasha Marie Llorens at its New York program space which provided a glimpse into Cantor's deeply introspective and collaborative practice.

### Making Video as Film



Featuring Peggy Ahwesh, Karl McCool, and John Thomson, moderated by Johanna Fateman.

The event included a panel composed of individuals with a deep understanding of both Cantor's work and formal knowledge of film and video, either from a critical, curatorial or artistic perspective. The discussion aimed to contextualize Cantor's work in the formal histories she drew from—mainstream and independent film, video art, pornography, and photography.

What the Feminist Body Wants



Featuring A.K. Burns, Jack Halberstam, Xandra Ibarra, and Julie Tolentino, moderated by Natasha Marie Llorens.

This panel attempted to extend Cantor's critical perspective on sexually explicit material to the present, or to contextualize her contribution in reverse. The discussion addressed the different stakes of visibility for normative vs. non-normative sexualities.

### Why Explicit?



Featuring Lorraine O'Grady (F '99, '13), Sondra Perry (A '13, F '19), and Sable Elyse Smith (A '15), moderated by Vivian Crockett.

Lorraine O'Grady's provocation, published as an essay for the first version of *Coming to Power*, was this question: where is the sexually explicit work by women of color, and what discourses is it responding to? This panel did not necessarily answer O'Grady's question, but rather explored how sexually explicit material resonates outside the realm of hegemonic whiteness.

Portrait of an Artist: Ellen Cantor (A '91)



Featuring Joseph Grigely, Gerald Matt, and Nicola Tyson, moderated by Nicola Lees.

The panel took a genealogical view of the artist in order to give a sense of who and what influenced Cantor, as well as whom she influenced. The discussion addressed key exhibitions, bodies of work, and scenes Cantor was involved in both in London and New York.

The Making of Pinochet Porn



Featuring John Brattin, Lia Gangitano (A '90), Cy Gavin, Jay Kinney, and Josh Thorson, moderated by Clara López Menéndez.

This panel focused on the work's major themes (sexually explicit material, representations of war and violence, humor and sexuality, etc.), the personal narratives underpinning the film, and the editing process.

### **Alliance Video Committee**

### Rachel Frank (A '05) on Noah Klersfeld (A '03)

I was shocked and saddened to learn of the passing of our friend and beloved video committee co-curator, Noah Klersfeld (1973–2017), in October.

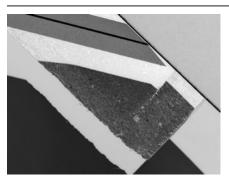
The story of the video committee and my friendship with Noah begins in the early days of the Skowhegan Alliance itself. Noah and I both were invited to join the Alliance in 2009 when the group was in its infancy. He and I attended Skowhegan in different years, but we each had crucial experiences that gave us a personal reason to stay connected to the organization: Noah met his partner, Cori Nelson (A '03), while attending, and I lost a family member during my time there; two distinct experiences, but both intimate and life-changing.

Noah and I helped form and curate one of the first Alliance programming events: an annual video screening of work by Skowhegan alumni. In 2011 we presented the first alumni video screening, *Out of the Woods*, at Regina Rex, back when the gallery was still in Bushwick. Noah and I would go on to curate seven separate screenings together. Joined by fellow long-time co-curators Alan Calpe (A '06) and Jesus Benavente (A '12), our annual process formalized into meeting at dive bars to discuss themes and titles and sitting for hours at the Skowhegan office watching videos until we were giddy with exhaustion. The committee demanded a lot, but we took pride in the care we gave to it. Our work was driven by a warm friendship with meetings ending with laughter and hugs, and Noah often telling us how much he loved us. We always expected this relationship to go on forever.

The week after Noah's passing, I spent some time revisiting his video works online through his website. As tears welled in my eyes, I watched humble familiar places—a chain length fence, a knit wool pillow, or a tiled bathroom floor—become temporal spaces; shapes in these quotidian still-life scenes suffused with light and shadow; time operating under another logic. As I watched these images vibrate, flicker, and ripple, I thought of Noah trying to capture all of these temporal moments, and of a sad, but beautiful, ephemerality.

Noah will be missed for his open affection, his dedication to his work, his humor, and his honesty.

### DIVISIONS / May 4, 2016



Featuring Nobutaka Aozaki (A '15), Rebecca Baldwin (A '04), Haley Bueschlen (A '15), Robert N. Flynt (A '74, '76), Shana Hoehn (A '13), Cooper Holoweski (A '09), Gregory Kalliche (A '15), McKendree Key (A '05), Mores McWreath (A '13), Michael Menchaca (A '11), Fabiola Menchelli Tejeda (A '13), Sharon Paz (A '01), Yoshie Sakai (A '14), Kate Shepherd (A '90), Corinne Spencer (A '14), Jennifer Sullivan (A '11), Molly Teitelbaum (A '15), and Jody Wood (A '12).

Since the polarizing 2016 election year, we have been faced with many Divisions. Divisions among political beliefs—Democrats versus Republicans, of course—but also Divisions and sub-Divisions within the ideological hearts of the parties: outsiders versus the establishment, grassroots versus business class, idealists versus pragmatists, and so on. Additionally, Divisions between political and gendered identities: class, race, sexuality, citizenship, and access. You can't use the bathroom here.

Mayday! Mayday! / May 4, 2017



Featuring Itziar Barrio (A '12), David Brody (A '83), Janaye Brown (A '16), Vincent Ceraudo (A '16), Jesse England (A '15), Hope Ginsburg (A '97), Autumn Knight (A '16) & Chelsea Knight (A '08), Neven Lochhead (A '15), Pascual Sisto (A '11), Nicole Tschampel (A '01), Asim Waqif (A '11), and Brian Zegeer (A '10).

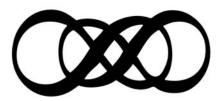
Mayday! Mayday! Mayday!, a video program of work made by Skowhegan alumni. The works reflect the various meanings of mayday and/or may day:

Mayday, from French m'aider, translated as help me: a distress signal.

May Day, a Spring festivity with Pagan origins such as Beltane, Flora, and Walpurgisnacht: rites of change and renewal.

May Day, or International Workers' Day: celebration of workers' and labor rights.

#### Infinity / October 14, 2018



Featuring Amanda Alfieri (A '08), Nobutaka Aozaki (A '15), Rebecca Baldwin (A '04), Monica Cook (A '12), Andrew Ellis Johnson (A '99) & Susanne Slavick (A '99), Hope Ginsburg (A '97), Hertog Nadler (A '12), Autumn Knight (A '16) & Chelsea Knight (A '08), Siobhan Landry (A '11), Jennifer Levonian (A '07), Lilly McElroy (A '06), Mores McWreath (A '13), Shala Miller (A '17), Ivan Monforte (A '04), John Peña (A '09), Finn Schult (A '17), Pallavi Sen (A '17), Pascual Sisto (A '11), Rodrigo Valenzuela (A '13), and Bryan Zanisnik (A '08).

From this well of talent, constantly in advance and ahead of us, we present this retrospective, spanning some of our favorite video works from each of the last seven years (2011-2018) of curated screenings. We do not, however, see this retrospective as an arrestment of infinity; rather, as a reminder that repetition, also a form of infinity, and the viewing of the work of art in a new context speaks to the works' infinite resources of meaning. In this sense, they resemble Heraclitus' famous statement on the infinite: "you cannot step into the same stream twice."

### Two-Channel Video Festival / January 6-February 1, 2019



Featuring Itziar Barrio (A '12), Seline Baumgartner (A '14), Lex Brown (A '12), Jennifer Calivas (A '16) & Dan Swindel, Kerry Downey (A '17) & Joanna Seitz, Jonathan Ehrenberg (A '11), Ana María Gómez López (A '15), Shana Hoehn (A '13), Cooper Holoweski (A '09), Lorena Mal (A '16), Josefina Malmegård (A '16), Holli McEntegart (A '14), Tricia McLaughlin (A '92), Orr Menirom (A '16), Sharon Paz (A '01), Jaye Rhee (A '09), Alan Segal (A '15), Jessica Segall (A '10), James R. Southard (A '12), Mary Vettise (A '12), Richard T. Walker (A '09), Elizabeth M. Webb (A '18), Angela Willetts (A '16), and Bryan Zanisnik (A '08).

Three years ago, the Skowhegan Alliance identified the lack of opportunities to exhibit multichannel video works. A hard medium to accommodate: two-channel works are never fully realized in a traditional film screening, but a proper installation can require a skill set ranging from programming to pipe sawing.

After an immeasurable amount of dedication, labor, and optimism from the project's organizer Gregory Kalliche (A '15), advising from other Alliance members, critical support from staff Chris Carroll (A '08), and patience from the participating artists, the result was four weeks of two-channel video art, in three different configurations, from 23 artists.

### .WATCH / 2016-Present



.WATCH functions as an online archive of videos by Skowhegan alumni. New works were accumulated through trimonthly solicitations which remove a large portion of the curatorial hand. For the first five solicitations, artists are invited based on the last number of their Skowhegan summer year.

View the videos by visiting the website: http://skowhegan.watch

### SkowheganPERFORMS

Socrates Sculpture Park, Queens, NY

A Very Special SkowheganPERFORMS / May 14, 2016



Featuring performances by Sean Glover (A '06), John C Gonzalez (A '08) & Thomas Willis, Andrew Lafarge Hamill (A '14), Elizabeth Harney (A '14), Erin Henry (A '15), Madeline Hollander (A '15), Baseera Khan (A '14), Neven Lochhead (A '15), Jim Leach (A '15), Katherine Mangiardi (A '07), Sarah Mattes (A '15), Holli McEntegart (A '14), Joiri Minaya (A '13), Jef Scharf (A '00), Rudy Shepherd (A '00), Kuldeep Singh (A '14), Michael K Taylor (A '12), Clare Torina (A '12), Felipe Steinberg (A '14), and Deborah Wasserman (A '98).

The 2016 iteration of *SkowheganPERFORMS* coincided with Socrates Sculpture Park's 30th year and Skowhegan's 70th year anniversaries—an event celebrating 100 cumulative years of supporting artists.

Performances were one moment or ongoing, taking place at specific locations or throughout the entire park, and necessitating various levels of participation from audience members and existing sculptures in *LANDMARK*, an exhibition featuring several Skowhegan alumni, and underscoring the collaborative nature of both the performances and our respective organizations.

SkowheganPERFORMS: A Fall Concert / October 14, 2017



Featuring performances by Wesley Chavis (A '17), Onyedika Chuke (A '17), Annette Cyr (A '76), Gordon Hall (A '13), Andrew LaFarge Hamill (A '14), Tim Hutchings (A '96), Melissa Koziebrocki (A '17), Colin McMullan d/b/a Emcee C.M. Master of None (A '07), Laura Morrison (A '17) & Lauren Baskt, Amy Ritter (A '16), Annesofie Sandal (A '15), Pallavi Sen (A '17), Tomoe Tsutsumi (A '10), Deborah Wasserman (A '97), Amia Yokoyama (A '17), Cosima Schietekat, Natalie Casagran Lopez, and Zhiyuan Yang (A '17), with an opening and ongoing performance in response to natural and humanitarian disasters in Mexico and Puerto Rico from Junte, an arts and culture project founded in Adjuntas, Puerto Rico by a group of local and international artists.

SkowheganPERFORMS: A Fall Concert, the seventh iteration of SkowheganPERFORMS, abstractly considered the specific atmosphere, acoustics, architecture, art, audience and mood of the concert.

### **SkowheganWALKS**

A series of walking tours with members of the Skowhegan community centered around artists addressing their current exhibitions, and discussion focused on their process and practice.

Questions for my Eventual / October 28, 2018



Janine Antoni (F '98), Julianne Swartz (A '99, F '08), and Hadassa Goldvicht (A '08) guided attendees for an evening walk through historic Green-Wood Cemetery, exploring relationships between death, hope, and empathy in their respective bodies of work.

The artists led a unique engagement of the cemetery, interweaving the ways love and loss have inevitably met throughout their respective artistic careers. A conversation moderated by Green-Wood Manager of Programs, Harry Weil and the artists followed.

The program's title is from CAConrad's poetry collection, *While Standing in Line for Death*, and its image is by Janine Antoni. The event was a part of the *Reimagine End of Life* week, and was made possible by support from Green-Wood Cemetery.

Queens International / February 10, 2019



Curator Baseera Khan (A '14) along with exhibiting artists Haley Bueschlen (A '15), Oscar Cornejo (A '14), Chris Domenick (A '12), Mo Kong (A '17), Asif Mian (A '18), and Cullen Washington Jr. (A '10) provided a guided tour through the Queens Museum's eighth biennial exhibition, *Queens International 2018: Volumes*.

### **Personals**

### May 9-June 15, 2017

Personals was curated by the Skowhegan Alliance Small Objects Committee: Barb Smith (A '12), Gabriela Salazar (A '11), and Sarah Mattes (A '15) and was shown at the Skowhegan New York space.

Personals was an attempt to fill a hole in our hearts. The Skowhegan Alliance organizes walks, studio visits, video screenings, publications, fundraising, parties; runs book clubs, discusses pedagogy, does interviews, stages performance events; believes in tarot cards. Despite this busy agenda, in the Fall of 2017 we were in a state of specific lack, and that—we came to believe—was (in part) a paucity of small sculptures.

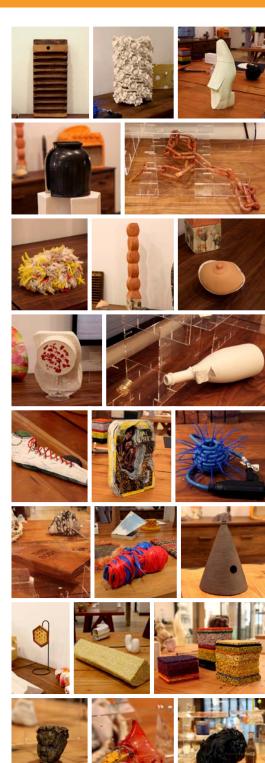
At a certain scale, sculpture can remind us of a body. At another, architecture. And yet another, landscape. Scaling down, sculpture peers back at us from the zone of model or talisman, veering (descending?) quickly into souvenir, trinket, tchotchke, junk. These are words loaded with judgment, and tenderness. What is it about being able to pick a sculpture up—cradle it in your arms or drop it in a pocket—that summons such ambivalence?

