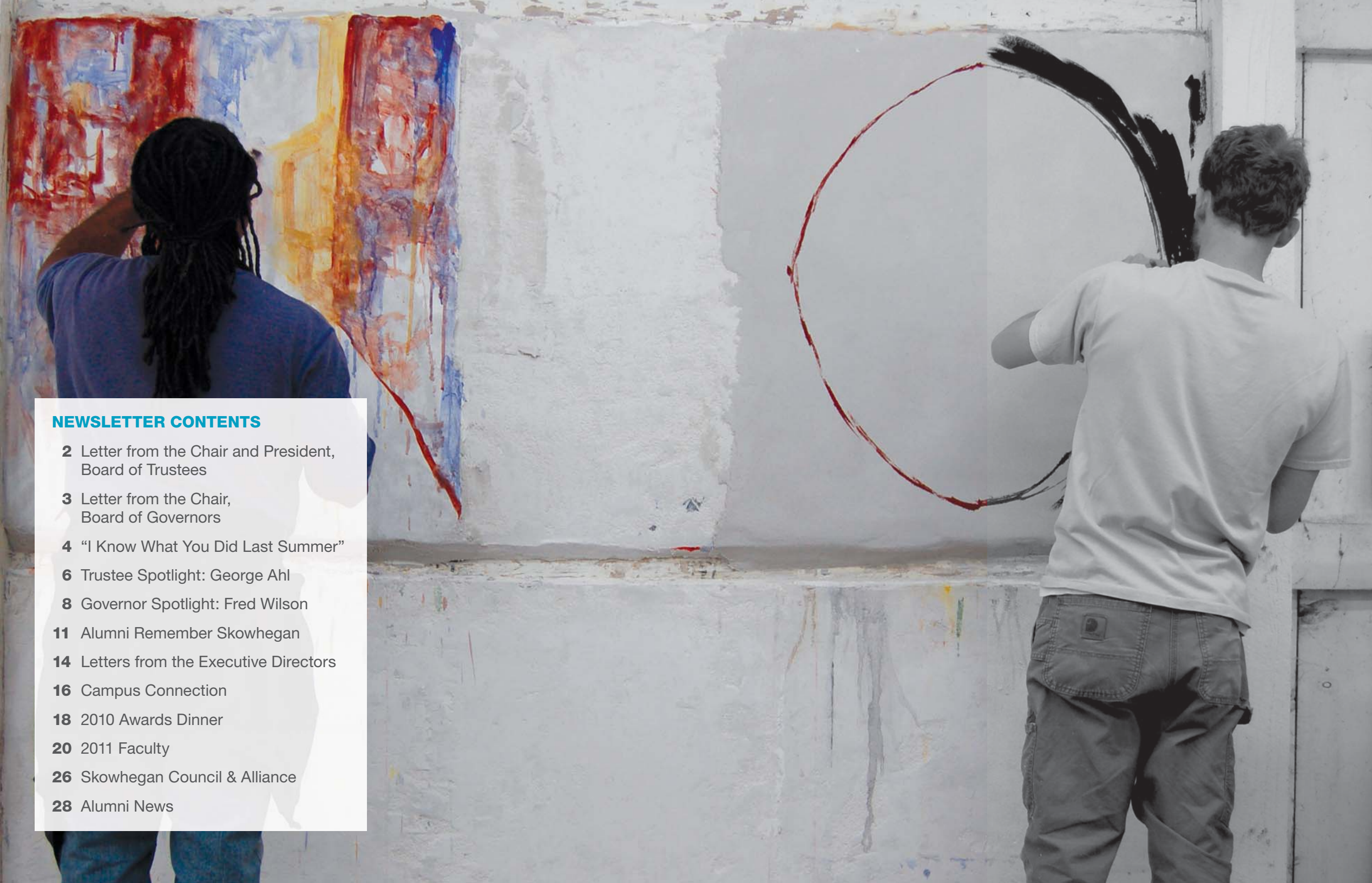


# SK OW HE GAN

NEWSLETTER 2010





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**Skowhegan, an intensive nine-week summer residency program for emerging visual artists, seeks each year to bring together a gifted and diverse group of individuals to create the most stimulating and rigorous environment possible for a concentrated period of artistic creation, interaction, and growth.**

## FROM THE CHAIR & PRESIDENT OF THE BOARD OF TRUSTEES

ANN GUND Chair / GREGORY K. PALM President

We are having another wonderful year at Skowhegan, and have just returned from an exciting Trustees' and Governors' Weekend on Skowhegan's Maine campus. It is always exhilarating to meet the artists who are participating in the program and to see Skowhegan in action. Of course, Skowhegan is in action all year round, from the constant advance planning for future summers to the series of events we hold in New York and elsewhere throughout the year, but everything we do serves to support the summer program and the thousands of alumni who have been a part of it.

This year brought another record-breaking group of applicants: 2,043 artists seeking admission to Skowhegan. The pool was very diverse; they came from 46 States and 33 foreign countries. The accepted artists represent 13 States and 10 countries in terms of origin or citizenship. This group, along with a stellar faculty of Resident and Visiting Artists, was close-knit, creative, hard working, and formed a vibrant community for 2010.

Despite juggling the transition between our longtime Executive Director for Program Linda Earle and her successor Sarah Workneh, we didn't miss a beat this year! SkowheganWALKS and SkowheganTALKS, the two signature programs of our alumni group the Skowhegan Alliance, continue to thrive; we released a new benefit print by Polly Apfelbaum; and we held our first alumni exhibition in several years at the 92Y Tribeca. This show represented a new direction in our longtime partnership with the 92Y. We're already planning another exhibition for 2011.

Our annual Awards Dinner was held on April 27th at Cipriani Wall Street. Friends and supporters came together to honor the achievements of Ron Gorchov, Joan Jonas, and Cy Twombly with Skowhegan Medals, and the Governors' Award for Outstanding Service to Artists was presented to Norma Munn. Although the economic environment remains challenging, our dinner net proceeds increased by 15% over 2009, providing much needed funds for scholarships and our program. Our hope is that there is continued improvement in the economy and that we will again be able to reach the levels of net proceeds achieved earlier in the decade.

Last year when we wrote to you we had just inaugurated a new group of supporters, the Skowhegan Council. Since that time, the group has raised \$18,000

for Skowhegan's program and has visited private collections, heard artists speak about their exhibitions, toured the Whitney Biennial, and taken a behind the scenes look at the studios of 14 alumni. We have been fortunate to work with Chiara Edmands in building this group and coming up with creative ideas to showcase the accomplishments of our community. We are excited to build on the past year's success with a new season of events starting in September and hope some of you will join us.

Planning events for the Skowhegan Council reminds us just how many of our alumni are pursuing active, interesting careers in the art world and receiving prestigious recognition for their work. For example, of the 17 artists selected to participate in the Marie Walsh Sharpe Foundation's coveted and highly competitive Space Program in 2009–2010, five were Skowhegan alumni. In the similarly competitive Elizabeth Foundation for the Arts Studio Program, eight of the approximately 70 artists who received subsidized studios this year are Skowhegan alumni. Visiting the studios of many of these artists has been a true privilege for us and for members of the Council.

This year some generous supporters made one of our longtime dreams come true. While we pride ourselves on changing with the art of the times, our media lab—used at one time or another by almost every artist who comes to Skowhegan—has been woefully cramped and out of date for some time. Being creative people, the artists who have come to Skowhegan in recent years have found ways to work around this limitation in our facilities, but it was imperative that we improved the lab. Now, thanks to generous gifts from Trustee and former President Judson P. Reis and former Trustee Susy Wadsworth and her husband Jack (through the W.L.S. Spencer Foundation), a new lab is being built and outfitted with new equipment. We expect it to open in time for the 2011 session, and can hardly wait to show it off in our next newsletter.

Last November we were deeply saddened by the death of Trustee Margaret Skidmore. Margaret had served on Skowhegan's board with great enthusiasm since 2006, and her positive attitude and wealth of experience in the nonprofit world have been greatly missed. This past year, Trustees Nancy Sloan, Bailey Symington, and Susy Wadsworth, who all served Skowhegan brilliantly

during their long tenures on the board, decided to step down, but we look forward to keeping all three of them in the family for years to come. Taking up where these Trustees left off are our four newest Trustees, Marianne Boesky, Chiara Edmands, Libbie Masterson, and Alan Wanzenberg.

In addition to these changes on our Board, on the morning of our annual Red Farm Dinner this year we learned that Charles Gunther, Skowhegan's Grounds & Maintenance Manager from 1974–1991, passed away on July 23rd at his home in nearby Cornville, Maine. During his time with us, Charlie oversaw a small building boom that included the sculpture barn and the Robert Lehman Library, which form an important part of the heart of campus today. His legacy remains for future generations of artists, and we salute his dedication to the School over 17 years.