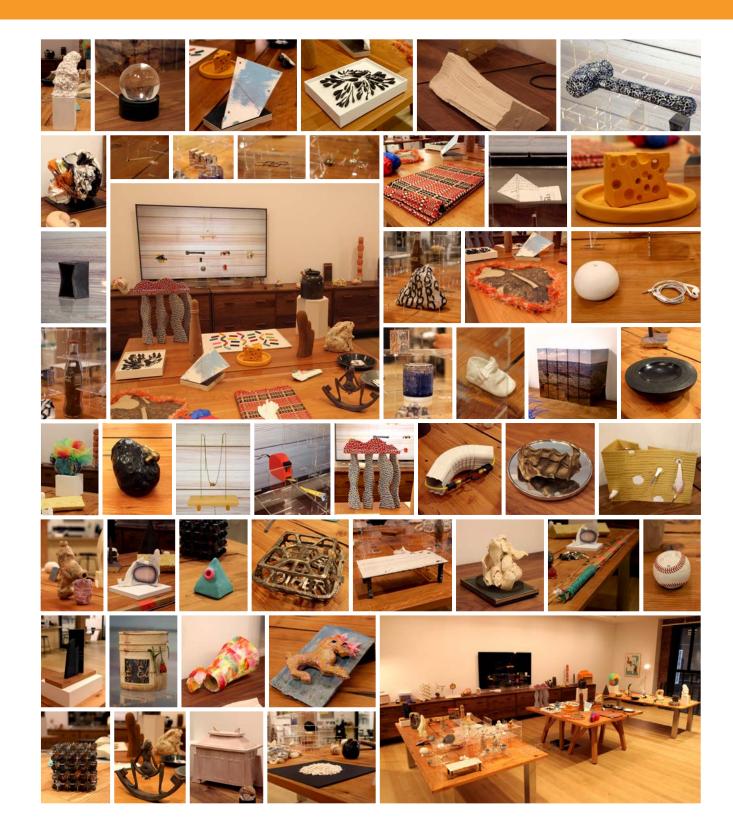
Our call for submissions of pieces smaller than 3.375 inches square and weighing 15 pounds or less solicited responses from almost 100 alumni from the classes of 1957 to 2017. As the pieces were being considered, fellow organizers Barb Smith, Sarah Mattes, and I quickly realized that we were no natural matchmakers. At any size, sculpture requires that the viewer contend with a material and its use. A small sculpture puts that material "at hand": You can almost feel it, but imagining it so clearly in your palm creates a swift intimacy. We would take one from everyone, and the works would have to fend and flirt for themselves IRL. (And for FOMO, we each entered a piece of our own to "play the field".)

Moving our guests around until they fell into conversation was revealing. It became clear that the sculptures knew how to find kinship and context amongst themselves through form and substance.

When dating, you ask for what you want, think you want, or need. Along the way, consider merits, flaws, what your friends will like and are like, hypothetical genetics; then, question the stringency of your original requirements, the hypothetical preferences of your progenitors. Maybe you take one home. Maybe just take all 100 and see how they mingle. In aggregate, *Personals* was a work of community that made a new community, if just for a couple months, across the tables of the Skowhegan office. Taken individually, the sculptures offered possibilities for ways to seek some part of yourself in the creation of someone else.

-Gabriela Salazar





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### Participating Artists

Alejandro Acierto (A '14) Matt Ager (A '11) Rick Albee (A '02) Ramón Alcoléa (A '84) Betsy Alwin (A '01) Trevor Amery (A '13) JD Beltran (A '98) Doug Bosch (A '91) Matt Brett (A '14) Sara Bright (A '10) Teresa Booth Brown (A '88) Mike Calway-Fagen (A '11) Carlos Castro (A '10) Lili Chin (A '10) Eun Woo Cho (A '08) Peter Dudek (A '78) Chris Duncan (A '75) Jonathan Ehrenberg (A '11) Catherine Fairbanks (A '11) Gordon Fearey (A '73) Robert Flynt (A '74, '76) Judy Fox (A '76) Winslow Funaki (A '16) Mary-Louise Geering (A '92) Cadence Giersbach (A '95) Alex Goss (A '14) Sophie Grant (A '15) Mark Haddon (A '91) Julia Haft-Candell (A '16) Bang Geul Han (A '07) Dave Hardy (A '04, F '18) Jane Fox Hipple (A '09) Audrey Hope (A '14) Sarah Hotchkiss (A '10) Joanne Howard (A '84) Jeremiah Hulsebos-Spofford Ginny Huo (A '15) Christina Hutchings (A '77) Kristian Blomstroem Johansson (A '13) Lois Johnson (A '96) Andrew Ellis Johnson (A '99) Matt Kennedy (A '10) Baseera Khan (A '14) Marcia Kure (A '12) Gary LaPointe Jr. (A '13) Tim Lewis (A '98) Peter Lipsitt (A '61) Laura Lobdell (A '99)

MaryKate Maher (A '08) Jason Manley (A '04) Christopher Manzione (A '12) Sarah Mattes (A '15) James Maurelle (A '15) Colin McMullan d/b/a Emcee C.M., Master of None (A '07) Nancy Modlin Katz (A '78) Bridget Mullen (A '16) Julie Nagle (A '10) Monika Napier (A '93) Jann Nunn (A '91) Erik Patton (A '15) Jonathan Peck (A '10) Benjamin Pederson (A '13) Anna Queen (A '15) Birgit Rathsmann (A '04) Macon Reed (A '16) Matt Rich (A '10) Kari Kaplan Rives (A '82) Andrew Ross (A '11) Naomi Safran-Hon (A '12) Gabriela Salazar (A '11) Annesofie Sandal (A '15) Vabianna Santos (A '13) Cathy Sarkowsky (A '93)

Renata Manasse Schwebel Matt Shalzi (A '16) Zoe Sheehan Saldana (A '00) Kate Shepherd (A '90) Rudy Shepherd (A '00) Gina Siepel (A '08) Barb Smith (A '12) Jessica Snow (A '92) Edra Soto (A '00) James Southard (A '12) Susanna Starr (A '85) Draga Susanj (A '02) Millette Tapiador (A '98) Steed Taylor (A '97)

Estate of Laurence Warshaw Elizabeth Tubergen (A '15) & Robert Wechsler (A '06) Steven Weiss (A '76) Erica Wessmann (A '15) Andrew Wilhelm (A '98) Lynne Yamamoto (A '96) John Zappas (A '12) Gregg Louis (A '09) Monika Zarzeczna (A '06) Jennifer Macdonald (A '05)

### The Skowhegan Tarot

Made possible by the Skowhegan Alliance. Edition of 200, 2016.























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Tarot is a game of pictures: a mysterious template that seeks to offer guidance through the murky, devastating ecstasy that is human existence. Start at zero, gather all of your tools and begin stumbling, unraveling and ascending your way through it. Who needs a map?

There are hundreds, if not thousands, of themed Tarot decks. The Skowhegan Alliance Alumni Tarot deck is loosely based on a quote regarding the first Chaos Magician, Austin Spare: "diagrams of ideas which I have guite failed to unravel."

There is one thing all artists have in common: uncertainty. The uncertainty of form, line and figure; the uncertainty of motive, truth and meaning; the uncertainty of sustenance, compensation and stability. Now more than ever, we must work through uncertainty, not iust as artists but as humans.

A tarot deck provides a means of coping with uncertainty. It is a tool for showing us what we fear, what we can accomplish and what we already know is true. Though the way the cards tell our stories vary, the deeper underpinnings of the tarot reliably offer understanding and relief. All life's doubts may not be assuaged by a single reading, but the simple comfort of cards imbued with so much power can help.

27 artists contributed to the Skowhegan Tarot Deck, their time at Skowhegan spanning some 40 years, and their styles and mediums demonstrating an even broader range. Each artist's individual practice is crucial to explaining the diverse meanings of each card and the unified whole of the deck. This booklet contains information about each artist and, in some instances, their interpretation of their work. It is evident, intentional or not, each artist in some way grapples with the uncertainty that pervades life today.

Our hope is that you enjoy this deck: we hope you enjoy the details of each card's artwork; we hope you enjoy the many manifestations of the tarot's form encompassed by this deck; we hope you enjoy using this deck as a tool for readings; we hope you glean from it uncertainty and certainty; and most importantly, we hope you find some solace

-Jesus Benavente (A '12), Carla Edwards (A '04), & Skowhegan Staff

The Skowhegan Tarot features artwork by the 27 following artists: Pasqualina Azzarello (A '04), Keren Benbenisty (A '09), Melissa Brown (A '00), Elijah Burgher (A '11), Christopher Carroll (A '08), Vladimir Cybil-Charlier (A '93), Susan Paul Firestone (A '72), Helen Glazer (A '75), Becky Kinder (A '04), Jonah King (A '16), Ellen Lesperance (A '99), Bryan Martello (A '16), Miriam Martincic (A '00), Marlene McCarty (F '11), Lavar Munroe (A '13), David Politzer (A '04), Christina Quarles (A '16), Alison Saar (F '93), Alexandria Smith (A '15), Rachel Stern (A '14), Ceaphas Stubbs (A '12), Walter Sutin (A '13), Clare Torina (A '12), Van 't Hullenaar & Vis (A '09), John Walter (A '12), Erica Wessmann (A '15), and Claire Zitzow (A '11)

### **Distance**

### February 17-April 7, 2019

An exhibition of works on paper by Skowhegan alumni, curated by Betsy Alwin (A '01, Dean '05-06) and Steve Locke (A '02. Dean '04-'09), shown at Dorsky Gallery Curatorial Programs in LIC. New York.

Curators Steve Locke and Betsy Alwin organized their exhibition around the concept of "distance" — physical, chronological, intellectual, emotional, geographic, etc. All Skowhegan alumni share the experience of distance from their unique summer on the Skowhegan campus. The curators were further inspired by Solmaz Sharif's poem, LOOK, which explores consequences that result from perceptions of difference and distance. This exhibition includes works by artists of varying ages, from various cultural backgrounds, who work in various locations around the country and around the world. Although the works in Distance all can be called "works on paper," the diversity of shapes, sizes, materials and techniques reflects the variety of contemporary art practices encompassed under that single rubric.

by Solmaz Sharif

It matters what you call a thing: Exquisite a lover called me.

Exquisite. Whereas Well, if I were from your culture, living in this country, said the man outside the 2004 Republican National Convention, I would put up with that for this country;

Whereas I felt the need to clarify: You would put up with TORTURE, you mean and he proclaimed: Yes;

Whereas what is your life:

Whereas years after they LOOK down from their jets and declare my mother's Abadan block PROBABLY DESTROYED, we walked by the villas, the faces of buildings torn off into dioramas, and recorded it on a hand-held camcorder and I said That's a gun as I trained the lens on a rusting GUN-TYPE WEAPON and That's Iraq as I zoomed over the river:

Whereas it could take as long as 16 seconds between the trigger pulled in Las Vegas and the Hellfire missile landing in Mazar-e-Sharif, after which they will ask Did we hit a child? No. A dog. they will answer themselves;

Whereas the federal judge at the sentencing hearing said I want to make sure I pronounce the defendant's name correctly:

Whereas this lover would pronounce my name and call me Exquisite and LAY the floor lamp across the floor so that we would not see each other by DIRECT ILLUMINATION, softening even the light;

Whereas the lover made my heat rise, rise so that if heat sensors were trained on me, they could read my THERMAL SHADOW through the roof and through Whereas you know we ran into like groups like mass executions. w/ hands tied behind their backs. and everybody shot in the head side by side. it's not like seeing a dead body walking to the grocery store here, it's not like that, its irag you know its iraq, its kinda like acceptable to see that there and not-it was kinda like seeing a dead dog or a dead cat laying-

Whereas I thought if he would LOOK at my exquisite face or my father's, he would reconsider;

Whereas You mean I should be sent MISSING because of my family name? and he answered Yes. That's exactly what I mean, adding that his wife helped draft the PATRIOT Act;

Whereas the federal judge wanted to be sure he was pronouncing the defendant's name correctly and said he had read all the exhibits, which included the letter I wrote to cast the defendant in a loving light;

Whereas today we celebrate things like his transfer to a detention center closer to home:

Whereas his son has moved across the country;

Whereas I made nothing happen;

Whereas ye know not what shall be on the morrow. For what is your life? It is even a THERMAL SHADOW, it appears so little, and then vanishes from the screen;

Whereas I cannot control my own heat and it can take as long as 16 seconds between the trigger, the Hellfire missile, and A dog, they will answer themselves:

Whereas A dog, they will say: Now, therefore,

Let it matter what we call a thing.

Let it be the exquisite face for at least 16 seconds.

Let me LOOK at you

Let me look at you in a light that takes years to get here.

#### Featuring the following artists:

Kim Abraham (A '81) Alejandro Acierto (A '14) Lauren Adams (A '09) Negar Ahkami (A '03) Colleen Asper (A '06) Rebecca Baldwin (A '04) Keren Benbenisty (A '09) Caitlin Berrigan (A '08) Suzanne Broughel (A '08) Derrick Buisch (A '95)

Neil Callander (A '05) Greg Chann (A '78) Sue Collier (A '79) Oliver Comerford (A '91) Karishma D'Souza (A '17) Anthony Craig Drennen (A '06) Jesse England (A '15) Nicholas Fraser (A '08) Baris Gokturk (A '16) Shaun Leonardo (A '04) Rachel Granofsky (A '15)

Mark Haddon (A '91) Russell Hamilton (A '90) Katie Herzog (A '07) Christina Hutchings (A '77) Saskia Jorda (A '05) Courtney Jordan (A '05) Nils Karsten (A '02) Becky Kinder (A '04) Baxter Koziol (A '17)

Anthony Lepore (A '04) Cyriaco Lopes (A '02) Colin McMullan DBA Emcee C.M. Master of None (A '07) Nat Meade (A '09) Fabiola Menchelli (A '13) Helina Metaferia (A '16) Nyeema Morgan (A '09) Bennett Morris (A '07) Ester Partegás (F '09)

Carol Pepper (A '60) Rundith Phunsombatlert (A '09) Marilyn Propp (A '69) Røgeberg (A '88, F '09) Sherrill Roland (A '18) Michelle Rosenberg (A '08) Annesofie Sandal (A '15) Amanda Schoppel (A '05) Austin Shull (A '08) Molly Springfield (A '06) Draga Šušanj (A '02) Elizabeth Tubergen (A '15) Traci Tullius (A '02) Tabitha Vevers (A '78) Robert Wechsler (A '06) Yoav Weinfeld (A '16) Jane Westrick (A '15)

Distance, Longing and the Digital: Rebecca Baldwin in conversation with Traci Tullius



The artists will discuss how they address longing and attempts to bridge the distance between here and there, now and then, through digital means. The media that the artists employ, video or text messaging, create their own meaning, separate from the subject itself, the sense of home or connection that was sought. In both artists' work, this space is a rich place of meaning, discovery, humor, and love.