Our year-round staff has been through some transitions this year, and yet the participants and faculty on campus would never know it. The dedication of Executive Director for Development & Administration Kate Haw and our new Executive Director for Program Sarah Workneh, along with the hard work and commitment of Bill Holmes in Maine and Elise Gardella and Adrienne Snow in the New York office, has ensured that every event, every program, and most of all the summer session, are running smoothly and successfully. Key to this achievement is our summer staff, many of whom have been with us for years, including Waneeta Marquis in the kitchen and Judy Stoodley in the library, as well as deans and shop managers old and new. We thank them for giving so much of themselves to Skowhegan to ensure that the artists who come to Maine each summer have the best experience possible.

We continue to be mindful of the uncertainty of these economic times, but through the staff's careful control of expenses, our finance committee's excellent work, and especially the generosity of our supporters like so many of you, Skowhegan has been able to maintain its high programmatic standard. Please help us keep our commitment to emerging artists by sending in the coupon at the back of this newsletter with your contribution or visiting us at [www.skowheganart.org](http://www.skowheganart.org) (click SUPPORT). Thank you.

## FROM THE CHAIR OF THE BOARD OF GOVERNORS

BYRON KIM ('86)

I'm writing this from Disney World. And although I think this place needs to update some of its presentations of race and gender, I'm not afraid to admit I am having a great time. Everyone who works here is called a cast member, and the more time I spend here I realize how much work it takes behind the scenes to make it worthwhile for all the guests. I don't really want to make much parallel between Skowhegan and Disney World, but for its participants Skowhegan is usually a magical nine weeks and often a life-changing experience. Knowing just how much work goes into making this experience possible, I would like especially to acknowledge the people who work behind the scenes for Skowhegan.

Kate Haw has been a terrific leader on the development and administration side for several years, and I would like to welcome Sarah Workneh, who did a tremendous job with admissions and financial aid this spring and helped to provide an outstanding experience for the participants and faculty over the summer. But the people in charge usually get the public praise. We often forget about those who do the work we don't see, and I want to acknowledge Elise Gardella and Adrienne Snow in the New York office, who have worked diligently for the good of Skowhegan. And though he's been away for a while now, I also want to remember the great work that Larry Levine did for us for thirteen years. Bill Holmes and Waneeta Marquis and their respective staffs do an amazing job in Maine, working round-the-clock during the summer and more than we know before and after the summer session. And I am very sad to have heard about Charles Gunther's recent death. Charlie took care of Skowhegan's physical plant for many years, and he also took me up over Lake Wesserunsett in his plane when I was a Dean.

In 1989 and 1990 I was hired by Barbara Lapcek, then Director of Program, to work on the summer staff. The temporary summer program staff (the Deans and technical staff) is largely populated by former Skowhegan participants. It's a difficult job psychologically because you can't have that ideal summer you once had and, furthermore, you have to ensure that things go as perfectly as possible for the current participants and faculty. It can sometimes feel like a thankless job, which is probably why I lasted only two summers, but everyone who does the job well does it for Skowhegan. This staff, led by the Director of Program, ensures that the environment exists each summer for the Skowhegan magic to happen.

Speaking as a former Dean, I know just how herculean this task is, especially when you manage to make it appear effortless.

I happen to know the current Deans, Craig Drennen ('06) and Victoria Fu ('06), and appreciate how much of their good work has gone into making 2010 another great Skowhegan summer. I could have made this column a list of all the Deans I remember who gave their all to Skowhegan, but I'll just mention the one who retired most recently, Steve Locke ('02), and thank Steve for his great contribution to Skowhegan in his six years on the summer staff. And I'll also give my deep thanks to our longtime Fresco Instructor, Daniel Bozhkov ('90), who somehow made the fresco shop the spiritual center of Skowhegan. Thanks to Daniel, and to Sean Glover ('03) who is following in his footsteps.

While Skowhegan is still called a school, it's not a school in the traditional sense, and yet a great deal of practical learning takes place on campus. That would not be possible without our Sculpture Shop Manager Raphael Zollinger ('02), our Media Lab Manager Chris Carroll ('08) and his associate Lilly McElroy ('06), our librarian Judy Stoodley and her assistant Meredith Gaglio, and the others who work with them to teach participants new skills and to provide the research materials that inform their work. Helping to ensure that we preserve Skowhegan's history and all that has happened here, an enormously important task, is Elizabeth Mooney, our archive assistant.

Finally, I want to thank Skowhegan's Boards of Trustees and Governors. Without them none of this would work. This is a time of transition for Skowhegan in many ways. The organization has survived financially in the past decades through the largesse of a very generous group of people, most of whom are not artists. I am amazed by and grateful for their dedication to artists and their continued support of and involvement in Skowhegan is essential to the School's existence. But we cannot rely on their support alone. Skowhegan is a place that was founded by artists for artists, and I believe that the artists who have the privilege of experiencing Skowhegan need to make an investment in its financial future. Of course, I'm talking about the alumni. Together we are a powerful force. We need to start giving back to Skowhegan with strength, and it needs to start now when times are tough financially. If you believe Skowhegan was worth it for you, is it worth it for another young artist?

## I KNOW WHAT YOU DID LAST SUMMER

Many Skowhegan classes stay tightly knit after they depart from Maine, and this has certainly been true with the class of 2009. They maintain an active group email list, consulting one another on technical questions and the use of materials and informing each other about open calls and other opportunities; classmates who live in New York make a concerted effort to attend each other's openings; when out-of-towners visit New York, mini-reunions are organized; and they have a regular series of studio visits with one another. In July of this year, the 2009 community united to put together one of the most comprehensive projects ever organized by a single Skowhegan class: "I Know What You Did Last Summer," a six-day exhibition of their work held in Brooklyn.

The sense of community among the class germinated early on in their summer at Skowhegan. "I remember being a little bit surprised, actually, when I got to campus that there wasn't really a sense of competition among us," remarked Blithe Riley, who was one of the key organizers of the show. Janelle Iglesias made special note of a comment by Resident Artist Ernesto Pujol, who started off the summer by talking about

vulnerability and generosity, and how that attitude set a wonderful tone for the summer and what has followed. As they got to know each other the class, like many others before it, began to engage in community-wide projects—a celebratory procession to launch a sailboat built by Greg Witt; a large, multi-phased group effort to help Theo Zafieropoulos dislodge a dead tree from the woods for a piece he wanted to make; soup-making parties in the sculpture yard; a "Green Cube" show on the soccer field at the end of the session. Referring to Theo's project, Blithe recalled, "There was this sense that 'we can do this.' One of us can't, but we can." There were social experiences, of course, but also discussion groups and informational events. As Rachel Fainter and Tara Pelletier remember, "People realized early on what a gift everyone else was to them and we promoted harmony over everything."

About six months after leaving Skowhegan, Gregg Louis started thinking about organizing a group show including all alumni and faculty for 2009. "I had this idea to do an exhibition of all of our work, but I didn't know if people would be that into it," he said. So he tested the water over the following weeks, floating the idea to a handful of classmates as he saw them. People seemed interested, so he proposed the idea to the whole class via their email list. "Right after I sent the email, everyone said yes immediately, from all around the world. Some people said yes multiple times because they forgot they had already responded. I had about eighty emails within 24 hours." People were into it, indeed.

A series of meetings among the class members who live in New York was organized during which tasks were defined and assigned, taking care not to pile too much work on any one person. Irvin Morazan had been in an exhibition at the former St. Cecilia's Convent in Greenpoint, Brooklyn, and arranged for "I Know What You Did Last Summer" to take place there in exchange for a donation to the parish. "We knew that we weren't going to have a big budget—it was kind of a DIY project—so St. Cecilia's seemed like a good fit. We needed a lot of space for a 60-person show, so it was really serendipitous that we were able to find a place we could afford that could accommodate that," Gregg said. Everyone pitched in \$25 to cover the donation for the space and PR materials for the show.

## People realized early on what a gift everyone else was to them and we promoted harmony over everything.

"There was a core of about ten people who did the bulk of the planning, including myself, Jane Fox Hipple, Mie Olise, Letha Wilson, Jacob Gossett, Irvin, Gregg, and others. But really by the end of the show, everyone had contributed in some fashion," said Blithe. "It took a little bit of effort from a lot of people," Gregg commented.

All of that effort by all of those people resulted in four floors of outstanding painting, drawing, sculpture, installation, sound, video, and performance work. Welcoming visitors to the show was Gregg's "Welcome to Neverland" banner, hung over the entrance. Blithe installed a surround sound piece she began at Skowhegan, featuring the voice of Resident Artist Kathy Bradford. Christopher Robbins also finished a piece that he started at Skowhegan and showed it for the first time at St. Cecilia's. Mie Olise included a video referencing abandoned spaces that was particularly resonant since it was shown in the basement laundry room of what is itself a nearly abandoned space. Eva la Cour created and presented a video piece that responded to the exhibition venue—it was made and shown in the stairwell of St. Cecilia's. And there was so much more, by so many artists. The opening reception was attended by about 250 people and over the run of the show there were artist talks, video screenings, performances, and guided tours. Alumni took turns staffing the venue, and over the six days of the show, an estimated 400 people came through. A few artists were unable to participate for one reason or another, but in the end, 57 of the 65 members of the class and two of the five Resident Artists were included. Many artists planned trips to be in New York for the show, from Denmark, Boston, California, Chicago, Baltimore, and elsewhere. "People took the show very seriously," Gregg said. "It's part of why it worked out so well, because no one was going to let it fall apart."

Blithe and Gregg both remarked that while the show provided a great opportunity to gather and reminisce about their summer at Skowhegan, what was more exciting was that there was a lot of enthusiasm about what people are doing now and moving forward. And that, of course, is what Skowhegan is all about: creating a community in Maine that lives and thrives for years afterward, all over the world.

## Skowhegan is not an isolated, static, instant experience, but rather something you take with you into and throughout your life as an artist.

2009 PARTICIPANT

Below / *Zero Knot*, 2010, by Sreshta Rit Premnath / photo by the artist



Above / Show announcement card by Gregg Louis

Top Right / Jacolby Satterwhite performing at the exhibition opening / photo by Christopher Robbins

Bottom Right / *The Hierarchy of Relevance*, 2010, by Richard T. Walker / photo by Christopher Robbins



## BOARD MEMBER ANNIVERSARIES

The dedication of our Boards of Trustees and Governors to Skowhegan is extraordinary. We thank them for their generous and creative contributions to the School, which come in many forms and are essential to keeping Skowhegan strong.

### TRUSTEES

John W. Payson	35 years
Judson P. Reis	20 years
Robert F. Shapiro	20 years
George Ahl	10 years
Richard T. Prins	10 years
Katherine Gass	5 years

### GOVERNORS

Lois Dodd	30 years
<i>Governor Emeritus</i>	
Howardena Pindell	30 years
Susan Shatter	30 years
Ursula von Rydingsvard	20 years
Mel Chin	15 years
Fred Wilson	15 years
Suzanne McClelland	10 years
Beverly Semmes	10 years
María Elena González	5 years
Alix Pearlstein	5 years
Paul Pfeiffer	5 years

## TRUSTEE SPOTLIGHT

### GEORGE AHL

George Ahl is an avid collector of contemporary art and has been a Trustee of Skowhegan since 2000. We asked him about his experience with the School over the years.



Above / George Ahl at Skowhegan Awards Dinner with Carolee Schneeman and Marella Consolini / photo by Teri Slotkin

**SKOW:** You have been a Trustee of Skowhegan for 10 years, but your involvement started a few years earlier when you were a member of the Committee for the 21st Century, a group of alumni and young patrons of the arts. How did you first learn about us?

**GA:** I was at an American Federation of Arts cocktail party in a townhouse on the Upper East Side, engaged in a lively conversation with a woman who was hosting the event. I had recently returned from living in Europe for three years and was looking to re-engage with the contemporary art scene in the U.S. The woman became frantic upon realizing that there were no cheese knives at the party and the guests were arriving en masse. I suggested that we could “borrow” a few from the restaurant next door, which fortunately had outdoor seating and attractive silverware; problem solved. The woman was Cecilia

Clarke, former Executive Director for Development & Administration at Skowhegan, and that interplay cemented our relationship. Cecilia suggested that I get to know Skowhegan where the emphasis was on the creative process and assisting the next generation of visual artists. I was intrigued after my first meeting and there was no turning back after I visited the Maine campus.

**SKOW:** What is it about Skowhegan that has held your interest over the years?

**GA:** What’s held my interest is the intense creativity that’s fostered by Skowhegan. Most of a given summer’s participants have never had a nine-week period where they were completely free of expectations, deliverables, and deadlines. As a result, there’s almost always a seven to ten day adjustment period. After that, however, the talent that’s been assembled every summer motivates the entire group, including the faculty, and encourages risk, moving out of one’s comfort zone.

**SKOW:** You have attended many of Skowhegan’s annual Trustees’ and Governors’ Weekends on campus. What are some of the most memorable experiences you’ve had in Maine?

**GA:** While every year is different, there is often a theme that characterizes a particular summer’s group of participants and how they embrace the Maine experience. There are “gallery ready” groups that are on campus to hone existing styles and artistic direction; conversely, there’ve been other years where experimentation infects the campus and unexpected collaborations arise—a conceptual video artist with a meticulous draftsman, most comfortable in charcoal, for example. On the crazier—or at least unexpected—side, one year I was visiting the studio of a younger participant who looked like he might be just as comfortable at a tennis camp. He asked if I liked video (yes) and if I would like to check out what he’d been working on for the past six weeks (sure). He then asked whether violence bothered me (depends), and then how I might like to kill the male figure on his screen—axe, knife, machine gun, more ... (huh, maybe you should go first). It turned out to be a really cool video. As the figure, who was dressed in white, was wasted, the screen fractured into a kaleidoscope

of colors, blood red featured most prominently. Pretty amazing. The next time I saw this participant’s work was in a group show at Pace Gallery on 22nd Street.

**SKOW:** You have been collecting the work of emerging artists for quite some time. What draws you to this type of work? And has being a part of Skowhegan influenced the way you collect?

**GA:** The artists that I favor tend to be well grounded in art history and participants in the evolution of the pictorial surface, moving from Giotto through Cézanne and into a number of artists working today. While this might be a generalization, Skowhegan encourages new paths and non-derivative experimentation. As a result, I too have moved beyond the familiar and am drawn to the “what’s next.”

**SKOW:** What other organizations have you been involved with?

**GA:** I’m a Trustee at MASS MoCA and the Chair of the Visiting Committee (board) of the Williams College Museum of Art; I’m also on Dia’s Art Council. With regard to the theatre, I’m an enthusiastic supporter of The Wooster Group and haven’t missed one of their performances in nearly 15 years.

**SKOW:** What advice do you have for new Trustees of Skowhegan?

**GA:** Get up to the Maine campus as soon as you’re able; you’ll leave feeling overwhelmed and exhausted, yet completely enthralled. I would also encourage new Trustees to follow the progress of the participants once they leave campus. It’s been exciting for me to see how artists’ works have developed over a 10+ year period.

**SKOW:** Have you seen the School change in the 15 years or so that you have been involved?

**GA:** The two things that I’ve noticed both have to do with the availability of and access to new technologies. The internet plays a far bigger role on campus than it did 15 years ago. As a result, isolation compelling introspection has been replaced by real time availability of a broad array of research materials (more than just the stacks!), limitless imagery (no longer first-hand encounters),

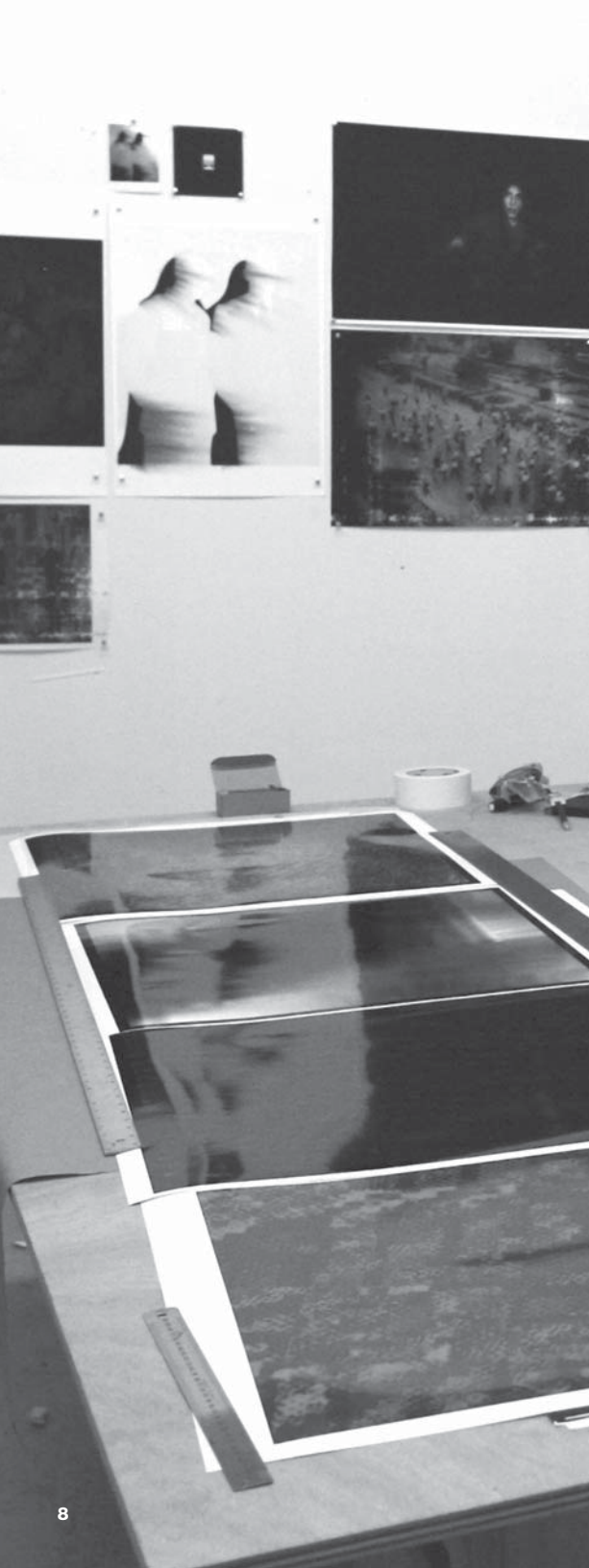
and a continuing link to the real world. The second has been the incorporation of photography, video, and mixed media with the hallowed mediums of painting and sculpture. Finally, I’d say that both the participants and the faculty have become more international in their purview and orientation.