Distance and (missed) Connections: Readings and a discussion with Negar Ahkami and Cyriaco Lopes



Exhibiting artists Cyriaco Lopes and Negar Ahkami will discuss how themes of distance and connection, or missed connection, inform their distinct artistic practices. The artists will discuss the creative potential they each find in observations of things that don't quite line up or when disparate people, cultures, ideas or even things try to connect. The discussion will begin with Negar reading LOOK, the Solmaz Sharif poem that inspired the curators of Distance, and Cyriaco will read from the missed connections (man for man) from Craigslist which inspired his pieces on view.

Walk Through with Artists, Led by Shaun Leonardo



This exhibition was organized around the concept of "distance"—physical. chronological, intellectual, emotional and geographic. All Skowhegan alumni share the experience of distance from their unique summer spent at the Skowhegan campus. Leonardo will discuss the works by artists of varying ages, cultural backgrounds, and locations, highlighting the diversity of materials and techniques of contemporary art practices encompassed under the single rubric of works on paper.

### **Common House**

### Skowhegan's community takes on virtual connections.

In March of 2020, as lockdowns were first enacted in parts of the United States and it became clear that a Skowhegan summer session would not be possible, the Skowhegan Alliance saw a need to establish online programming to connect intergenerational and geographically distant alumni during social distancing due to the coronavirus.

By acting methodically—assessing the multitude of services and programming being offered by other arts institutions, and the needs of our community—the Alliance developed the Common House as a way to provide social interaction and support for the Skowhegan community. Our first email announcement said, aptly, "think of this as a virtual common house and skillshare."

At this time of writing, some nine months later, cases of COVID-19 continue to rise. The Common House is still evolving, and still aims to support the broader Skowhegan community. And if you have not done so already, we encourage alumni and faculty to sign-up for our Common House Google Group (skowheganart.org/commonhouse) by filling out a short survey. Doing so ensures that we can continually develop more responsive programming and further support. We are also happy to provide tech help for those of you who have still not adapted to a mostly Zoom-based social life.

Our first and most consistent offering has been meetings of alumni using Zoom. The first few were free-form with various topics, but mostly just a place to talk generally about feelings, events, and life. Programming then evolved, as Skowhegan programming is wont to do, into more specific, need-based events, as well as extensions of previous projects: an in-depth dive into the Skowhegan Tarot; and Endless State, an online exhibition that branched off from Yui Kuqimiya's Immigration Anxieties discussion.

### **Programs**

### Common House #1: Earth Day

April 22, 2020

Hosts: Gabriela Salazar (A '11) and Fabian Tabibian (A '10)

### **Unemployment Mutual Aid Meet-up**

May 24, 2020

Hosts: Rachel Frank (A '05) and Bryson Rand (A '19)

### Common House #2: Happy Hour

April 23, 2020

Hosts: Adam Milner (A '18) and Becky Sellinger (A '12)

#### A Guided Meditation (Ongoing)

Host: Asif Mian (A '18)

### Exploring Tarot Iconography August 31, 2020

April 25, 2020

September 3, 2020

Safran-Hon (A '12)

Host: Bryson Rand (A '19)

A discussion between Alison Saar (F '93) and Walter Sutin (A '11)

Immigration Anxieties: Sharing Experiences

Common House #3: Saturday Picnic

Hosts: Yui Kugimiya (A '10) and Naomi

This new series takes a deep dive into the Tarot, card by card. The first session featured a conversation between Walter Sutin and Alison Saar about their respective contributions to the Skowhegan deck.

Wednesdays



### **Endless State**

http://endlessstate.work

Launched on November 30, 2020

Virtual Opening & Conversation with the Jurors: Thursday, January 7, 2021, 4:00pm EST



The Skowhegan Alliance is pleased to present an exhibition of recent works Skowhegan alumni made during the 2020 COVID-19 pandemic, Juried by Xinvi Cheng (A '14), Yui Kugimiya (A '10), and Jagdeep Raina (A '17), this is the first exhibition of its kind to be organized by Skowhegan.

The works in this exhibition embody a unique combination of paintings, drawings, sculptures, video, installation, and photography that grapples with building a new visual language in order to come to terms with understanding the strange new world we have all individually and collectively found ourselves in. A curiosity with listening to what's shaped the day to day lives of these artists—where time seems to have become compressed and the outside world becomes more intangible with the digital inside—are at the core of the psychologically charged works that are being presented. Whether it is the figurativeness, the tactility of material, the traces of hands, or the subject matter and daily life, these artists prod away at what it means to stitch together the threads of vulnerability that the world

has suddenly been exposed to; a vulnerability that has rarely been shared before in such a global state.

But coming to terms with this current reality also forces us to deal with the inevitable longing for a world long disappearing into memory. It is this delicate balancing act where time collapses and the past, present, and future become blurred that these artists embrace so fearlessly in these presented works; a blurring that also allows us to see that the things in our lives that were once so mundane, familiar, and taken for granted are suddenly being acknowledged. Yet, these artists don't just force us to see this acknowledgement, but also teach us how to compassionately confront the unknown every single day, no matter what kind of state we continue to find ourselves in.

We are grateful to feature works by the following artists: Brian Alfred (A '99), Avantika Bawa (A '08), Farrell Brickhouse (A '71), Sue Collier (A '79), Bully Fae Collins (A '17) & Jonathan Chacon (A '17), Karishma D'Souza (A '17), Esteban del Valle (A '11), Maggie Ellis (A '17), Mark Ferguson (A '94), Hadrien Gerenton (A '18), Mark Haddon (A '91), Elisa Harkins (A '15), Michelle Hauser (A '81), Kunlin He (A '18), Erick Hernandez (A '17), Ditta Baron Hoeber (A '62), Jack Hogan (A '19), Terry Holleman (A '65), Kyung Jeon (A '03), Gary LaPointe Jr. (A '13), Amanda Lechner (A '18), William Leech (A '73), Jon Marshalik (A '14), Lilly McElroy (A '06), Nancy Modlin Katz (A '78), Julie Ann Nagle (A '10), Ann Oren (A '09), Liza Phillips (A '89), Daniel Rich (A '04), Pallavi Sen (A '17), Kuldeep Singh (A '14), Matt Smoak (A '19), Felipe Steinberg (A '14), Joan Steinman (A '82), Eve Sussman (A '89), and Brian Zegeer (A '10)







(Top): Image by Yui Kugimiya and Xinyi Cheng over Zoom, 2020

(Bottom, I-r): Kyung Jeon, Coronavirus and Mask Wearing (2020), Graphite, watercolor, gouache, Japanese Shizen paper on rice paper on canvas, 18 x 24 in.; Esteban del Valle, The End is Near: Delayed (2020), color pencil on paper, 22 x 17 in.; Erick Hernandez, Self Portrait in Mask (2020), oil on canvas, 24 x 18 in. Images courtesy of the artists.

### Trust

### Sarah Workneh, Co-Director

The first class I took in graduate school (and as it turns out, my favorite) was a class in historiography—the practice which acknowledges the role of the historian or the person who is telling *a* history in determining how it's told, from which perspective, what and who is included, and what and who is omitted.

From an institutional perspective, legacy is another form of self-perpetuating historiography, which, by way of a narrativized kind of *inclusion*, can create its own seemingly immovable and entrenched systems of *exclusion*. At the close of 2020, the historiographer's role in constructing our present and our present understanding of our past is being dragged out into daylight. As a culture, we are finally beginning to articulate the ways in which historiography and legacy (among other shared conditions) have interfered with the enactment of a democracy, which was never really that democratic to begin with.

By the time this journal reaches your mailbox, it will be 2021 and Skowhegan will be celebrating its 75th anniversary. As we think about our own historical narrative, the story we tell the world in this moment and the story we tell ourselves, the legacy we have inherited and the legacy we enact, I have been consistently struck by the openness of the school's founding documents. In its original articles of incorporation, the founders of the school list its purpose in its mission:

To organize and conduct schools of painting, sculpture, and art of design in Maine or elsewhere, as said company may require; to acquire by purchase, lease or otherwise necessary real estate to carry out said business and to sell or mortgage the same; and to transact such business as may be incidental thereto.

Over the years, I have come to think of its vagueness as license—my own historicization that Willard Cummings, Henry Varnum Poor, Sidney Simon, and Charles Cutler wrote it this way on purpose—to leave space for generations of directors, boards, artists to be able to adjust, expand, and innovate according to the urgencies of any given moment. The "Maine or *elsewhere*" leads me to believe they just wanted to have a school, wherever it might have to happen.

The mutability of "business incidental thereto" leaves us the ability to manifest pedagogy as effectively as we can. Over time, we have followed the same loose frame—nowhere is it dictated in this mission that we have 65 participants, five faculty and two directors or any of the other characteristics that have been consistent almost since the first summers. We've opened beyond painting and sculpture, but there is space in the "art of design" that allows for expansion beyond the forms of art that existed at the time. We have also followed and expanded the extraordinary historic precedent set in 1946 to accept and include a true diversity of artists. Most importantly, we have followed the school's early commitment that Skowhegan is need-blind: financially supporting anyone who is accepted and needs it. This has allowed Skowhegan freedom in who it accepts, and allows its artists freedom in their ability to be there regardless of where they might come from. This distinction may have seemed much sharper in the early days of the program, where class, race, and gender seemed more overtly polarized or excluding, but it has remained not only a priority for the institution but also a true social and cultural urgency.

Alongside the articulated open mission and the unspoken path of open ideas and open borders, the flexibility outlined in that early mission statement has been ensured by our endowment. The year 2020 brought only the second moment in Skowhegan's history when the school was closed for the summer. The first, in 1962, came during a moment of institutional existential crisis after the original Fresco Barn burned down in 1960. In that moment, Cummings, Poor, and other trusted advisors understood that they needed a longer-range financial plan to protect and ensure the future of the school. There have been other moments in the school's 75-year history where the pragmatics of finances and the capacity of the program to live out its unbounded vision have caused moments of profound organizational self-reflection that has been conscientiously met by generations of stewards. Our financial independence has allowed us to support over 4,298 artists at critical moments in the development of their practices and to expand the canon of who gets to make, what they make, and how that is shared with the

world. It has afforded us the autonomy to transgress social laws and conventions and art historical precedent.

And yet endowments, like legacies, like historiographies, can sometimes use a notion of protection to enforce restriction—a shoring up of resources to reward a select few with access to institutions or opportunities according to internal logics that may not be transparent or traversable. Our founders were men of privilege. They were well-connected and had access to artists and donors, and some had family wealth of their own. Perhaps most important—they had the ability to do what they wanted, how they wanted. And what they wanted to create was a legacy that flowed outward, instead of inward. They used their privilege to build a community of support ensuring an institutional safety net so that they could give others access where access didn't exist. What they created, and what was clear from their very basic mission statement, was a desire for less of a *hoarding* of resources and more an act of building a *trust* that all of us as donors, staff, alumni, and faculty have an investment in protecting.

As we move into our 75th year, in this exceedingly precarious moment of pandemic and an urgent historical reckoning, there is an enormity of need in every sector. Simultaneously, we understand that the work is ever evolving, ever innovating, and ever exposing. Our flexible mission allows us to assess the shortfalls and potentialities that surround our own historiography, legacy, and realities. In recent years, Skowhegan's trust has allowed us to offer more comprehensive buildings and grounds so that facilities are accessible to a wider array of artists with differing abilities and practices. It allowed us to expand food offerings to contribute economically to our local community. It allowed us to increase program staff salaries to acknowledge the labor of our team whose work is challenging and real while recognizing that not all staff arrive on campus from the same economic circumstances and flexibility, and cannot invest in this work based on the sheer perceived privilege of working at Skowhegan. It will allow us to provide more equitable housing to all of its participants. None of these things are explicitly outlined in the mission statement, but they are vital nonetheless by its decree in the current world. In 2020, it allowed us the freedom to keep the campus closed in light of a global pandemic, so we could instead triage within and outside of our community to help where we could and reinforce the institution internally so we would be better equipped to, again, continue the teaching of art in Maine and elsewhere. Unrestricted funds—an unrestricted trust—and an unrestricted vision have allowed this to happen.

It is a little complicated, dangerous even, to make a case that financial resources are what make freedom and autonomy possible. But Skowhegan as an institution, with all of its values and history, does not exist in isolation. Our trust has allowed us the opportunity to act as a counterbalance to constructed and entrenched historiographies and legacies that exist external to this organization. The capacious vision and financial planning of the founders and all of the subsequent boards and directors has allowed this organization to serve as a counterpoint to space—physical, art historical, educational—that has existed for some and not for others. Skowhegan, like everywhere else, has to tread lightly around becoming too enamored by its own story—where the narrative can become concretized rather than giving into an open democratic fluidity. Each summer in inviting a group of 65 individuals to create a temporary institution on our grounds, we become the recipients of their demands and needs, and become aware of the boundaries that demand pushing or dismantling, which is a different kind of trust, but a trust all the same. At 75 years old, we can fulfill our end of that particular trust in no small part because those in our past prepared for a future and today in 2020, in 2021, we are doing the same for the next 75.

The privilege of this institution from its earliest days—the privilege to imagine and even to dare to enact democracy, freedom, wildness, is evident. Not everyone gets to dream that big or make those dreams manifest. But the question for all of us at Skowhegan, perhaps in the past, certainly in the present, and hopefully for as long as is necessary in the future, is what one chooses to do with one's privilege to subvert the boundaries around it, so that others might dream democracy, freedom, wildness as well.

## SUPPORT

### Thank You!

Skowhegan gratefully acknowledges the following donors whose commitment to supporting the future of artmaking made Skowhegan's programs possible.

A - Alumni Gifts received during FY2015-FY2019 F - Faculty

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01 Abbey Williams (A '04) Julie Mehretu, Sable Flyse Smith (A 02 William T. Williams (A '65, F '71, '73, '78) 03 Fric N. Mack (A '14), Byron Kim (A '86, F '99, '13) **04** Barbara Lapcek **05** Jennie C. Jones (A '96, '14), John Corbett 06 Anoka Farugee (A '95, F'10), David Driscoll, Chitra Ganesh (A '01, F '13, '19) 07 Daniel Brodsky, Kate D. Levin, Estrellita rodsky 08 Fred Wilson (F '95), Whitfield Lovell (A '85, F '01, '02, '05), Tayu Neogy 09 Charles Atlas (F '13) 10 Virgil Marti (A '90, F '12), Lia Gangitano (A '90) 11 Allison Saar (F '93), Betve Saar (F '85, '14)



01 Katie Sonnenborn, Sarah Workneh 02 Glenn Ligon (F '98, 15), Dorothy Lichtenstein 03 Holly Block, Eric Shiner 04 Susan Unterberg 05 Steve Cannon, Mary Chen 06 Nataliya Slinko (A '10), Gabriela Salazar (A '11), Patricia Treib (A '11) 07 Claudio Barbosa, Thelma Golden, Paul Dierkes, David Beitzel (A '82) 08 Judy Pfaff (F '83, '86, '94, '11) 09 Alix Pearlstein (F '04), Suzanne McClelland (F '99) 10 Nicholas Acquavella, Damian Loeb, Zoya Loeb

Eugene V. Thaw Gordon Veneklasen, Michael Werner Gallery

Dian Woodne

**PARTNER** Alexander & Mollie Acquavella Donna & Bill Acquavella Phil Alexandre El Anatsui (F '07) Anonymous (5) Anonymous\* Sarah Arison\* Richard Armstrong & Dorsey Waxter\* Art Agency, Partners Donald Baechler (F '94) & Kevin Baker Sidney & Louise Banon Abigail Baratta Joyce L Barnathan & Steven F. Strasser/ Guy & Nora Barron / Barron Family Foundation Douglas Baxter Skip & Michaela Beitzel\* Jamie L. Bennett Janet Benton & David Schunter John W. Bernstein\* Kathryn & Charles Berry Alex Blavatnik Margo & Mitchell Blutt The Bonnie Cashin Fund, in memory of Jack Eastman & Henry Grady Richard Born Katherine Bradford (F '09) Francis Cape (A '89, F '08) & Liza Phillips (A '89) Joanne Rosen & Amy Cappellazzo Mr. & Mrs. Russell Carson, in honor of Dan & Estrellita Brodsky Nancy & Joseph Chetrit

Colby College, David A. Greene Willard Cook & Lisa Paolella Brooke & Jeff Cook Cravath, Swaine & Moore LLP Daphne Cummings (A '82)\* Cushman & Wakefield Mike De Paola David Dechman & Michel Mecure Mark di Suvero (F '83) Eric Diefenbach & JK Brown\* Rita & Fred Distenfeld Suzanne & Jacob Doft, in honor of Rena & Scott Hoffman Fairfax Dom & Marc Glimcher Edlis Neeson Foundation Edward Page Crane Designated Fund Donald Fllis Caryl & Israel A. Englander Patricia & Eskandar Farman-Farmaian Fiduciary Trust, Kimbrough Towles & Debra Feeks The Fifth Floor Foundation Susan Paul Firestone (A '72) Florence V. Burden Foundation Mr. & Mrs. David Foley Friedman Kaplan Seiler 8 Adelman LLP Kathy & Richard Fuld\* Gensler\* Robert & Rae Gilson Anne Collins Goodvear & Frank H. Goodyear Laura M. & Peter T. Grauer Alexander Gray & David Cabrera Henry C. Greenewalt (A '89)

Mark Grotjahn (A '95) GLICCI Mr. & Mrs. Geoffrey Gund Andrew Hamill (A '14) Daniel B. Harris & William Russell^ Hauser & Wirth Kate Haw\* Maya Hayuk (A '11) Tom Healy & Fred P. Hochberg\* Michael Hecht Sheldon & Ellen Hechtman, in memory of Noah Klersfeld (A '03) William Howard & Cindy Pitzer Tracey Hummer James E. & Edwina Hunt John and Amy Griffin Foundation John Friedman and Jane Furse Foundation\* Thomas L. Kempner, Jr. & Katheryn C. Patterson\* Tom Keyes & Keith Fox John Khoury Noel Kimon & Michael Paley Guillermo Kuitca (F '99, '04) Evelyn Day & David Lasry Raymond J. Learsy Galerie Lelong Libra Foundation The Mae Private Foundation Maine Community Foundation Marianne Boesky Gallery May and Samuel Rudin Family Foundation Libbie Masterson" Tim & Elizabeth Mayhew Loring McAlpin'

Crystal McCrary & Raymond J. McGuire Elizabeth & Richard Miller Cheryl & Philip Milstein, in honor of Rena Hoffman Arthur Burt Moore & Dominique Christiane Moore<sup>^</sup> Flizabeth Moore' Carrie Moyer (A '95, F '10) Heidi Nitze (A '56, '57) Eileen Nugent, Esg., Skaddn, Arps, Slate, Meagher & Flom LLP David & Suzanne Oliver Amanda & James Opinsky (A '77) Paul Kasmin Gallery Paula Cooper Gallery PepsiCo, Inc.\* Paul Pfeiffer (F '05, '10, '16), in memory of Jeanne Pfeiffer Lev The Pierre and Tana Matisse Foundation Proskauer Rose LLP Marina & Tom Purcell / Purcell Family Foundation Amitha Raman & Neil Luthra Bonnie & Rick Reiss Eleanor Revson" David & Susan Rockefeller Meg & David Roth Shelley & Donald Rubin Thomas A. & Georgina T. Russo Jacqueline Tran & Sean Rvan (A '03) Contemporary Conservation, Ltd. Helen & Charles Schwab Joel Shapiro (F '76, '80) & Ellen Phelan

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01 Katie Sonnenborn, Shadi Harouni (A '13) 02 Saar Shemesh, Elizabeth Tubergen (A '15) 03 Franz Farquhar, Waneeta Marquis 04 Joeun Aatchim (A '17), LaMont Hamilton (A '17 05 Christopher Carroll (A'08), Meredith Gaglio 06 Kenny Rivero (A'17), Cameron Granger (A'17), Brittney Williams (A'17), Grace Chen (A'17) 07 Alexander Wrencher (A'18), Josephine Halvorson (F '18) 08 Pallavi Sen (A '17), Cameron Coffman (A '17), Amia Yokoyama (A '17), Malcolm Peacock (A '17), Lauren Quin (A '17), Frank Jackson (A '85) 09 Sichono Xie (A '18), Wouter Van der Laan (A '18) 10 Lunch in the Old Dominion Fresco Barn 11 Maria Rodriguez (A '16), Deborah Anzinger (A '16) 12 Tim Brandsted, Lilly McEiroy (A '06) 13 Dinner at Red Farm 14 Jennifer New, Eleanor Acquavella, Elise Gardella, Carrie Moyer (A '95, F '10)

#### **FRIEND**

Shellev Fox Aarons & Philip Aarons Abc (A '14) Sigmund Abeles (A '55, '56), in memory of Sidney Simon Debra Tanner Abell & Cullen Washington (A '10) Beverly Acha (A '18) Nicholas & Travis Acquavella Samantha Adler de Oliveira (A '13), in honor of A Life-changing Community of People Matthew Ager (A '11) Negar Ahkami (A '04) George Ahl Sophia Ainslie (A '01) Mohammad Al Mohsin (A '17) Farah Al Qasimi (A '17) Diana Al-Hadid (A '07) Becca Albee (A '99) Albert B. Glickman Family Foundation Thorsten Albertz Carolyn Alexander^ Barbara & Theodore Alfond Joan & Bill Alfond Luis Alonzo (A '13) lan Alteveer Candida Alvarez (A '81), in memory of Alice Neel, Milton Resnik, Ronald Blader, and Al Loving Kitty Alward (A '83) Betsy Alwin (A '01) & Frank Meuschke (A '00)§ Judith Amdur (A '73) Trevor Amery (A '13) Josh Anderson (A '05)

Reed Anderson (A '94)

Andrew Edlin Gallery

Eric Angles (A '03) Anonymous (16) Anonymous<sup>o</sup> Anonymous<sup>^</sup> Anonymous, in honor of the Class of 2010 Anonymous, in honor of BB & Jud Reis Anonymous, in honor of Jamie Rennett Anonymous in memory of Jacob Lawrence Anonymous (A '03), in memory of Noah Klersfeld (A '03) Anonymous (A '06) (2) Anonymous (A '10) Anonymous (A '13) Anonymous (A '15) Anonymous (A '17) Anonymous (A '18) Anonymous (A '67) Anonymous (A '68) Anonymous (A '70) Anonymous (A '73) Anonymous (A '83)9 Anonymous (A '89) Anonymous (A '91)° John Anselmi Deborah Anzinger (A '16' Nobutaka Aozaki (A '15) Christopher L. Apgar MIchael Arad Rocio Aranda Jennifer Arceneaux\* lan Arenas (A '08) Mary A. Armstrong (A '77) & Stoney Conley (A '77)

Cynthia Amow

Adam Aronson, in honor of Jan Aronson Nicole Awai (A '97) Nathaniel Axel (A '11) Anthony Aziz, Parsons School of Design, The New School Herbert W. Babcock (A '67) Yona Backer Sarah Bacon SoHvun Bae (A '93) Dave Bailey (A '94) Elena Bajo (A '06) Paul Banas (A '74) Abby Bangser Linda Barnett Barby Barone§ Burt Barr (F '08) Arlene Bascom Stefano Basilico & Janel Kraynak David Baum & Lucia Kellar Nicolas Baume Seline Baumgartner (A '14) Kathrvn Beal William P. & Noreen D. Beaman§ Davna Beard-Isensee (A '91) Chelsea Beck (A '08) & Kurt Mueller (A '08) Ken Beck (A '79) Carol Beckwith (A '64, '66, '67) Sarah Bedford (A '97) Anthea Behm (A '14) Paul Beime\* Marlie Beitzel\* Nina Belfor (A '85) Cee Cee Bedford Aisha Tandiwe Bell (A '06) JD Beltran (A '98) Jesus Benavente (A '12), in

memory of Noah Klersfeld (A '03) Michael Borkowsky

Karen Benbenisty (A '09) Patricia & Lincoln Benet Madeleine Bennett Janet Benton & David Schunter Christy Bergland (A '68) Brian Berkopec\* Gordon Berlin\* Melissa A. Berman\* Michael Berman (A '92)° Margaret Bernstein (A '47) Max & Pam Berry Michael Berryhill (A '07) Richard Besser\* Jean Mitchell Bickley\* Mrs. Ervin F. Bicklev, Jr.\* George & Leslie Biddle Michael Biddle (A '61 '64 F '71) Tess Bilhartz (A '17) Willie Birch (F '94) Robert Birmelin (A '54) Mr. & Mrs. Leon D. Black Barbara Blair Dike Blair (A '74 F '12) Lucas Blalock (A '11) Laura Blanco Julia Bland (A '13) Holly Block" Stephen Blossom (A '77) Andrew M. Blum, in memory of John Whitney Payson Mara Bodis-Wollner (A '07) Bara Boheme Mary Rose & Kenyon C. Bolton III Mati Bonetti Buccini & Chris Buccini Michael Boodro' Torrence Boone & Ted Chapin Mary Boone

Philip W. Bornarth (A '51, '52) Cynthia Richards Borsa (A '76) Susan Boscarino (A '96) Doug Bosch (A '91) Richard F. Bough (A '78) Betty Boutis, in memory of Thomas Boutis Astrid M. Bowlby (A '02) Grace & Sam Bowman / Mary A. & Thomas F. Grasselli Endowment Foundation Micah Bozeman Daniel Bozhkov (A '90, F '11, '16) Beth Bracken & Kevin Galbraith, in honor of Jennifer New Clair S. Bradstreet Bill Brady (A '91) Joan Branca (A '72) Matthew Brannon (F '13) & Michelle Elzay John Brecht (A '73) Bonnie Brennan Sarah Brenneman (A '00) Matt Brett (A '14) Gale A. Brewer, in honor of Warren Cook Sara Bright (A '10) Eli Broad / The Broad Art Foundation Bryson Brodie Alexander & Kate Brodsky Thomas & Megan Brodsky Michele Brody (A '96) Rita & Charles Bronfman, in honor of Jan Aronson Stacey Bronfman Gayle A. Brown, in honor of Donald Moffett Janaye Brown (A '16)

Will Brown (A '64), in memory of Rudy Burckhardt Andy Browne (A '76) Chervl L. Bruce & Kerry J. Marshall (F '98) Jane Brucker (A '87)° Terry R. Brucker & Alexander J. Brucker, M.D.§ Ashley Bryan (A '46, '56) Susan Brynteson Gonzalo Sanchez & Richard Buckley Haley Bueschlen (A '15) Ken Buhler (A '76) Veronica Bulgari Elijah Burgher (A '11) Karen & Bill Burke Laura Burton & Owen Duffy Deborah K. Butterfield (A '72, F '86) & John Buck (A '71) Ingrid Calame (A '95), in memory of Clementine Mike Calway-Fagen (A '11), in honor of Matt Ager Scott Campbell\* Tim Campbell (A '10) Barbara Campbell Thomas (A '00) Steve Cannon, A Gathering of the Tribes Mrs. Iris Cantor Ellen Cantrowitz Mariel Capanna (A '17) Constance R. Caplan Amy Cappellazzo, Sotheby's Judi Caron, in honor of John Melick & Eric Brown Polly Jane Carpenter (A '75) Christopher Carroll (A '08) John Carter (A '86) Nathan Carter (A '97) Hugo Cassirer & Sarah Buttrick Barbara Bertozzi Castelli Albert Cavallaro (A '82) Janis Gardner Cecil Viia Celmins (F '81, '92) Lee David Chaikin & Wendy Blank Chaikin Alice Y. Chamis, in memory of Eleanor Revson Kate Chapman Vladimir Cybil Charlier (A '93) Chartwell Insurance Services Ashlev Chavis Mary Chen Yie Chen Xinyi Cheng (A '14) Christopher Chiappa (A '97) Mel Chin (F '95) Ping Chong & Co.° Chris Lanhui Chou (A '02) Christopher and Claire Mann Fund. in honor of Stephanie Hunt Sara Chun Andrea Chung (A '08) Todd Cipperman, Cipperman Compliance Services§ Ann Valentine Cobb (A '50, '51) Cameron Coffman (A '17) Andrew Cogan & Lori Finkel David Coggins (A '01) Barnett Cohen (A '12)

Teresa Booth Brown (A '88)