**SKOW:** What do you hope for the future of Skowhegan?

**GA:** I feel that the future of Skowhegan may include venues outside of its Maine campus. Not only do I think our orientation should become more international—similar to the way the Whitney has moved away from a biennial focused on “American” art (is there such a thing?)—we may want to consider transcribing Skowhegan’s mission statement and model into other regions of the world, including Asia and the Middle East. However, being ever mindful of the gem that’s been cultivated and nurtured by generations of artists and their supporters, if such an idea were to be considered, it would have to be done slowly, thoughtfully, and with great care.

## I believe that Skowhegan is the leader and pioneer of the art world.

2009 PARTICIPANT



## GOVERNOR SPOTLIGHT

### FRED WILSON

Fred Wilson was a Resident Artist at Skowhegan in 1995 and has been a Governor since that year. We sat down with him to talk about his experience over the past 15 years.



Above / Fred Wilson at Skowhegan Awards Dinner / photo by Teri Slotkin

**SKOW:** You taught at Skowhegan in 1995. Had you known about Skowhegan before you were invited to teach?

**FW:** Oh yes, I knew all about it because I knew people who had been here, and I had actually come to Skowhegan on visitors weekend in 1985 because my partner Whitfield Lovell was a participant that year. It seemed like such a great place and I was a little jealous that when it would have been a good time for me to go I didn't really know anything about it. In those days people used to come when they were younger, and by the time I learned about Skowhegan I was in my late 20s so it seemed a little late. Of course now artists come to Skowhegan in their late 20s, and also when they are in their 30s or even 40s.

**SKOW:** You were born in the Bronx and have lived in New York and Westchester your whole life. What was it like for you living and working in a rural environment like Skowhegan for a couple of months?

**FW:** It was great. Maine is so different from any place in New York or New Jersey or Connecticut. The natural world is completely present, it's the opposite of a city environment. I absorbed that—I loved it. I didn't see a moose or any big animals that summer, but just the insects and the birds really engaged me—watching the patterns of what they do. I can get into that. It has nothing to do with my work, but I really love that. I did make a fresco with images of slugs in it, but that was it. And slugs actually ate some of my drawings so maybe there was some sort of collaboration there!

**SKOW:** The fall after you taught at Skowhegan you were invited to be a Governor. Did you have any hesitation about taking on this kind of role?

**FW:** Oh, no! Right after the experience you're like, "YES! I have drunk the Kool-Aid! I'm ready!"

**SKOW:** Right! And Skowhegan seems to have kept you engaged because even beyond that initial enthusiasm, you've remained very active on the board for these 15 years.

**FW:** Yes. I'm on several boards, and the good thing about them is that they are very different from one another. Most of them are exhibiting or funding organizations, so being involved with a place like Skowhegan is great, and having been on the faculty made a big difference in seeing that it really does what it says it does. And seeing participants grow the way they do—being a part of that growth is quite special. Also, the camaraderie among artists—it's very difficult to have that in New York City. Skowhegan is a very safe space for that—a challenging, but also safe space for it. The environment and all the interactions that happen at Skowhegan make it possible to truly make a difference in people's lives. Being part of the Governors is an extension of how I see giving back to make that happen.

**SKOW:** Is there anything that has become especially important to you in your work as a Governor?

**FW:** The strong diversity of the program is very important to me. Skowhegan has been way ahead of the curve on diversity since the beginning—way back with Jacob Lawrence in the 1950s. My educational experience was not diverse at all. And actually when I was on the faculty at Skowhegan, for some reason the class was not very diverse that year, which is unusual. I saw what happened because of that—how

isolated one participant was, and how misunderstood another one was. A diverse environment helps create a free-flowing dialogue where people learn about each other very naturally and feel comfortable being who they are because there is a rich mix of different backgrounds and perspectives of the world. I also think it's important for participants who are not usually in the minority to experience an environment where there is such a variety of different people working at a high level—and often art schools are not like that. It makes it all more interesting, and I really support that. When there are groups of artists from different backgrounds—no "minorities"—ideas and art cross-pollinate on an equal footing. It also prepares the participants for an increasingly diverse, international art world.

**SKOW:** You are almost always involved in the meetings where the faculty is selected for Skowhegan's summer program. What has that experience been like?

**FW:** There is a lot of passion in those discussions, and the number of great ideas for faculty generated among the group of Governors has been quite high. I think a real strong point of Skowhegan is that artists choose the faculty. I don't think it would work any other way in this environment. Artists come to a consensus very differently from any other group of individuals having to make similar decisions. It is a great strength of the organization. And it doesn't hurt that some of the best artists in America are Governors.

One thing I found useful as a faculty member in 1995 was the age diversity of the faculty. Having someone who is older, someone who has been an artist for a long time and has a very different perspective from someone my age or certainly from someone in their 30s, is very important. It's so important for younger artists to spend time with someone who is of an older generation and has seen the ups and downs and ebbs and flows of the art world and of the larger world and how you negotiate those changes. Skowhegan more than anything else is a community of people with different experiences. Even though it's a "hotbed" of contemporary art and lots of people want to get in because it seems like so many successful people come out—like it's the magic place—what it does for participants is that they see what a life can be as an artist. By living around older artists, they see beyond the moment of being really hot and they understand the trajectory of a life, and how you negotiate your life.

They get a lot of this by osmosis at Skowhegan. Sometimes it can be sobering, but it's important.

**SKOW:** What artists were particularly important mentors to you when you were a young artist?

**FW:** Tony Smith was great. It could have been all façade because I was young and I didn't know what older artists' lives were really like, but there's a calmness about an artist who has been through a lot and has reached a place where he just is who he is. Those artists can look at you as a young artist and give you the sense that maybe you don't need to worry so much—this is just one little moment in your life, and there will be other moments. It was nice being around Tony Smith. And certainly Robert Morris had this vital-ness, and he had been in the thick of the art world for a long time when I met him. He provided me with a context for rigorous, intellectual, visual thinking. Also the famous Uruguayan printmaker, Antonio Frasconi, who I studied with in college, inspired me without words to believe that being different from the mainstream was a gift, but also an opportunity, and a responsibility.

It is good to see what a life can be after the striving, the desire to have your visual voice heard, and to get somewhere. Older artists have done that. They have a lot under their belts that you can gain something from. At Skowhegan they impart that to younger artists with the grace that comes with experience.

**SKOW:** Why would you tell a young artist to come to Skowhegan? What are some of the most valuable things you think artists gain from the experience here?

**FW:** The high quality of the work of the participants who arrive there is really astounding. However, it gives you space to create and do what you really want to do, push past the boundaries of your comfort zone, what you've done before. It allows you to be in an idyllic place where the great ideas can bubble up. But it's not as if you're alone like some residencies that are more like retreats. Skowhegan is not for someone who believes they know exactly what they are doing, and wants to keep doing that thing. They just need the time to be alone and do it. It's a different moment in one's career, when you need the stimulation of other interesting artists and other thinkers, but you also need the time without the distractions of daily life. It may be the antidote to an MFA. I think Skowhegan is a great model for learning to be an artist.

## IN MEMORIAM

Skowhegan remembers the members of our community who passed away during the last year: Alumni Stephen P. Brown ('72) and Eduardo Rosario ('73, '74), Trustee Margaret C. Skidmore, former Trustee Milo Naeve, and Charles Gunther, Grounds & Maintenance Manager of Skowhegan from 1974–1991.

Our thoughts are with their families and friends.





## WELCOME SARAH

In January of this year, Skowhegan welcomed Sarah Frances Workneh as the new Executive Director for Program, succeeding Linda Earle who held the position from 2000–2009. Sarah oversees all aspects of Skowhegan’s summer residency program for emerging artists, spending the summer on our Maine campus and the remainder of the year in our New York office. She joins Kate Haw, Executive Director for Development & Administration, in Skowhegan’s leadership.



Above / photo by Nicholas Johnston

Prior to coming to Skowhegan, Sarah spent eight years at Ox-Bow, school of art and artists’ residency, in Chicago, Illinois, and Saugatuck, Michigan. Positions of increasing responsibility there culminated in her serving as Associate Director from 2004–2009. In that position she oversaw programming for Ox-Bow’s 11-week summer program and 2-week winter program, working closely with both faculty and resident artists in roles that parallel the work she is now doing at Skowhegan. She has served on numerous panels addressing issues relating to artists’ communities for the College Art Association, the Alliance of Artists Communities, and other organizations. Sarah has a BA in Linguistics and Russian Language from the University of Maryland at College Park and has pursued Master’s level coursework in Interdisciplinary Studies at DePaul University.