Eddie & Nedra Cohen§ Nancy Cohen (A '84) Sol & Barbara Cohn§ Dr. Johnnetta Cole Colección Patricia Phelos de Cisneros Meryl Rosofsky & Stuart H. Coleman, in memory of Willard Midgette Bohhi Coller Sue A. Collier (A '79) Maury Colton III (A '70) Aschely Vaughan Cone (A '16), in honor of Florence Ann Vaughan Flizabeth Conn Christopher Constas (A '95) Mel Cook (A '16) John Amos Cooper (A '98) Toni Jo Coppa (A '97) Oscar Rene Comejo (A '14) Willam S. Cottingham & Tina Patterson Emma Cousin (A '18) The Cowles Charitable Trust Heather Cox (A '97)° Martin Cox, in memory of Laurie Hickman Cox Lyn M. & John Edward Coyne III§ Warren Craghead (A '93) William Cravis (A '04) Alan Crichton (A '82) James G. (Jerry) Croghan, Ph.D Megan Cump (A '00) Xavier Jose Cunilleras (A '13) Lucy Currie (A '82) Greg Curry (A '85) Annette Cvr (A '76) Onda D'Urso (A '49) Tommy Dahlberg (A '15) Daniel and Thalia Federbush Foundation Linda Darling (A '93) Alec Dartley (A '97) Rick Davidman Jacqueline Bendelius Davidson (A '58), in memory of Bill Cumminas & Sidney Simon Max & Mary Davidson, in honor of BB & Jud Reis Maxwell Davidson IV Sharon Davis Pamela Davis Kivelson (A '80) Danielle Dean (A '12) Sheri Dean\* Steve & Debbie DeAngelis§ Flizabeth Dee John Delapa (A '85) Ellin Delsener Jocelyne DeNunzio Adrien Desealise Daniel J. Desmond Deutsche Bank Americas Foundation Mary DeWitt (A '85) Stephanie Diamond (A '00) & Ethan Kerr Stuart Diamond (F '84), in memory of Jack Whitten David Diao (F '70, F '15)

Edith Dicconson

Paul A. Dierkes

Dianne Dickeman (A '84)

David Michael DiGregorio (A '02)

Bill King Leo J. Dolan§ Benjamin Doller Tim Doud (A '92) Simone Douglas, Parsons School of Design, The New School Elizabeth D. Dovydenas (A '76) Jim Dowdalls (A '78) Rackstraw Downes (F '75, '81, '02) Kerry Downey (A '17) Jane & Robert Draizen, in honor of Marc Swanson (A '00, F '14) Craia Drennen (A '06) David (A '53, F '76, '78, '04)" & Thelma Driskell Jim Drobnick Angela Dufresne (F '17), in memory of Dawn Clements Brendan Dugan Christopher Dunbar (A '91) Dunch Arts Susan Dunne Linda Earle Stephen Earthman (A '92) Ellen Levine Ebert (A '66) Clare Gomez Edington (A '90) Don Edler (A '12) John Edmonds (A '14) June C. Edmonds (A '82) Susan Edwards' Jonathan Ehrenberg (A '11) Nancy & Jim Eichman\* David J. Einstein (A '70) Hasan Elahi (F '09) Tom Elghanayan Sara Fliassen (A '10) Angela Ellsworth (A '93) Suzanne G. Flson, in honor of Charles Bergman Envestnet Asset Management, Inc.§ Corey Escoto (A '16) Karen Eskesen (A '64) The Esopus Foundation Ltd. Estate of Kynaston McShine<sup>^</sup> Estate of Mildred J. Thompson (A '56) Ross Evangelista, in honor of Lia Gangitano (A '90) Constance Evans Hersha Evans (A '83) Zachary Fabri (A '13) Ruth K. Fackenthal (A '55) Charles Fagan Ben Fain (A '08) & Carrie Schneider (A '07) Catherine Fairbanks (A '11) Mrs. Katy Brodsky Falco & Mr. Simone Falco Abdullahi Farah (A '17) King Farish (A '11) Shelley Farmer, Hirschl & Adler Modern

Anna Dill

Kathleen Dill

Pavson

Tracy Killam DiLeo (A '82) Paul Divone (A '82) Leah Dixon (A '12) Yasaman Diunic Mr. & Mrs. James K. Dobbs III. in memory of John Whitney Lois Dodd (F '79), in memory of 01 Kato Six (A '17), Maria McKinney (A '17), Esther Stewart (A '17)

02 Elizabeth Flood (A '19), Jesus David Torres (A '19), Sheila Pepe (A '94, F '13), Jeffrey Meris (A '19), Yin Ting Lau (A '19), Jacob Mason-Macklin (A '19 Rodolfo Marron (A '19) 03 Oscar René Corneio (A '14) tour of the Grotto at the Fresco Barn 04 Beth Stuart (A '19), Jessica Briceño Cisneros (A '19) 05 Ander Mikalson (A '12) 06 Henry Taylor (F '18), Beverly Acha A '18), Cristina Rodriguez (A '18) 07 Rob Looker, Dave Hardy (A '04, F '18), Bernard Lumpkin, Susan Paul Firestone (A '72)

Anoka Farugee (A '95, F '10) Lea Vaughan Feinstein (A '66), in memory of Wook-Kyung Choi (A '66) & Dick Mock (A '66) Rachel Feinstein (A '93) Amy Feldman (A '09) Helene & Ziel Feldman Robert B. Feldman, M.D.<sup>^</sup> John K Felix (A '73) Sara Ferguson (A '03) Scott Ferguson (A '87) Ash Ferlito (A '12) Stephen Figge Elizabeth Finch Jane Fine (A '89) & James Esber (A '84) Ruth Fine (A '61), in memory of Larry Day Aaron Fink (A '76) Jodie & Andrew Fink Filipa & Joshua Fink Rosemarie Fiore (A '99) Mark Fisch & Rachel Davidson Eric Fischl (F '85) & April Gornik Sharon Fishel (A '86) Alex & Brianne Fisher Cindy & David Fitch, in honor of Libbie Masterson Karen Flatow (A '94)

Fleisher/Ollman Gallery Israel J. & Patricia P. Floyd§ Robert N. Flynt (A '74, '76) Leander J. Folev III\* Linda M. Ford (A '02) Stephen D. & Mary C. Ford§ Rebecca Fortnum (A '91) & Jessica Hargreaves Daniela Fossati Tara Foster Julia Fowler Rachel Frank (A '05) James Benjamin Franklin (A '94) Lynda Frese (A '85) Sara Friedlander Ronald J. Friedman Frieze Art Fairs Laura Fuller, in honor of John Melick & Eric Brown Ana Maria Gomez Lopez (A '15) Strategas Research Partners§ Jenny Gagalka (A '18) Jane F. Gagne (A '80) Christopher Gaillard & John Robbins Robert Gainer (A '63) Linda Genereux & Timur Galen

David Flaugher (A '10)

Mathilde Skowhegan (A '15), in honor of the Class of 2015 Lilian Garcia-Roig (A '90) Flise Gardella' Janet Paxton Gardner (A '60) Thomas A. & Georgina T. Russo Alice Garik (A '65) Anna Garner (A '14) Flizabeth Garvev\* James Garvev§ Katherine Gass Stowe Gavion Investment Consulting lan Gerson (A '16) .lim & Lin Getz§ Yasi Ghanbari (A '18) Jeffrey Gibson (A '14) Kristin Gilbertson Danny Giles (A '13) Adu A. Gindy (A '89)° Hope Ginsburg (A '97) Andrew Ginzel (F '98) Connie & David Girard-diCarlo§ Alex Glauber & Mackie Healy Helen Glazer (A '75), in memory of Howard Glazer Renny Gleeson (A '94) Anita Glesta (A '77) Robert Goff, in honor of John Melick & Eric Brown Elizabeth Goldberg Marsha Goldberg (A '83) Neil Goldberg (F '15) Saul & Dale Goldberg, in honor of Rena & Scott Hoffman Tom Gold & David Goldenberg\* Amy Goldrich & Nick Kline Larissa Goldston Leslie Golomb (A '72) María Elena González (F '05) Deborah H. Good' Tracey D. Goodman (A '10) Nick Grabar & Jennifer Sage Rachel Granofsky (A '15) Robert Grant (A '92) Sophie Grant (A '15) Philip M. Grausman (A '56, '57, F '73) Francine du Plessix Gray" Daniel Greenberg (A '18) Francis Greenburger Jeff Greene (A '76) Clare Grill (A '11) & William Rvan Richard J. Grissinger Mr. & Mrs. James Grogan, in honor of Katie Grogan Katie Grogan & James Schulte Antonia & George J. Grumbach, Jr.\* Louise Grunwald Dorothy Gulla\* Barbara Gundlach Lori Gustafson (A '81), in memory of Dale & Mary Lou Gustafson Richard Haas (F '82, '84) David (A '84) & Liora Hacker Karl Haendel (A '00) Julia Haft-Candell (A '16) Christina Haglid (A '90) . Ivoti Halamakar Keith Hale (A '92) Chase Hall (A '19) Barbara & Joseph Hollander

Douglas E. Hall (A '67)

Hallak & Sons, Inc., in honor of Rena Hoffman Josephine Halvorson (F '18) Mary Hamill Ann Hamilton (F '91, '93) & Michael Mercil Harmony Hammond (F '08) Jane Hammond (F '92, '05) & Crain McNeer\* Robert Hammond Bang Geul Han (A '07) Moo Kwon Han (A '08) Vanessa Haney (A '83) Stephen Hannock<sup>^</sup> Gail A. Hansberry (A '60) Scott A. Harford Jeffrey Spencer Hargrave (A '99) Elizabeth Harney (A '14) Marjorie Harris The Haskins Family Fund Joshua Haycraft (A '13) Connie Hayes (A '89) Richard D. Havnes (A '67) John Hays Elizabeth Hazan (A '91) Brook Hazelton Karen Heagle (A '97) Ann S. Hedges (A '68) Marie Therese Heiden Stephen Heintz & Lise Stone\* Stefanie Heinze (A '16) Richard Hell & Sheelagh Bevan Sanford Heller Ralph Helmick (A '79) & Nan Niland Joel & Jean Hempel§ Stephen Hendee (A '89) Mike Henderson (A '68) Carol Hendrickson (A '71) Leonora Hennessy (A '02' Alicia Henry (A '90) Martha Henry Steven P. Henry & Philip Shneidman Heritage House Shelley Herman (A '66), in memory of Marcia Green Gardere Anita Herrick Jason Herrick & Lindsay Smith Herrick, Feinstein LLP, Art Law Group David & Elizabeth Herrington Katie Herzog (A '07) Marlene Hess & Jim Zirin\* Wendy Hesslink Leslie Hewitt (A '01) Yumi Higashi-Ho Chake Kavookjian Higgison (A '77) Jacob & Sarah Himmelrich Hinckley, Allen & Snyder Fund. Rhode Island Foundation§ Jane Fox Hipple (A '09)§ Hallie S. Hobson, in honor of Cerrie Bamford Hodermarsky Family' Suzanne Hodes (A '57, '58), in Courtney A. Jordan (A '05) memory of Henry Linschitz JPMorgan Chase Julee Holcombe (A '04) Mary Judge (A '74) Heidi & Jamie Hole§ James D. Julia

Terry Holleman (A '65), in memory

of John Button

Phyllis Hollis Professor Curlee R. Holton Susan F. Homer (A '93) Sarah Hotchkiss (A '10) John Houck (A '08) Jennine Hough (A '74), in memory of Peter Agostini Paul Housberg<sup>^</sup> Ara & Rachel Hovnanian Joanne Howard (A '84) Donna Huanca (A '06) Helen Huang & Robert J. Imbriano II, in honor of Jamie Bennett Shih Chieh Huang (A '01) Sedrick Huckaby (A '04) Jon Huddleson Shara Hughes (A '11) Kris & Dick Hughev® Maria Hummer-Tuttle & Bob Tuttle Doris Humphrey® Carole Hunt, in honor of Stephanie Hunt Matthew & Severa Hurlock Andrew Huston Christina Hutchings (A '77) James Hyde (F '03) Tim Hyde (A '07) Anthony J. Jacono (A '13) Vera Iliatova (A '04) Sareh Imani (A '18) Koji Inoue International Fine Print Dealers Association Julian Iragorri C. L. & F. G. Iredale III§ Jack Shainman Gallery Frank Jackson (A '85) & Amy Podmore (A '86), in honor of Zizi Raymond Matthew Day Jackson (A '02) Michael L. Jackson (A '79), in memory of Robert Wilbert Sandra Jackson-Dumont Reniamin Jacobson Susan Goldberger Jacoby (A '67) Julia Jacquette (A '85) Juliann & Henry Jaffe§ Terrance James, Jr. (A '17) Danny Jauregui (A '05) Stephen Javaras Michael Jenkins Diana Jensen (A '92) Mari-Claudia Jimenez Donald W. & Susan C. Johanson & Family§ Kathleen D. Johnson (A '74) Leslie & Jim Johnson\* Lois Johnson (A '96) Sharon Johnson§ Joan Jonas (F '06) Chet Jones (A '81), in memory of Sidnev Simon Jennie C. Jones (A '96, F '14) Jules Jones A '11, in memory of Charlie Jones

June Kelly Gallery

Cynthia Kagay

Victoria Fisher Kaak (A '81)

Claire M. Kalemkeris (A '86) Gregory Kalliche (A '15) Isabel Kallman Neil Kalmanson (A '65) Marie Kammah Yoshiko Kanai (A '96) Joanna L. Kao (A '75), in honor of Sarah Warren Kari Kaplan Rives (A '82) Annetta Kapon (A '92) Nils Karsten (A '02) Mindi Katzman (A '84) Mrs. Lisa Kaufman Lori Kaufman / Loraine Kaufman Foundation Peter Kayafas & Dorothy Blackmun Steve Kaylor & Kristin Yetto Carolyn June Keller, in honor of Flizabeth R. Hilpman Elizabeth F. Keller (A '77) Sara L. Keller§ Devin Kenny (A '09) Gwendolyn Kerber (A '79) Water Kerner (A '83), in honor of Judy Pfaff Martin Kersels (F '10) Baseera Khan (A '14) Bahareh Khoshooee (A '18) Hasabie Kidanu (A '17) James Kielkopf (A '64) Patrick Killoran (A '98) Kvle Kiltv (A '02) Byron Kim (A '86, F '99, '13) & Lisa Sigal (A '86, F '06)\* Erin Kim & Mark Blackwell Irene Kim & Peter Kahna Lucy Soyeon Kim (A '06) Tina Kim Jacqueline Kim Blechinger (A '94) Becky Kinder (A '04) Jonah King (A '16) Karin & Paul Kinsgsley, in honor of Stephanie Hunt & Victoria Love Salnikoff Jonathan Kirschenfeld Patricia Kirshner (A '78) Samallie Kiyingi, in honor of John Melick & Fric Brown Mark Klein, Professional Capital Services§ Noah Klersfeld (A '03)", in memory of Barry Michaeloff Sloane Klevin Candace Knapp (A '69) Chelsea Knight (A '08) David Knoehel (A '72) Andrew Knox, in memory of Valery Daniels (A '88) John B. Koegel & John L. Thomson Virginia G. Koehler (A '56) Kenneth F Koen Michael Koenias Robert S. Koffler (A '58) Beth Kojima

Mo Kong (A '17)

of Sidnev Simon

Joyce Kozloff (F '98)

Melanie Kozol (A '80)

Patricia Kozal (A '83), in memory

Ai-Wen Josephine Wu Kratz (A '67)

Jill & Peter Kraus / The Kraus Family Foundation Ingo Kretzschmar, in honor of John Melick & Fric Brown Elaine Taylor Krogius (A '53) Philip Krohn (A '88) Julia Kunin (A '84) Anna Kunz (A '09), in honor of Jimmy Kunz Stephanie & Jody La Nasa Joseph La Piana Lablilies (A '10), in honor of Sarah Workneh Liza Lacroix Bernard Lagrange Paige Laino Bill Lambert Anne M. Lampe & Maggie Lvko Twist John Landewe (A '00), in memory of Kanishka Raja Wendy F. Lang (A '54, '55, '56) Heidi Lange Mary and Richard Lanier Sims Lansing Barbara Lapcek

Ann Pasnak & Richard Lanchick<sup>o</sup>

Laurie M. Tisch Illumination Fund

Anna Chiaretta Lavatelli (A '10)

Nick Lawrence (A '83), Freight +

Mr. Peter O. Lawson-Johnston

Miyoung Lee & Neil Simpkins, in

honor of Bernard Lumpkin

Annette Lawrence (A '96)

Amanda Lechner (A '18)

Emma Lasry

Volume

Rvan Lawson

Steve Leakos

Barbara Lee

Jaeeun Lee (A '11)

Jessica B. Lee

Lihua Lei (A '96)

Lenox Advisors§

Shaun Leonardo (A '04)

Bruce R. & Jove Lesser®

Michael & Mariorie Levine

Vivien Levy, in honor of John

Carol Sutton Lewis & William M.