Sarah has quickly become an integral part of the Skowhegan team. Within days of her arrival, she was working closely with the Board of Governors to begin selecting the 2011 faculty and she oversaw the review of a record 2,043 applications for the 2010 program. No sooner had she settled in New York than she was off to Maine. During her first summer at Skowhegan, she was able to observe campus life and generate scores of creative new ideas for the program.

We are delighted to have Sarah on board and look forward to working with her in the years to come.

## ALUMNI REMEMBER SKOWHEGAN

### SHOICHI KAJIMA (’55)



Above / Shoichi Kajima with friends on the Skowhegan campus

In 1955 I was pondering how I might spend the upcoming summer vacation. At that time I was a graduate student at Harvard Graduate School of Design. A noted Japanese architect, Kiyoshi Seike, who was then in Boston, advised me to take a course in summer school. The question was where. A friend who was a painter recommended that I attend the Skowhegan School of Painting & Sculpture.

And so, I found myself at Skowhegan on this scenic lake in Maine. Looking back, the community struck me as what I had pictured to be the typical American countryside. While there, I took classes mainly in drawing and sculpture. I believe these courses were a significant complement to what I believed to be my study of architecture as part of a comprehensive curriculum at GSD. The days were filled with wonderful memories. For example, I vividly remember swimming in the lake and going across it to the theatre with classmates. I fully enjoyed these times in America.

After finishing at GSD in 1957, I traveled to Europe, the Middle East, and Southeast Asia for the next year and a half. After returning home, I joined Kajima Corporation and then was also involved in a publishing firm which was one of Kajima’s subsidiary companies. I published a number of books not only on the fine arts but also on architecture.

In 1982, I established The Kajima Foundation for the Arts, carrying out the wishes of my deceased mother who had worked to promote the fine arts, primarily

painting. Today the Foundation provides financial assistance for research and publication for both western and oriental art. A grant to the Japanese collection of the Museum of Fine Arts in Boston is indicative of our support. In 1989, I sponsored the first Kajima Sculpture Competition as part of our company’s 150th anniversary. It is held once every two years under the theme of the intimate relationship between sculpture and architecture. It has since evolved into an indoor sculpture contest and attracts considerable interest here and abroad. It may well be one of the outcomes of my time spent studying sculpture at Skowhegan.

In closing, I want to thank the faculty and fellow classmates for my Skowhegan experience. These are memories which I will treasure forever.

### WILLARD BOEPPLE (’63)

It was 1963 and I had a fellowship to Skowhegan. Lucky me. And what a wild and eye-opening ride it was. In those days fellowship artists came a week or so early to help open up, sweeping out the dorms, barns, and studios, painting, raking, mowing, and sprucing things up. We felt we were a privileged band: well-fed workers given an early chance to get our bearings, test the lake’s waters, find our spots.

Below / Willard Boepple in his studio



The Red Farm was full of childhood memories for me—the home my grandfather bought when the depression hit, putting the family to work tending two thousand chickens. It was the much-loved site of family holidays and gatherings, full of family history and lore and lovingly tended by my uncle Bill Cummings.

But at seventeen, fresh out of high school, with my eyes set on becoming an artist, the farm for me became Skowhegan, the legendary School of Painting & Sculpture. I imagined Skowhegan was the first shot the greater world had at calling my bluff—to be an artist. And so it proved to be.

Both scared witless and exhilarated, the daily exposure to serious criticism from so many of my fellow participants and the likes of Alex Katz, Philip Evergood, Nick Carone, Ben Shahn, and the divine Isabel Bishop, to name a few, was thrilling. If artists learn from artists (a true fact), this was total immersion and it began right at the start—actually before the start for the fellowship group. One morning while I was painting the little shed that became the library, Carone stopped by, watched me for a while, and mused out loud what good practice house-painting was for an artist: the load and lay of the brush; the even, rhythmic stroke. He left me to it, advising me to “make good use of it.” And so began one of the most challenging, rich, inspiring, confusing, rewarding, complicated, and beautiful times of my life.

**I imagined Skowhegan was the first shot the greater world had at calling my bluff—to be an artist. And so it proved to be.**

## ALUMNI REMEMBER SKOWHEGAN

CONTINUED

### RALPH HELMICK ('79)



Above / Ralph Helmick with his work / *Disorders of Magnitude: Portrait of Werner Heisenberg*

Artists are egomaniacs with low self-esteem. It's a cliché, but it's true enough. Students, faculty, visiting artists, and scholars—everyone arrived at Skowhegan expectant and a bit guarded. It was a pastoral setting, but still, inevitably, a competitive one.

Then something happened.

Perhaps it was the place itself, providing a rural spin on what is more typically the urban pursuit of artmaking. Loon calls as backdrop to late night discussions.

Perhaps it was the culinary ministrations of Minnie Harville. (The class before ours had made t-shirts reading "Skowhegan: Art Between Meals.")

Maybe it was the novelty of experiencing three seasons in nine weeks.

Whatever the factors, it seems that over the course of a summer our egos were tempered a bit, and our self-esteem raised a notch. It was, as they say, serious play. Critical play.

Of course we learn most from our peers, and that was true at Skowhegan. But for me the greatest revelation was exposure to older, more accomplished, already celebrated artists. I hadn't met many.

Like us, they could be generous, phlegmatic, talented, petty, brilliant, overrated, and kind. Above all they were real unvarnished individuals, and they were role models for what to do—and what not to do—on what is surely an improbable career path.

Looking back, I see that Skowhegan encouraged us to trust both ego and doubt. And the place fueled ambitions for a life in art while, paradoxically, providing an antidote to art-world myopia.

There's a lot of oxygen at Skowhegan, a lot of light, and of course the waters of Lake Wesserunsett. Good conditions for growth.

### NANCY COHEN ('84)

In 1984, the sculpture studios were open-air and semi-private. There was another sculptor working on either side of me and a painter whose studio window was my studio wall. I was housed in a triple in the dorm. It was the most communally I'd lived or worked in years and the most exposed—it was hard to adjust.

That said, the intense interactions were extraordinary from the start, and the conversations and friendships that resulted from them have been Skowhegan's lasting legacy for me.

Barbara Zucker was our sculpture teacher. She was generous with her time, thoughtful and dead-on in her criticism. She held evening seminars where we discussed sculpture, as well as the art world and our place in it. A conversation on whether or not artists needed to live in New York literally determined how and where fellow students chose to live after the summer.

Barbara laid things out for me to think about right off the bat—issues she felt I needed to contend with: how the small sculptures I was prone to make existed in the physical space of the viewer and how materials themselves have meaning. These were tough issues for me to wrestle with then and remain present in my mind today.

Barbara's connection to us as a group remained strong after the summer ended. She helped me maintain

perspective about integrating my life as an artist, mother, spouse, and teacher. Seeing how she managed to balance so many competing desires and demands gave me the confidence and courage to take it on.

Painting and sculpture were segregated at the time in ways that seem bizarre now. Stuart Diamond was the painter on the faculty with the strongest interest in sculpture. As he watched me repaint the surfaces of my work repeatedly over the weeks he made a rather casual comment about how an orange was not just a color but a texture and a surface as well. That conversation about the tactility of color is one I revisit with regularity in my studio and my teaching.

When I run into another alum from Skowhegan 1984 there is a sense of community even with those people I don't know well. Being an artist isn't easy, and that kindred feeling goes a long way.



Above / Nancy Cohen

**...the intense interactions were extraordinary from the start, and the conversations and friendships that resulted from them have been Skowhegan's lasting legacy for me.**

### NICOLE AWAI ('97)



Above / Nicole Awai

I submitted my application to Skowhegan a month after I completed my MFA in multi-media art at the University of South Florida in Tampa. I had no idea what was next or how to proceed. I was having one of those moments of lamentation when you doubt your sanity, and in my case, my well-indoctrinated sense of West Indian responsibility, and ruminated on my decision to get an MFA as opposed to an MBA.

My Skowhegan experience was exactly what I needed at that point in time. Suddenly, everything seemed immediate and attainable—actually possible. I felt so at ease in my "skin" as an artist. Everyone was so amazingly talented. When Bill T. Jones spoke to us and said that we were the future of the art world, I could believe it.

I was inspired and invigorated by the diverse range of experience and backgrounds of the students, teachers, and visiting artists. Talking to Fabian Marcaccio in his studio about painting and color then later sitting with Tommy Lanigan-Schmidt in his little drawing room discussing the "Pedagogy of the Poor" as he worked on collage/assemblage works with beading and found objects; participating in Deborah Kass's spirited and engaging discussion group; the "afterglow" I experienced following my blissfully transcendent studio visit with Adrian Piper.