Margaret E. Libby (A '87), in

Tony Ligamari (A '83) & Juana

Britt & Jan and Markus, Malin.

Jennifer & Marc Lipschultz, in

honor of Rena & Scott Hoffman

memory of Charles Garabedian

Melick & Fric Brown

Brett & Jacqueline Lewis

Dan Levenson (A '09)

. Indv & Flie Levine

Carol & John Levv\*

Fran & Jack Lew

Larry Levine®

Lewis, Jr.

Schurman

Martin Lindelow®

Joan Linder (A '99)

Peter Lipsitt (A '61)

Jaime Lipson§

Judith Linhares (F '17)

Toby Devan Lewis

David Lieber<sup>^</sup>

Abby Leigh

Emma Lister (A '17) Sandy Litchfield (A '07) Laura Lobdell A '99) Peter Locascio MFA (A '89) Steve Locke (A '02) The Margaret & Daniel Loeb / Third Point Foundation Margaret Loeb Dana Lok (A '16) Nan Hall Lombardi (A '88) Chuck & Polly Longsworth\* David E. Longwell (A '72) Cyriaco Lopes (A '02) Julia Lopez\* Nicola Lopez (A '02) Craig and Rosemary Lord§ Angela Lorenz (F '07) Marie Lorenz (A '04, F '13) Vidho Lorville (A '02) Whitfield Lovell (A '85, F '01, '05) Lovell Minnick Partners LLC§

Joyce Lowinson MD Glenn D. Lowry Nataliya Ludwig (A '10) & Michael N. Ludwig Lumina Foundation for Education Yvonne Lung (A '06) & Dustin Sparks (A '07) Nancy Lupo (A '13) Kathryn I ynch (A '91) Sarah P. Lyon (A '88) Sue Dickey MacArthur Jennifer Madeline Macdonald (A 'O5) Robert MacDonald (A '96) Anissa Mack (A '99, F '11) Eric Mack (A '14) Catherine MacMahon Candice Madey Kathleen Maher® MaryKate Maher (A '08) Aila Main

Kris Mandelbaum (A '03) Marisa Mandler (A '10), in memory of Nancy Sackett Mandler Iñigo Manglano-Ovalle (F '02) Michelle Mantua (A '16) Penelope Manzella (A '51) Rose Marasco, in honor of John Melick & Eric Brown Norma & Lisa Marin Annette Marquis, in honor of John Melick & Fric Brown Jonathan Marshalik (A '14) Virgil M. Martin (A '90, F '12) Monica Martinez (A '06) Marie L. Martino & David L. Williams§ Donald Martiny Fmily Mast (A '06) Nicolas Mastracchio (A '12) Kabir Ahmed Masum Chisty (A '15) Katja Mater (A '06) Matthew Marks Gallery

Dave McKenzie (A '00, F '11, '17) Mary Mattingly (A '10), in honor of an Incredible Team Maria McKinnev (A '17) Lehmann Maupin Tricia McLaughlin (A '92) Sarah McMenimen (A '10) James Maurelle (A '15) Tvler McPhee (A '11) Jessica May Natasha Mayers (A '76) Mores McWreath (A '13) Marjorie Mayrock Christopher Meerdo (A '13) Marc Mazur\* Anthony & Celeste Meier Suzette McAvov Meketa Investment Groups Marlene McCarty (F '11) Emil Mellow II (A '78) Suzanne McClelland (F '99) Fabiola Menchelli (A '13) Brendan McConnell® Rhetta & Joe Mendelsohns Orr Menirom (A '16) & Gabe James Lancel McFlhinney (A '73) Lilly McElroy (A '06) Gaster Sean McElroy (A '14) Richard & Ronay Menschel Sarah McEneaney (F '05) Josie Merck (A '68, '73) Holli McEntegart (A '14) Sam Messer (A '74), in honor of Julie L. McGee Cooper Union Maureen F. McGradv<sup>§</sup> Susan Metrican (A '14) Mr. & Mrs. James H. McGraw IV Melissa Meyer (F '02) Oliver McIrwin (A '99)



01 Sara Cwynar (A '18) Farah Al Qasimi (A '17) 02 Joseph Pullen Michelle Loh, Ray Volant 03 Annesofie Sandal (A '15) Marisa Williamson (A '12) Jessica Hankey (A '15) Gregory Kalliche (A '15) Clare Torina (A '12) 04 Christy MacLear, Charles C. Bergman 05 Robert Storr (A '78, F '02), Rosamond Morley Storr 06 Paula Lunder, David Driskell (A '53, F '76, '78, '91, '04), Peter Lunder 07 Steve Shane, Rujeko Hockley, Noel Kirnon 08 Lorraine O'Grady (F '99, '13) 09 Jennifer Rissler, Jane Hammond (F '92, F '05) 10 Matthew Brannon (F '13), Carrie Moyer (A '95, F '10) 11 Holly Block, Paul Pfeiffer (F '05, '10, '16) 12 Christen Pollock, BB Reis 13 Peter Doig (F '07), Chris Ofili (F '11) 14 Mark Bessire, John Coleman (A '87)

Seth Meyer, in memory of John Whitney Payson Michael Field and Jeff Amstein Family Fund Eleanor Michalka (A '17) Ander Mikalson (A '12) Sarah Mikenis (A '15) Gregory Miller Lucy Miller (A '68) Nicole Miller (F '16) Steve Miller (A '73) Susan Barse Miller (A '68, '71) Tracy Miller (A '92) Bill & Catherine Miller\* Frances Milliken Toby Milstein James E. & Nancy J. Minnick® Kara Minogue\*

Mitchell P. Rales Family Foundation\* Phumzile Mlambo-Nacuka\* Leslie Moses, Nori & George Schroeder Nancy Modlin Katz (A '78) & David Katz Karline Moeller Lee & Luke Moffett<sup>o</sup> Bobby & Patty Moffett, in honor of Donald Moffett Mr. & Mrs. Claus Moller Jenny Monick (A '99) & Gedi Sibony (A '99) Kenneth Monteiro & Leo Blackman\* James Montford (A '75) Ann-Michele Morales (A '97)

Paolo Morales (A '15) Regina Morales Toshiko Mori Malcolm Morley (F '70)" Simonetta Moro (A '03) Jim Morris (A '77) Margaret S. Morton Jennifer Moses (A '86) Carol Mothner (A '65) Daniel Motulsky & Caitlin Pincus\* Michael Muelhaupt (A '13) Bridget Mullen (A '16) Portia Munson (A '87) Ilse Murdock (A '12) Catherine Murphy (A '66) Joyce & George Mykoniatis eliza myrie (A '10) Sophia Narrett (A '14)

Mary Kathryn Navab Ronald & Janet Nechis Mr. & Mrs. Daniel Neidich Corinne Nelson (A '03) Stanley Nelson & Marcia Smith\* Joseph J. Nemeth§ Barry Nemett (A '68) Itty Neuhaus (A '89) Mr. & Mrs. Thomas L. Newberry Bonnie S. Newman (A '82) Marisa Newmar Alan Newman & E. Wendy Saul, in honor of Eliza Newman-Saul (A '05) Eliza Newman-Saul (A '05) Northern Trust John J. O'Connor (A '00)

Hallie Nath

Alison O'Daniel (A '07) Lorraine O'Grady (F '99, '13) The O'Hagan Family Fund / Peter & Sarah O'Hagan Valerie O'Halloran Walter O'Neill (A '74, F '90) & Julie Ryan (A '94) Kenneth & Jessica Odedei Jordvn Oetken (A '13) Margaux Ogden (A '11) Sarina & Gordon Oaden Daniel Oglander Cecilia Artacho Oh & Kenney Oh Jennifer & Erik Oken, in honor of Stephanie Hunt & Victoria Love Salnikoff Whitney Oldenburg (A '17) Jeanine Oleson (A '00, F '18)

Nicholas Opinsky Melissa Oresky, (A '00) Bernard A. Osher, in honor of Paula & Peter Lunder Brian Osias & Jenny Chase Joanna Ostrem The Overbrook Foundation Claudia Overstrom lan Page (A '12) Maia Cruz Palileo (A '15) Kate Sallev Palmer§ Mario Palumbo & Stefan Gargiulo\* Jane Panetta Marcie & Jordan Pantzer Grant & Lindsay Parmer, in honor of Donald Moffett Herbert Parsons (A '64) Richard & Laura Parsons\* Ester Partegàs (F '09) Marita & John Parthemore§ Erik Patton (A '15) John" & Joanne Payson Elizabeth Peabody (A '75) Malcolm Peacock (A '17) Alix Pearlstein (F '04) & Bill Adams (A '80, F '05)

Dorothy & Philip Pearlstein (F '65, Howardena Pindell (F '80), in '67, '68, '72, '78, '86) Liz & Jeff Peek Susan & John Pelosi, in honor of Paul J. Schupf Barbara A. Penn (A '85)° Sheila Pepe (A '94 F '13) Carol Pepper-Cooper (A '60) Lois Perelson-Gross & Stewart Gross, in honor of Rena & Scott Hoffman Fred Perlbera Langhorne S. Perrow & Zachery A Packer William R. Perry Peterman Benefits Limited Partnershin§ Richard Gerrig & Timothy Peterson Darrell A. Petit (A '88)° Jeannie & Thomas Phifer Elizabeth & Kevin Phillips' Liza Phillips (A '89) Penny Pilkington & Wendy Olsoff, PPOW Mamie S. Pillsbury\*

memory of Camille Billops Meridith Pingree (A '03) & Kai Vierstra (A '05) Oren Pinhassi (A '14) Gabriel Pionkowski (A '12) Ann Casady & Peter Pitegoff<sup>^</sup> Robert & Rebecca Pohlad\* Robin & Nick Politan\* Christen Pollock Lindsay Pollock & Andrew Zarnett Nicholas A. Polsky Marquita Pool-Eckert Anna Poor Andrea Poropatich Thomas Powel (A '85) & Flizabeth Powel Mark Power (A '92) Charlotte Present (A '66) Mitchell & Lauren Presser Renaud Proch Marilyn Propp (A '69) The Prospect Hill Foundation Amy Pryor (A '00), in memory of Kanishka Raia

Joseph Pullen & Ray Volant

Diana Pulling & Derek Pratt Kevin & Jane Quinn Cindy & Howard Rachofsky Bob & Amy Radin§ Eden Rafshoon\* Laura Raicovich Jagdeep Raina (A '17), in honor of Chitra Ganesh (A '01, F '13, '19) Julia Randall (A '99) Katie Rashid, Peter Freeman, Inc. Rasmuson Foundation\* Birgit Rathsmann (A '04) & Rick Karr Jeffrey Raupp§ The Raymond Family, in memory of Zizi Raymond (A '85) Katharine & William Raynor David Reed (A '66, F '88) Pat Davidson Reef, in memory of John Whitney Payson Lawrence Remmel Vincent Reppucci & Michele Pallai\* RespectAbility' RESUBJ.