**When Bill T. Jones spoke to us and said that we were the future of the art world, I could believe it.**

Most significant and enduring is my community of artist friends, fellow participants from that year. We have moved forward together and continue to be supportive of each other's artistic endeavors and continuing successes. Some of these artists include Karen Heagle, Alessandra Expósito, Heather Cox, Beth Campbell, Nadine Robinson, Steed Taylor, Max Martinez, and Kristen Biles.

### LINDA MOLENAAR ('07)



Above / Linda Molenaar / *Chicken Necklace / 2009*

As I stepped out of the van with my new fresh New York friend on first arriving at Skowhegan, to my great surprise, I immediately was made to feel at home when all of the staff addressed us by our first name, and that is where it all started. I arrived in a perfect state ready for input and hungry for new experiences.

Slowly but surely I invited myself, supported by the guidance of the mentors and participants, to dare taking new steps with joy. All my needs were provided for through the schedule, which was well organized and

complete. Actually, Skowhegan felt like a womb with its safe environment, where all my needs were well cared for. My only task left was to grow. I took notes every day and that's what I still cherish to have back home.

All the distractions were constructive, my work and play definitely go well together. I felt active, motivated, trusting in the inspiring environment with such a proactive group. I was conscious of being part of a group of 65 people without grouping within. The general group dynamic organized and structured itself naturally, by being subconsciously guided in an almost instinctive way. Because of my playful character and mentality, which is pretty outgoing and open, I feel at home in the States. Being from the Netherlands I've never felt like an outsider. I know I have solid friends all around the world now, and many have found their way to Amsterdam already.

Skowhegan was a utopian environment for me. It helped me find belief in my own work and in the power in performance. Now three years after, I graduated from a Master in Performance program called DasArts. I call my work living installations or objects. I physically inhabit the body of the animal, almost as if I was born in the wrong body.

**Skowhegan was a utopian environment for me. It helped me find belief in my own work and in the power in performance.**





Above / Class of 2010 with faculty and staff / photo by Christopher Carroll and Nicholas Johnston

## LESSONS IN LISTENING

**SARAH WORKNEH**  
Executive Director, Program

I am sitting on the porch of the campus office as I write, with a very vocal owl somewhere directly behind me in the woods. This is a new sound, here in early August (there are *always* new sounds). I asked a participant if he thought the screeching was from an animal; he reassured me that it was a drill from the sculpture shop. I suppose, even in Week Eight of the session, we still cling to our urban selves.

At this moment, it seems incredibly powerful to think about how many individuals—staff, new director, participants, and faculty alike—have experienced a Week Eight here at Skowhegan; how many people may have heard this particular owl from this very same spot. Though the quality and the daily-ness of the experience is different, I feel quite lucky to be able to have a similar newness and wonder at this place as the 2010 participants.

Eight weeks ago, a very remarkable group of artists made their way to this place so rich with history. Though they were strangers to each other, the landscape, and the experience, they took to it within days. As a result, they have been incredibly connected to each other, to their work, and to understanding the impact of an experience like this on their personal practices, as well as on the greater culture of art-making that preceded

their arrivals on June 12. They have embraced every aspect of life here at Skowhegan—interacting with the environment, the historic buildings, the town—and it seems clear that this experience will change how they think, how they work, and how they interact as humans in the outside world. I have seen incredible moments of generosity and striking levels of sophistication in art-making, as well as a lot of simply dear or funny interactions.

Daphne Cummings, artist, Skowhegan Governor, and daughter of Skowhegan founder Willard Cummings, gave a history lecture this summer. She described the vision of Skowhegan's founders, who wanted to offer an opportunity for emerging artists to focus on their practices with mentorship, guidance, and challenge, but also without the worries of daily life, the marketplace, or school. Much in the outside world, and in the art world specifically, has changed in the 64 years since Skowhegan's founding, but the consistency of the experience at Skowhegan has remained strong, and all that has been accomplished this summer is a result of the purity of that vision. The strength of the vision of our founders is directly translated into the sometimes successful and sometimes beautifully unsuccessful vision of the artists who spend their summers here.

Those moments of triumph and failure are not mutually exclusive at Skowhegan; they are linked in their past, present, and future, and that is really the most remarkable aspect of this experience.

In the first year of any job, one relies on the expertise, patience, and generosity of those already in place. The staff in the New York office, my co-director Kate Haw, and Elise Gardella, Adrienne Snow, and Andrea Poropatich, have been unendingly kind in helping me to get adjusted to this new experience. The much beloved Bill Holmes has set a great example in managing the balance between helping participants realize their ambitious goals and maintaining a constancy in the work that must be completed to keep the campus running. Waneeta Marquis kept us all fed and healthy day in and day out with nutritious meals and just the right number of cookies. The summer staff—Daniel Bozhkov ('90), Christopher Carroll ('08), Christopher Crowley, Craig Drennen ('06), Victoria Fu ('06), Meredith Gaglio, Sean Glover ('03), Nicholas Johnston, Lilly McElroy ('06), Elizabeth Mooney, Judith Stoodley, Shawn Thornton ('02), and Raphael Zollinger ('02)—have likewise offered their knowledge and support over the course of the summer. As a result of their commitment, even in the face of new challenges and a fair amount of handholding they had to do, the experience of Skowhegan this summer was just as transformative and seemingly organic to the 65 participants who joined us this year.

It is not always easy being the new guy, I learned this year. Sometimes you struggle with the simple things like re-learning how to use a PC or how to work the fax machine. Sometimes, there are bigger lessons to learn. It seems like it should be intuitive that you won't know everything when you start a new job, but when you have been working for awhile, that sense of unknowing is hard to give into. But then you encounter a place like Skowhegan, a group like this, risk-taking and forward-thinking like that which has taken place here, and you quickly remember the discomfort that everyone felt on Day One eight weeks ago, and how that change, that one little step outside of our regular lives and into the unknown, really allows for growth beyond what you could ever expect. You remember that we take risks for a reason and that tradition and history should always form the base for opening up new paths. Living and working, whether as a participant, staff, faculty, or new director, at a place that prioritizes, *inspires*, that movement is not only critical to the future of art-making, but incredibly generative on an individual basis. The screech owls (or drills), the dark, quiet lawn at night, the hum of insects just make that distinction all the more clear.

## OUR PLACE

**KATE HAW**  
Executive Director, Development & Administration

I was in my twenties when I moved to New York, and as my friends and I all seemed to be much more mobile in those days, I had visitors to my tiny studio apartment about once a month. In those early years of living here I loved nothing more than showing off “my” city. Taking friends around allowed me to discover New York all over again, and it was exhilarating. Eventually I did write my own little tourist guide and began sending my visitors off to discover the city without me (it turns out going to the top of the Empire State Building does become tedious after a few years), but I still remember clearly many of those moments of wide-eyed wonder when I realized all over again that I actually LIVE in this amazing place. Looking back, I recognize that what kept making the city fresh and new was sharing it with people who were, even in some small or transient way, making New York their city, too.



Above / Skowhegan's New York staff: Adrienne Snow, Kate Haw, Sarah Workneh, Elise Gardella / photo by Andrea Poropatich

This year I got to show off of another place I love. My new co-director Sarah Workneh arrived in our New York office in mid-January, just in time to dive into board meetings, 2011 faculty selection, and the review of 2,043 applications. When she finally surfaced in late March we traveled to Maine together so she could see the campus and meet some of our Maine staff. Driving onto campus in the role of tour guide (one I quickly relinquished to Bill Holmes, who knows the lay of the land better than any of us) I felt the same wonder and excitement as the first time I turned into the driveway

at Skowhegan. Even on a cold, bleak day in March with no one else around one can sense the amazing energy that has seeped into every board and tree and blade of grass of that campus over the past 64 years, and it's easy to understand that great things happen there.

I now think of Skowhegan, like New York, as my place, and it was such fun to share with Sarah the day it first began to become her place, too. There is a wonderful feeling of community in knowing that so many of us think of Skowhegan in the same way. That strong sense both of belonging to Skowhegan and Skowhegan belonging to us is common among everyone involved here—the founders' families, Trustees and Governors, alumni, staff, and our supporters far and wide. It's why the School still works, largely unchanged, in its seventh decade. That deep sense of stewardship of the land, the buildings, the history, and most of all the program continues to be a part of many who have crossed Skowhegan's path.

You will read about many of our goings on in Ann and Greg's letter and in other articles throughout the newsletter, but I do want to acknowledge the recent changes in our Board of Trustees. As you've read, Trustee Margaret Skidmore passed away last fall. Every Trustee brings something different and important to an organization. One thing Margaret brought was an unmatched wealth of experience in fundraising, and she was an invaluable mentor to me. She also brought a warmth and positive spirit that was inspiring and infectious. It is hard knowing that she is gone. The retirements of Nancy Sloan, Bailey Symington, and Susy Wadsworth, all of whom we gratefully keep in the extended Skowhegan family, gave us an opportunity to remember the unique contributions each of them made to the board during their long tenures, from preserving a studio in the sculpture yard to starting the Committee for the 21st Century (now the Skowhegan Alliance and the Skowhegan Council) to encouraging and making it possible for us to embrace technology in a wide variety of ways.

The beauty of working with boards is that when you lose someone, you also gain someone, and we are all enjoying working with our newest Trustees: Marianne Boesky, Chiara Edmands, Libbie Masterson, and Alan Wanzenberg. Their fresh perspectives and creative energy help us to see Skowhegan through new eyes, and we look forward to their long association with the School.

## That strong sense both of belonging to Skowhegan and Skowhegan belonging to us is common among everyone involved here.

In my close work with our Board of Trustees I have the fortuity to get to know its members well enough to gain a true understanding and appreciation of their steadfast commitment—expressed in many ways—to the success of Skowhegan. Being a Trustee is about much more than writing checks (though they do that very generously), and I have profound respect for the responsibility they take for preserving Skowhegan's excellence. The past year also brought me the opportunity to work much more closely than usual with our Board of Governors. Facilitating the search for the new Executive Director for Program and trying (no easy task!) to fill Linda Earle's shoes in the months between her departure and Sarah's arrival allowed me a much deeper involvement in the program side of Skowhegan than I have in a normal year. I got to know many of the Governors much better than I had in the past, and though I already knew that they contribute a great deal to Skowhegan, I had the privilege of spending time with them and gaining an even greater appreciation of just how vital their role is here.

We would not have come through the transitions of the past year nearly as happily as we have without the dedication and hard work of our full-time staff in Maine and New York. Bill Holmes keeps things running like clockwork on campus even when no one else is around. Elise Gardella and Adrienne Snow are pillars of the New York office who cheerfully took on extra responsibility when we were short-staffed, ensuring that we stayed on top of things after Linda's departure and warmly helping Sarah settle into her new job. And speaking of Sarah, we are delighted to have her on Team Skowhegan!

Is Skowhegan your place? When you attend or teach at or work at or give to Skowhegan you make it yours. Every year we broaden the number of people who make it theirs, too. To all the “yous” in “ours”—thank you.

## GRIDDLE KING CHRIS'S WHOLE WHEAT BANANA-PECAN PANCAKES

Makes 20 four-inch pancakes

### Dry Ingredients:

1 ½ cups white flour  
1 cup whole wheat flour  
¼ cup sugar  
2 tsp. baking powder  
1 tsp. baking soda  
½ tsp. salt  
½ cup toasted pecans

### Wet Ingredients:

3 large beaten eggs  
1 ½ cups buttermilk  
3 medium bananas, chopped  
1 tbsp. vanilla

### Directions:

In medium bowl combine all dry ingredients and whisk together. In a separate bowl beat eggs, add remaining wet ingredients and combine well. Combine wet and dry ingredients, whisking until just mixed.

Lightly grease a griddle. When the griddle is medium hot, pour on ¼ cup of batter for each pancake.

Flip the pancakes as small bubbles begin to surface and the bottom is golden brown. Continue to cook until the middle of the pancake is dry, about 3 minutes.

Serve immediately or hold in a 200 degree oven, covered loosely, until ready. Top with real maple syrup. YUMMY!!

(This recipe can be easily doubled or tripled.)

## CAMPUS CONNECTION

### BILL HOLMES

Grounds & Maintenance Manager

The summer of 2010 began delightfully differently from the past several years. We had an early spring, which dried up the landscape leaving it lush but not soggy. Studio move-in day was sunny and bright. The woods and fields walking tours were practically bug-free. Instead of incessant rain, we had plenty of sunny weather to start the session.

The participants were busy from day one. Maybe it was the auspicious start weather-wise. The fields, the woods, and even the buildings were used from the beginning. My crew (Kevin, Peter, Ron, and Larry) and I assist whenever we can. We provide expertise, resources (both on campus and in the local area), transport of materials, and physical assistance. This year one participant involved in interactive architecture wanted to significantly alter a building. We developed a plan whereby this project could come to fruition and yet the building could be returned to its original state afterwards. In another project, we removed the windows and screen from a studio to allow the participant to construct his own piece in their place. We used the tractor to move earth and sod from excavations in the bonfire field. We set up a portable generator for a photo shoot deep in the woods. We transported materials throughout campus and into town for a date with a steamroller. We provided old doors, windows, concrete blocks, rope, etc., to enable projects. This, I think, is part of the magic of Skowhegan. We are not just caretakers of the campus; we are co-caretakers of the idea. The maintenance staff and the kitchen staff are integrally woven into the tapestry of a Skowhegan summer.

This past off-season we completed the renovation of the Guston Cottage. In its previous life, Guston was a horse barn. The upstairs or hayloft was one large barracks-style room. We expanded the second floor out over the lower bedrooms and the deck, then reconfigured it to have six single rooms upstairs. The three downstairs rooms became singles also. The same number of people occupies Guston, but each now has his or her own room. And with the second floor cantilevered over the deck we now have a protected outdoor area which reduces the temptation to smoke inside on rainy days. During the renovation, a hardwired fire alarm system and a sprinkler system were installed. Guston is now



safer, more comfortable housing.

As you read this, we are currently building a media lab on the site of the Day-Blake studios, which, before becoming studios was the campus library. Also, the Philbrick Cottage is being renovated with new bathrooms, a fire alarm system, and a sprinkler system. This will complete the safety upgrades on the cottages that we have carried out over the past several years.

As you have read elsewhere in this newsletter, Charlie Gunther passed away this summer. I worked with Charlie from 1978 through 1985. He was a talented man who could fix most anything, which made him the right man at the right time for Skowhegan. And, like the rest of us, Skowhegan was good for him.

### WANEETA MARQUIS

Food Service & Residence Manager

Hard to believe ... as I write this letter it is already the first of August! It is with anticipation each year, when the participants are about to arrive, that we wonder what lies ahead for the ensuing nine weeks ... or as we refer to it, "camp." This adventure is one of a kind! Each person is given the opportunity to participate in this community with gratefulness, appreciation, and exploration. Collectively they share a once-in-a-lifetime experience.

At camp it is all about art of course, and the lakeside is a place that sports a few art projects each summer. Abe had a number of days painting lakeside and a few other painters did also. A pirate's flag was attached to the float. Some stalagmites were created in the "swamp" near the Evergood cottage ... hmm ... what is that all about? Almost looks like teeth coming up from

the ground. The "grounds/property" markers have been painted a beautiful hue of lavender. Giant inflated plastic bags bob on the lake at sunset. We have been blessed with beautiful summer weather! Muchas gracias, Mother Nature!

I look to the suggestion and comment sheet for ideas to select a popular recipe to include in the newsletter that will bring back the summer of culinary pleasure. Much to the kitchen's surprise the most requested item was ... drum roll please ... BANANAS!

The recipe is as follows: order one case (40 pounds) of bananas, wait until they are delivered, remove top of case, place in basket, and serve. Yummy!

No, all kidding aside, breakfast was the meal with the repeated requests for ... another drum roll please ... scrambled eggs. We went through 15 dozen eggs a day for almost the entire summer. That's a LOT of eggs!



Okay, repeated breakfast requests for pancakes also resounded. This group loved their pancakes. Whole wheat buttermilk pancakes with bananas & pecans (their fave!) made morning so much happier after a long day and night of work. So when you walk by the produce section and the bananas are beckoning, go ahead, buy those bananas and make yourself the best darn pancakes this side of the Mississippi ... Skowhegan-style (see Chris's recipe in this newsletter)! Don't forget the pecans.

I would like to take this opportunity to thank my entire Kick Ass Kitchen Staff, aka "KAKS;" "The Bunkhouse Guys" Jake, Jon, Justin, and Patrick B.; Alisha, Taylor, Patrick L., and Lacey; and Shawn for all those delicious

baked goodies. Thank you to my housekeeping staff, my "Caddies," Pam, Carol, and Laurie for an outstanding summer. You ALL make my job a pleasure! A job well done!!

Cheers to assistant chef Chris Crowley and a huge thank you for always covering my back. You are an asset to the production and a great friend. Thank you, Chris!

To all the artists: make art and prosper, have a wonderful year, and stay in touch!

Best Regards,  
Chef Waneeta A. Marquis

### JUDITH STOODLEY

Librarian, Robert Lehman Library

This is my tenth summer working in the library at Skowhegan and my tenth newsletter report!

The Class of 2010 was fun to work with, and the library was an integral part of the Skowhegan experience for many again this summer. While the lecture archive saw a little less interest than in past years, the film and book collections were more taxed, and requests for supplemental materials, which are filled through interlibrary loan, Netflix, or by acquisition, were up by 15%, with a record-breaking 127 such requests made by 41 different borrowers. These requests covered a broad range of subjects, but also made it clear that we may want to further bolster the collection in such areas as performance, video, and philosophy.