Victoria Fu (A '06) & Matthew T. Rich (A '10) Gabrielle & Bret Richter, in honor of Jennifer New Angela Ringo (A '06) Renee Robbins§ Sheila Johnson Robbins\* Celeste Roberge (A '79) Leslie Roberts (A '86) Michael Roberts, Fine Arts Work Center Marrin Robinson (A '86) Jacque Rochester (A '72) David Rockefeller Rockefeller Brothers Fund\* Benigno Rodriguez-Cubeñas\* Omar Rodriguez-Graham (A '13) Hanneline Røgeberg (A '88, F '09) Jeanne Rohatvn Tyler Rollins Em Rooney (A '12) Joanna Roos (A '58, '59), in memory of Sidney Simon James Rose (A '96) Benjamin M. Rosen & Donna Rosen





Ato Ribeiro (A '18)





01 Heather Hart (A '05), Dan Sutti, Chris Herrity, Barb Smith (A '12), Naomi Safran-Hon (A '12), Leah Dixon (A '12), Marisa Williamson (A '12), Clare Torina (A '12) 02 Rob Colvin, Ellen Altfest (A '02), Derrick Adams (A '02, F '13) 03 Jordan Seaberry (A '15), Sable Elyse Smith (A '15) 04 Arthur Simms (A '85, F '10), Lucy Fradkin 05 Michael Tobin, Paula Volent, Susan Bergerom, Jose Ribas 06 Kate Shepherd (A '90), Katie Sonnenborn 07 Shelley Rubin, Donald Rubin, Ann Gund, Mel Chin (F '95) 08 Barbara Karp Shuster, Wardell Milan (A '03) 09 Jamie Bennett 10 Tiffany Hoeller, Greg Palm

Rochelle & Mark Rosenberg\* John W. & Carolyn J. Rosenblum Karen Rosenkrantz Andrew Ross (A '11) Catherine Ross (A '02) Matthew Ross Rhoda Ross (A '86) Mr. & Mrs. John M. Roth David Rothermel (A '71, '72) Peter Rothschild Lizzie & Dan Routman\* Wendy Rowland (A '67) & Daniel Rowland Alysa Rowlands (A '91)° Sterling Ruby Allen Ruppersberg (A '01) Kenneth Rush, Jr. (A '68) & Christine Rush Ruth | Catone Mr. & Mrs. E. Eric Rytter Alison Saar (F '93)\* Betye Saar (F '85, '14) Bonnie J. Sacerdote

Stephanie Sach (A '87), in memory of Charles McGill (A '87) Naomi Safran-Hon (A '12) Yoshie Sakai (A '14) Gabriela Salazar (A '11) Riccardo Salmona & Bill Doyle' Sara Saltzman (A '05) Annesofie Sandal (A '15) Mr. & Mrs. Andres Santo Domingo Cathy Sarkowsky (A '93) Susanna Saunders Sarah Savidge (A '87) Pedram Sazesh A '17) Claudia Sbrissa (A '03), in honor of the Fresco Program Ralph Scarcelli (A '65) John F. Scarpa§ Ingrid Schaffner Douglass Schloss & Alison Holtzschue<sup>^</sup> Carolee Schneemann (F '01)" Kim Schrader Virginia J. Schreckengaust§

Rachel Schuder (A '02)

Kimberly & Jonathan Schulhof Mike Schuwerk (A '10) Deborah & Daniel Schwartz Tirzah Schwartz Renata Manasse Schwebel (A '51)". in memory of Sidney Simon Fran Seegull\* Jessica Segall (A '10) Becky Sellinger (A '12) Beverly Semmes (A '82, F '01, '05)\* Pallavi Sen (A '17), in honor of Uma Sen Osna (Bard) Sens (A '59) Jinnie Seo (A '90), ONE O ONE FACTORY<sup>®</sup> Carole Server & Oliver Frankel Emmanuel Sevilla (A '15) Susan E. Shachner, Ph.D., in memory of Noah Klersfeld (A '03) Abby Shahn (A '59, '61) Jonathan (A '55, '56) & Jeb Shahn. in memory of Bill Cummings David Shaw Arlene Shechet (F '12)

Adam Shecter (A '06) Omid Shekari (A '16) Vitus Shell (A '08) Kate Shepherd (A '90) Shiel-Dick Family, in honor of John Melick & Fric Brown Howard W. Shields" Miriam Shihab (A '47) Jav Shinn (A '81) Joy Shipman (A '72), in honor of 1972 RISD & Skowhegan Painting Faculty Mara Shore, in honor of Stephanie Hunt David Shrobe (A '14) Lui Shtini (A '07) Barbara Shuster Cal Siegel (A '15) Rebecca Ann Siegel Richard & Jennifer Siegel, in honor of Cal Siegel (A '15) Gina Siepel (A '08) John Silberman & Elliot Carlen Amy Sillman (F '00)

Arthur Simms (A '85, F '10) Madlen & Marc Simon\* Renée Simon Teru Simon (A '78) Ruth Simon McRae (A '68) Bill Simon§ Lowery Stokes Sims, in honor of Betye Saar Alan Singer (A '73) & Anna Sears Kuldeep Singh (A '14), in honor of the Class of 2014 Pallavi Singh (A '15) Corkey Sinks Nancy G. Siraisi, in memory of Nobuvuki Siraisi (A '59) Elena Sisto (A '76) Marcia Glickman Slade (A '53) Jessica Slaven (A '05) Duane Slick (A '86) Clarissa Sligh (A '72) Nancy Sloan Hunt Slonem (A '72) Alexandria Smith (A '15) Cauleen Smith (A '07, F '12)

Elizabeth A. Smith\* George Smith Kiki Smith (F '93) Sable Elyse Smith (A '15) Shiniaue Smith (A '03) Tyler K. Smith (A '78), in memory of Roger Mack Stephanie Snider (A '94) Adrienne Snow Snowden Colleagues§ Douglas Snyder Gerry Snyder Judith Sobol, in memory of John Whitney Payson Ellen Soffer (A '81) Willam Sofield Dr Andrew W Solomon & John Habich Katie & Jonah Sonnenborn\* Anna Souvorov Suzy Spence (A '96) Taylor Spence (A '98) ST. JOHN in King of Prussia§ Nancy & Burton Staniar Kirk Starbird (A '82), in honor of Isobel Starbird Paula Stark Stacy Tenenbaum Stark, in honor of Donald Moffett Joan Steinman (A '82) Erana Stennett\* Aaron T. Stephan (A '02) Faith Stern (A '52) John Stern Rachel Stern (A '14) Nageeb Stevens (A '12) Rachel Stevens (A '84) Willie Stewart (A '14), in honor of Cooper Union Hume Stever Frank J. Stockton (A '15) Paul Stoelting (A '09) Nan & William Stone Sandra Strahan (A '83)" Ceaphas Stubbs (A '12) Bonnie Sturner, PhD. Keith Sudeith (A '90)° Do Ho Suh (A '93) Barbara Sullivan Jennifer Sullivan (A '11), in memory of Marian Mingos Joseph A. Sullivan Altoon Sultan (A '70, F '88) Surdna Foundation\* Becky Suss (A '13) Marianne & Randy Sutin Karen Sutton Marc Swanson (A '00, F '14) Julianne Swartz (A '99, F '08) Mark Taber (A '06) Fabian Tabibian (A '10) Fmily & Stew Tabin Anne F. Taibleson\* Takahiko Takemoto, in honor of John Melick & Eric Brown Talbott and Carter Simonds Foundation Agnes Hsu-Tang & Oscar L. Tang, in honor of Stephanie Hunt Gibb Taylor & Leslie Pell van Breen

Michael Tcheyan (A' 72), in memory of Mercedes Matter & Adrienne Tchevan Mary Temple (A '99) Jaleh Teymourian, in honor of John Melick & Eric Brown Hank Willis Thomas (A '05) Mr. & Mrs. Jack E. Thomas, in memory of John Whitney Payson Colin Thomson (A '74) & Lindsav Walt (A '77) Niels Thorsen (A '03) Thomas Tierney\* Lizzie & Jonathan Tisch Walter & Virginia Tomenson Yulia Topchiy Sarah Tortora (A '13) David Totah Nicole Tschampel (A '01) Tomoe Tsutsumi (A '10) William Tucker (F '83) Mary Turbyne Sharon Twigg-Smith John Udvardy (A '57) The Underground Museum\* Carrie Ungerman (A '89) United States Artists\* Esme Usdan Jonathan VanDyke (A '08) Jud Reis Susanna Vapnek (A '02) Cristina Vere Nicoll Tabitha Vevers (A '78) William Villalongo (A '02) Villanova University, Charles Widger School of Law§ Janice & Philip Von Mehren^ Ursula von Rydingsvard (F '88)° Bridget & Patrick Wade Marilyn & Murry Waldman Maria K. Walker (A '11) Richard T. Walker (A '09) Brian Wall Foundation Lauren V. Walling, Women's Studio Workshop Connie Walsh (A '96) Lindsay Walt (A '77) & Colin Thomson (A '74) Karen J. & Robert J. Walterss Christine Wang (A '07) Margaret Wang & David Temchulla III Mr. & Mrs. John W. Ward\* Nat Ward Photography LLC Paula Wardvoski Rosanna Warren Scully (A '74)^ Alan Yu Sheri Warshauer (A '02) Marie Watt (A '95) Alvoe Wattleton\* William W. Dukes, Jr. and Margaret C. Dukes Foundation Fund, Central Carolina Community Foundation§ Ishmael Randall Weeks (A '07) Carrie Mae Weems (F '00) Candace King Weir Allison Freedman Weisberg & Peter Barker-Huelster, in honor of Sarah Workneh & Katie Sonnenborn Joshua Wesoky & Larissa Goldston, Adam Zoia in honor of Jamie Bennett

Jane Westrick (A '15)

Jessica Wheelock (A '10) Pae White (A '90)° Fric P. Widing Scott Patrick Wiener (A '10) Allison Wiese (A '99) Betty Wiggins Abbey Williams (A '04) & Dave Hardy (A '04, F '18) Tree Williams (A '91) Brittney Leeanne Williams (A '17) Kathryn Williams\* Michael K. Williams (A '88) Wayne F. Williams (A '56, 57), in memory of Willard Cummings John M. Williams (A '90) Marisa Williamson (A '12), in honor of Sarah Workneh Bill Williamson Joannah C. Wilmerding (A '59) Fred Wilson (F '95)° Letha Wilson, (A '09) Matthew Wilson (A '10) Dexter Wimberly Carmen Winant (A '10) & Luke Stettner (A '10) Bennett Wine (A '12) Renate Winston (A '57) Lewis Winter", in honor of BB & Susan Wires (A '90) & Riche Rodriguez Barry N. Wish, in memory of John Whitney Payson Lauren Wittels Gerald Wolfe (A '74) Cecilia & Ira Wolfson Betty Woodman (F '02)" Eileen Woods (A '99) Susan Volk Woolworth Sarah Workneh\* Marion Worth Virginia Wright Eva Wylie (A '07) Katie Wynne (A '11) Cammy Wynne & Del Williams Fllen Xu (A '16) Mr. & Mrs. Earle Yaffa\* Flizabeth Yanev Zhiyuan Yang (A '17) Steven Yazzie (A '06) Gordon Yee (A '61) Philin Yenawine<sup>^</sup> Andy Yoder (A '81) Cissy Yorke\* John Kia Yue (A '67) Jennifer Zackin (A '98) Mary-Fileen Zadlo Maureen Brusa Zappellini (A '89), in memory of Gelsy Verna (A '89) Lisa & Donn Zaretsky Brian Zegeer (A '10) Furong Zhang (A '89) Hong Chun Zhang (A '03) Wai Ying Zhao Nathaniel & Sara Zilkha Frank Zimbardi (A '68) Aerin Lauder Zinterhofer Claire Zitzow (A '11) Barbara Zucker (F '84, 87), in memory of Stella Chasteen



01 Elle Pérez (A '15), Jenny Calivas (A '16) 02 George H. Waterman III, Guest, Waneeta Marquis, Guest, Susan Paul Firestone (A '72), Bill Holmes 03 Andrew Hamill (A '14), Katie Sonnenborn, David Beitzel (A '82) 04 Katherine Bradford (F '09), Jane O'Wyatt 05 Amia Yokoyama (A '17), Mo Kong (A '17), Guest, Mario Ybarra Jr. (F '17) 06 Wesserunsett Lake 07 Elmi Ventura Mata (A '19), Ali Kaeini (A '19), Kamron Hazel (A '19), Sindhu Thirumalaisamy (A '19), Fathia Mohidin (A '19), Genesis Baez (A '19), Jacob Mason-Macklin (A '19), Chase Hall (A '19), Rehan Miskci (A '19), Beverly Semmes (A '82, F '01, '05), Marlene McCarty (F '11), Guest 08 Open studios 09 Arash Fewzee (A '18), Tiona Nekkia McClodden (A '18). Elliott Jerome Brown (A '17) 10 Pedram Sazesh (A '17), Malcolm Peacock (A '17) 11. Marvin Touré (A '16), Guest 12 Alan Wanzenberg, Nikita Gale (A '19)



Corwin, Karlene Burrell-McRae 05 Ann Gund, Graham Gund 06 Guy Goodwin (F '88, '93), Mirisini Amidon, David Reed (A '66, '88) 07 Yasaman Djunic, Bonnie Brennan, Koji Inoue, Joanna Stream 08 Sarah Bedford (A '97), Elise Gardella 09 Donald Moffett (F '04), Agnes Gund, Robert Gober (F '94, '16), David Dechman, Michel Mercure 10 Jack Shear, Eleanor Acquavella 11 Christopher Wool, Glenn O'Brien 12 Rena Hoffman, Bernard I. Lumpkin 13 Francesco Clemente (F 83) 14 Carrie Schneider (A '07), Nicole Awai (A '97) 15 Joiri Minaya (A '13), Baseera Khan (A '14), Christopher Lew, Clifford Owens (A '04) 16 Victoria Love Salnikoff, Yuri Salnikoff, Stephanie Hunt 17 Rob Looker, Chiara Edmands 18 Marlene McCarty (F '11), Scott Lerman, Adrian Burton Jovanovic, Sarah Workneh, Toby Cumberbatch, Mike Borkowsky 19 Jamie Hand, Cordell Brown, Leila Tamari, F. Javier Torres, Margaret Morton

### MATCHING SCHOOL GRANTS

Boston University California College of Art California College of the Arts California Institute of the Arts Carnegie Mellon University Columbia University Columbus College of Art Cranbrook University

### **ENDOWED SCHOLARSHIP**

Milton & Sally Avery Endowed Scholarship Bingham Scholarship Brown Endowed Scholarship Camille Cosby Scholarship Cummings Endowed Scholarship

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Dreyfus Endowed Scholarship Donald and Doris Fisher Scholarship Gober-Moffett Scholarship Ann and Graham Gund Scholarship George Gund Scholarship

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Alex Katz Scholarship Bernard Langlais Endowment Scholarship Jacob and Gwendolyn Lawrence Scholarship Reid Peter Lewis Scholarship Toby Fund Scholarship

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University of Wisconsin-Madison Virginia Commonwealth University Yale University

University of Texas at Austin

Photography (Awards Dinner) by BFA / Mike Vitelli, Getty / Patrick McMullan / Jared Siskin / Clint Spaulding, and Christian Grattan Photography (General) by Skowhegan School of Painting & Sculpture, Class of 2015, Class of 2016, Class of 2017, Class of 2018, and Class of 2019

### In Memoriam

### We regret the passing of these friends from the Skowhegan community.

Vito Acconci (F '98, '11), 1980 Skowhegan Medal for Video & Performance

b. 1940; d. April 27, 2017

Emma Amos (F '86, '97, '06), Governor 1986-2017, Governor Emeritus 2016-2020 b. 1937; d. May 20, 2020

Lennart Anderson (F '65, '67) b. 1928; d. October 15, 2015

Mary A. Armstrong (A '77) b. 1948; d. May 14, 2020

David Beitzel (A '82), Trustee 2011-2019 b. 1958; d. January 20, 2019

Mrs. George B. Beitzel (Mary Lou), Trustee 1986-1989 b. 1929; d. September 26. 2019

Bill Berkson (F '06) b. 1939; d. June 16, 2016

Alberto Borea (A '08) b. 1979; d. December 7, 2020 Mildred C. Brinn, Trustee 1976-2016, President 1981-1988, Chair 1990-1994, Chair Emeritus 2004–2020 b. 1932; d. August 15, 2020

Ralph F. Buckley (A '65) b. 1943; d. October 8, 2015

Burt Barr (F '08) b. 1938; d. November 7, 2016

Louisa Chase (F '85), 1992 Skowhegan Print Suite Artist b.1951; d. May 8, 2016

Tomie dePaola (A '55) b. 1934; d. March 30, 2020

David C. Driskell (A '53, F '76, '78, '91, '04), Governor 1975-1989, Trustee 1989–2002, Advisory Committee 2003-2020, 2016 Skowhegan Lifetime Legacy Award b. 1931; d. April 1, 2020

Lorianne Ellison (A '93) b. 1958; d. August 1, 2015 Ana B. Hemández (A '05) b. 1977; d. November 2016

Cameron Hockenson (A '07) b. 1975; d. August 22, 2015

Dahlov Ipcar, painter and illustrator, daughter of William & Marguerite Zorach

b. 1917; d. February 10, 2017

Adrian Burton Jovanovic, 2016 Skowhegan Governors' Award for Outstanding Service to Artists to The Committee to Save Cooper

b.1968; d. June 17, 2017

Per Kirkeby (F '91) b. 1938; d. May 9, 2018

> Noah Klersfeld (A '03) b. 1973; d. October 13, 2017

b. 1961; d. January 1, 2020

Conrad Malicoat (A '58, '59) b. 1936; d. October 16, 2016 Max-Carlos Martinez (A '97)

Charles A. McGill (A '87) b. 1964; d. July 9, 2017

Malcolm Morley (F '70), 1993 Skowhegan Medal for Painting b. 1931; d. June 1, 2018

John W. Payson, Trustee Emeritus, Trustee 1975-2011, President 1981-1988, 1988 Special Presentation Award b.1940; d. October 16, 2016

Matthew Plumb (A '94) d. September 4, 2019

Lester F. Pross (A '53) b. 1924; d. April 20, 2016

Kanishka Raja (A '00) b. 1969; d. July 21, 2018

Eleanor Revson. Trustee 1974-2016 b. 1931; d. July 16, 2019

Renata M. Schwebel (A '51) b. 1930; d. April 25, 2018 Nobuyuki Siraisi (A '59) b.1935; d. March 10, 2016

Paul Spina (A '60, '63) b. 1937; d. June 20, 2017

Sandra G. Strahan (A '83) b. 1944; d. June 28, 2018

Rodney Taylor (A '94) b. 1966; d. December 9, 2019

Thurston Twigg-Smith, Trustee 1991-2006 b. 1921; d. July 16, 2016

Ryan Widger (A '06), Media Lab Staff 2008-2009 b. 1974; d. June 2, 2016

Betty Woodman (F '02) b. 1930; d. January 3, 2018

Eileen Zilius (A '66) b. 1940; d. May 8, 2017

### Emma Amos (1937-2020)

Faculty: 1986, 1997, 2006 Governor: 1986-2016 Governor Emeritus: 2016-2020

I think we always have to go back to the fact that art must be made by human beings: that it is wonderful to be an artist; that it is wonderful to use, and to practice, and to think. It's a way of communicating, it's a way of talking. It is not to fit into this world that doesn't want us; it is to be a voice, and to communicate.

- Skowhegan lecture, 1997



<sup>\*</sup> Indicates contribution in full or part *In memory of David Beitzel (A '82) (1958–2019)* 

<sup>^</sup> Indicates contribution in full or part In memory of Frank Moore (A '73, F '98) (1953–2002)

<sup>§</sup> In memory of Ryan Widger (A '06)

o In honor of Barbara Lapcek

<sup>&</sup>quot; In memory

The Elms

### **David Beitzel**

(1958-2019)

Alumnus: 1982 Trustee: 2011-2019

David loved Skowhegan. A devoted alum and exemplar Trustee, he was open, idealistic, and purposeful. In celebration of David's life and work, his partner Darren Walker and his family spearheaded The David Fund to provide urgent support for artists on campus so that they maximize their time in Maine. The funds can be directed in real time, enabling Skowhegan to be nimble and responsive, fostering the collective experience, while recognizing and supporting individual needs.



### Mildred C. Brinn

(1932 - 2020)

Board of Trustees: 1976-2016 President: 1981-1988 Chair: 1990-1994 Chair Emeritus: 2004-2020

A singular force at Skowhegan, a passionate and fierce supporter of the school and its mission. Mildred loved being on campus and would spend nearly a week in her corner suite at the Towne Motel every July, hosting drinks and generally holding court. She put many of us through our paces, rigorously affirming our commitment to Skowhegan before we joined the board or staff. And most of all, she loved meeting the participants over T&G weekend, hearing their stories, and learning their impressions of Skowhegan.



### THE ELMS

The Elms was established in honor of Skowhegan's 75th Anniversary to recognize artists, individuals, and families who choose to provide for Skowhegan's future by including the school in their estate plans.

Members of The Elms make a lasting contribution to Skowhegan and support future generations of artists by designating Skowhegan as a beneficiary of their estate plan through a bequest, charitable trust, retirement plan or insurance policy. Skowhegan is unable to accept bequests of artwork, real estate, or other assets without prior written confirmation from a Skowhegan officer.

For more information, please contact Cerrie Bamford, cbamford@skowheganart.org or visit: http://skowheganart.org/planned-giving.

### **Boards & Staff**

### Lists as of December 1, 2020

### **BOARD OF TRUSTEES**

Ann L. Gund, Chair Alan Wanzenberg, President Gregory K. Palm, Treasurer Eleanor Acquavella, Secretary Jan Aronson Ron Buckly John R. Coleman Warren C. Cook Chiara Edmands Susan Paul Firestone (A '72) Elizabeth R. Hilpman Rena Hoffman Phyllis Hollis Stephanie Hunt Robert L. Looker Victoria Love Salnikoff Bernard I. Lumpkin John Melick Jennifer New Richard T. Prins Amitha Raman Judson P. Reis Jennifer Rissler Paula J. Volent

### Chair Emerita

Mildred C. Brinn

### **BOARD OF GOVERNORS**

Donald Moffett (F '04), Chair Janine Antoni (F '98) Daniel Bozhkov (A '90, F '11, '16) Matthew Brannon (F '13) Louis Cameron (A '96, F '16) Francis Cape (A '89, F '08) Marie-Antoinette Chiarenza, RFI AX (F '13) Chitra Ganesh (A '01, F '13, '19) Jeffrey Gibson (F '14) Neil Goldberg (F '15) María Elena González (F '05) Richard Haas (F '82, '84) Jane Hammond (F '92, '05) Dave Hardy (A '04, F '18) Daniel Hauser, RELAX (F '13) Jennie C. Jones (A '96, F '14) Martin Kersels (F '10) Shaun Leonardo (A '04) Marie Lorenz (A '04, F '13) Whitfield Lovell (A '85, F '01, '02, '05) Fabian Marcaccio, (F '97) Marlene McCarty, (F '11) Suzanne McClelland, (F '99) Dave McKenzie (A '00, F '11, '17) Carrie Mover (A '95, F '10) Jeanine Oleson (A '00, F '18) Alix Pearlstein (F '04) Paul Pfeiffer (F '05, '10, '16) David Reed (A '66 E '88) Allen Ruppersberg (F '01)

Alison Saar (F '93) Sigrid Sandstrom (A '00, F '14) Beverly Semmes (A '82, F '01, Lisa Sigal (A '86, F '06) Arthur Simms (A '85, F '10)

Janis Gardner Cecil

Jocelyne DeNunzio

Katherine Gass Stowe

Yumi Higashi-Ho

Tracey Hummer

Stephen Javaras

Jessica B. Lee

Marjorie Mayrock

Regina Morales

Daniel Oglander

Nick Opinsky

Norm Robinson

Nicole Shaub &

Yulia Topchiy

Dian Woodner

Wai Ying Zhao

Events

Officer

Assistant

Margaret Wand

Melanie Borinstein

Alan Yu & Marie Heimann

Cerrie Woodner Bamford, Deputy

Director of Development &

Eric Bees, Senior Development

Paige Laino, Alumni Coordinator

Christopher Carroll (A '08),

William Holmes, Facilities

Rachel Lee, Development

Trella Lopez, Content &

Julie Quon, Director of

Anna Souvorov, Manager,

Office & Administration

Sarah Workneh. Co-Director

Communications Assistant

Andrea Poropatich, Bookkeeper

Communications & Marketing

Katie Sonnenborn, Co-Director

Program Manager

Valerie O'Halloran

Neil Luthra

Phyllis Hollis

John H. Friedman & Jane Furse

Alex Glauber & Mackie Healy

Amy Goldrich & Nick Kline

Erin Kim & Mark Blackwell

Michael & Marjorie Levine

Joseph Pullen & Ray Volent

Noel D. Kirnon & Michael Palev

Irene Kim & Peter Kahna

Ashley Chavis

Kathleen Dill

Robert Storr (A '78, F '02) Marc Swanson (A '00, F '14) Julianne Swartz (A '99, F '08) Fred Wilson (F '95)

### Governor Emeritae

Lois Dodd (F '79)

### GOVERNORS' CIRCLE

Mel Chin (F '95) Guy Goodwin (F '88, '93) Byron Kim (A '86, F '99, '13) Guillermo Kuitca (F '99, '04) Tommy Lanigan-Schmidt (F '91. '92, '97, '13) Howardena Pindell (F '80) Kiki Smith (F '93) William Wegman (F '83, '92)

### **ALLIANCE**

Jesus Benavente (A '12) Keren Bebenisty (A '09) Claudia Bitran (A '14) Haley Bueschlen (A '15) Alan Calpe (A '16) Ally Caple (A '19) Arash Fewzee (A '18) Rachel Frank (A '05) Daniel Greenberg (A '18' Gregory Kalliche (A '15) Eleanor Kipping (A '18) Adam Milner (A '18) Joiri Minaya (A '13) Bryson Rand (A '19) Birgit Rathsmann (A '04) José de Jesus Rodriguez (A '17) Naomi Safran-Hon (A '12) Gabriela Salazar (A '11) Michael Scoggins (A '03) Becky Sellinger (A '12) Pallavi Sen (A '17) Rebecca Shippee (A '18) Fabian Tabibian (A '10)

### COUNCIL

Rena Hoffman, Co-Chair Bernard I, Lumpkin, Co-Chair Amitha Raman, Vice Chair Desiree Almodovar Sarah Bacon Thomas Cole Baron Arlene Bascom Deborah Buck Laura Burton & Owen Duffy

### **SUMMER STAFF 2019**

Tim Brandsted, Summer Program Coordinator Mariel Capanna (A '17), Fresco Associate Christopher Carroll (A '08), Media Lab Manager Ryan Cass, Grounds Staff Oscar Corneio (A '14), Fresco Instructor Sarah Corson, Housekeeping Amanda Diabiase, Housekeeping Ralph Drouin, Grounds Staff Kevin Flanagan, Carpenter Meredith Gaglio, Head Librarian

John Harlow, Kitchen Assistant Shadi Harouni (A '13), Actina Summer Program Director Brittany Harris, Assistant Chef Frank Jackson (A '85) Dean Monica Jackson, Assistant Chef Clara Jewell, Kitchen Assistant Peter Jillson Grounds Staff Samantha Jorgensen, Food Service & Chef Assistant

Waneeta Marquis, Food Service & Residence Manager Lilly McElroy (A '06), Media Lab Associate

Gina Mitchell LSW, Counseling Eve Payne, Kitchen Assistant

Elle Pérez (A '15). Dean Ronald Pinkham, Grounds Staff Rosa Rosario, Chef Saar Shemesh, Sculpture Shop Associate

Teagan Tatakis, Kitchen Assistant

Ashlev Teamer (A '14), Dean Buddy Thomas, Gardener Shawn Thornton (A '02), Baker Kayle True, Kitchen Assistant Elizabeth Tubergen (A '15), Sculpture Shop Manager Isabel Turgeen, Kitchen Assistant Joshua Vanadestine, Kitchen Assistant

Skowhegan gratefully acknowledges the following individuals for their board service.

### **BOARD OF TRUSTEES** YEAR ROUND STAFF

David Beitzel, 2011-2019 Grace G. Bowman, 1996-2017 Mildred C. Brinn, 1976-2016" Andrea Crane, 2002-2018 Robert Gilson, 2002-2016 Mihail S. Lari, 2014-2016 Libbie J. Masterson, 2008-2020 Wilson Nolen, 1989-2017 Eleanor W. Revson, 1974-2016

#### **BOARD OF GOVERNORS**

Emma Amos (F '86, '97, '06), 1986-2016" Daphne Cummings (A '82), 1996-2016 Martha Diamond (F '77, '83), 1982-2018 Anoka Farugee (A '95, F '10), 2011-2015 Bill Jensen (F '83, '86, '88), 1986-2018 Iñigo Manglano-Ovalle (F '02), 2010-2018

We would like to acknowledge the following year round staff for being an integral part of Skowhegan's operations.

Elise Gardella, 2007-2019 Kathleen Grogan, 2014-2017 Mary-Ellen Zadlow, 2011-2016 Corinne Spencer (A '14), 2017-2019

In memory



SKOWHEGAN SCHOOL OF PAINTING & SCULPTURE SKOWHEGAN SCHOOL OF PAINTING & SCULPTURE

136 WEST 22ND STREET, NEW YORK, NY 10011 / T 212 529 0505 / F 212 473 1342

WWW.SKOWHEGANART.ORG

Established in 1946 by artists, for artists, Skowhegan School of Painting & Sculpture is one of the country's foremost educational experiences for emerging visual artists. Skowhegan's nine-week intensive summer program seeks to bring together a diverse group of individuals who have demonstrated a commitment to artmaking and inquiry, creating the most stimulating and rigorous environment possible for a concentrated period of artistic creation, interaction, and growth. Located on a historic farm in rural Maine, the campus serves as a critical component of the program. Fundamental to Skowhegan's pedagogy is an understanding that a multitude of voices, disciplines, experiences, ethnicities, identities, physicalities, and economies is critical to advancing the conversation about art. We do not consider financial ability or circumstances during our admissions process. Still governed by artists today, the program provides an atmosphere in which participants are encouraged to work in contrast to market or academic expectations.