The library assistant's position was more than ably filled by Meredith Gaglio, who brought organizational skills, internet resources, and her many personal and professional talents to the position. Martha Campbell, a local resident, was instrumental in helping to get the library in proper shape for the arrival of this year's participants; and Elizabeth Mooney filled in for two weeks after Meredith's early departure so that the library's hours of service would remain unchanged.

The library was the first choice of many for their monitor assignment, and we ended up with a record-setting five of them this year. Not only did the monitors shelve books, but they used their laptops to generate lists of the single-artist monographs and exhibition catalogues from which I created labels that would make the job of shelving these small but important items much easier.

Even more importantly, when this project is finished we will have a complete and accessible list of our holdings in this area, and we will have an accurate count of them; at current projections it should be between three and five thousand. In concert with the 7,200 catalogued items in the library's database, we are coming ever closer to knowing exactly what the library owns.

While the number of requests filled through interlibrary loan topped out at a whopping 41 books, making the library office look like a shipping department at times, the collection continues to benefit from the largesse of the Looker Foundation, and we added 130 items to our collection, many of which were suggested by faculty, staff, and participants.



We also conducted a survey of the participants this year which addressed areas of interest and concern. I was pleasantly surprised to learn that, not only is the requirement that books and magazines remain in the library not a problem, but the 2010 participants preferred it that way since it meant that all items were available all the time. Among the other things which came to light through the survey were: an overwhelming number of participants felt that they would have benefited from JSTOR accessibility (which we are in the process of negotiating); and we need to address the library needs of the night owls whose waking/working/sleeping patterns don't dovetail with normal working hours. Most of the regular daytime users felt their needs were met between the library's holdings and our ability to borrow additional materials through interlibrary loan or by purchasing them. Almost everybody gave the library building top marks!

photos by Nicholas Johnston

## SKOWHEGAN CELEBRATES

Skowhegan held its annual Awards Dinner at Cipriani Wall Street on April 27, 2010, where a festive and celebratory crowd honored the achievements of our four outstanding honorees. The evening was chaired by Ann and Graham Gund and Greg and Susie Palm. Skowhegan Medals were presented to Ron Gorcho (painting), Joan Jonas (performance and video), and Cy Twombly (sculpture). Norma Munn, founder of the Artists Community Federal Credit Union and chair of the New York City Arts Coalition, received the Governors' Award for Outstanding Service to Artists.

Skowhegan alumni once again made unique works of art for guests to take home. This year, 16 artists made drawings, paintings, photographs, prints, and other framed works. Former Skowhegan Governor Rackstraw Downes provided the image for this year's mug, a gift for guests that has become a much-anticipated aspect of the Awards Dinner.

The Awards Dinner is our most important fundraising event of the year, raising millions of dollars over the years for scholarships and other elements of Skowhegan's program. Scholarship need increases each year, and we are most grateful to all those whose support makes it possible for us to keep our pledge that any artist accepted to Skowhegan on the basis of his or her work will be able to attend, regardless of financial means. Since 2000, 94% of participants have required and received financial aid.

**I left Skowhegan  
a stronger person,  
a better artist, a  
changed, improved  
version of how  
I had started.**

2009 PARTICIPANT

## SAVE THE DATE Skowhegan's 2011 Awards Dinner Tuesday, April 26 New York City

2011 Honorees will be announced soon—watch [www.skowheganart.org](http://www.skowheganart.org) and your mailbox for more details. We look forward to seeing you in April for another festive night of celebration!

### PHOTO CAPTIONS

- 1 / Allison Mignone, Skowhegan Trustee Jud Reis, Ted Pettus, and Lisa Hess
- 2 / Skowhegan Chair Ann Gund and Chair Emeritus Mildred Brinn
- 3 / Auctioneer Benjamin Doller and Skowhegan Governor Jane Hammond
- 4 / Skowhegan Governors Byron Kim (Chair), Iñigo Manglano-Ovalle, and Fabian Marcaccio (Vice Chair)
- 5 / Award Presenter Douglas Crimp and Skowhegan Medalist Joan Jonas
- 6 / James Cuno presenting and accepting the Skowhegan Medal for Cy Twombly
- 7 / Award presenter Jenny Dixon and Governors' Award Recipient Norma Munn
- 8 / Josie Browne, Edwin and Alicia Meulensteen, and Katayoun Vaziri ('10)
- 9 / Former Skowhegan faculty members Kara Walker and Leonardo Drew
- 10 / Award presenter Lynda Benglis and Skowhegan Medalist Ron Gorcho
- 11 / Patricia Phelps de Cisneros, John Elderfield, and Jeanne Collins
- 12 / Rackstraw Downes with this year's mug featuring an image of his work
- 13 / Skowhegan Trustee Robert Looker and Kevin Salatino
- 14 / Ted Berger, Susie Palm, John Ettinger, and Skowhegan Trustee Grace Bowman
- 15 / Skowhegan Trustee Andrea Crane, BB Friedberg Reis, and Skowhegan Trustee George Ahl

All photos of the Awards Dinner by Teri Slotkin



## 2011 Session: June 11–August 13 Application Deadline: February 1, 2011

Details of the 2011 program and application process will be posted on Skowhegan's website [www.skowheganart.org](http://www.skowheganart.org) by mid-November. Only online submissions will be accepted.

To request a postcard with program information, email us at [mail@skowheganart.org](mailto:mail@skowheganart.org).

Full and partial fellowships are available for those with financial need to help cover tuition, room, and board. Details about financial aid will be online in mid-November.

If you have questions, contact Skowhegan's New York office at 212.529.0505 or [mail@skowheganart.org](mailto:mail@skowheganart.org).

## FACULTY 2011

### RESIDENT FACULTY ARTISTS

#### Daniel Bozhkov

was born in Aytos, Bulgaria and currently lives and works in New York. He received his BFA from the Academy of Arts in Sofia, Bulgaria and his MFA from Hunter College. Bozhkov's work spans a variety of media, including performance, video, painting, drawing, and sculpture. His interdisciplinary take on art-making seeks to explore overarching cultural themes such as globalization, ideas of masculinity, the spiritual, and our relationship with the natural world. It often involves working collaboratively with experts in other fields including Turkish pretzel makers, Walmart greeters, geneticists at Sloan-Kettering Cancer Center, and others. Bozhkov's work is most often site-specific and research-based; he inhabits a specific history of a location or cultural phenomenon, one that is often already laden with commonly shared historiography (whether truthful or not). He seeks to create a new narrative that illuminates and dissects that history, which like the original can continue to be reinterpreted over time. Bozhkov has exhibited internationally and has won many prestigious honors, including the Chuck Close Rome Prize of the American Academy in Rome and grants from the National Endowment for the Arts and the Andy Warhol Foundation. Bozhkov currently teaches at Yale University and Columbia University. He attended Skowhegan as a participant in 1990, has worked as Skowhegan's Fresco Instructor since 1995, and joined Skowhegan's Board of Governors in 2004.

**MILDRED C. BRINN  
ENDOWED CHAIR**

#### Cheryl Donegan

received her BFA in painting at the Rhode Island School of Design and an MFA at Hunter College in New York. Donegan's work integrates the time-based, gestural forms of performance and video with forms such as painting, drawing, and installation. Direct, irreverent, and infused with an ironic eroticism, Donegan's works put a subversive spin on issues relating to sex, gender, art-making, and art history. Using her body as metaphor in her earlier works, Donegan's performative actions before the camera resulted in or related to process paintings and drawings. More recently, the paintings often lead the video work as Donegan derives abstraction from debased images of consumer objects and spaces. As critic Nick Stillman writes in *Artforum*, "Donegan's recent work remains acidic, but it has turned abstract." Her work has been exhibited internationally including at the 1995 Whitney Biennial; the Museum of Modern Art; New York Film and Video Festival; the 1993 Venice Biennale; and the Biennale d'Art Contemporain de Lyon, France. Donegan has had one-person shows at Hidde van Seggelen Gallery, London; Galerie Vidal Cuglietta, Brussels; and Oliver Kamm 5BE Gallery, New York; among others. She lives in New York with her two sons and husband, writer Kenneth Goldsmith.

**NANCY G. MACGRATH  
ENDOWED CHAIR**

#### Marlene McCarty

is both a visual artist and a designer. She trained as a designer in Basel, Switzerland, and later founded the design and art production studio Bureau with Donald Moffett. Bureau has done an array of commercial projects, including designing the titles for a number of films and working for clients ranging from MTV to Doctors without Borders. Her work as a designer informed her work with the activist/artist collective Gran Fury, which often used the tropes of advertising to produce propaganda aimed at illustrating the group's outrage over the AIDS pandemic. Her work in painting and drawing touches on sociopolitical relationships questioning how we understand gender, sexuality, and violence between family members. She is represented by Sikkema Jenkins & Co, and has exhibited internationally. She has received the John Simon Guggenheim Memorial Foundation Fellowship and a fellowship from the Pollock-Krasner Foundation. In 2003, she was an American representative in the Istanbul Biennial. She has taught at New York University, the Rhode Island School of Design, and the Cooper Union.

**FRANCES & SYDNEY LEWIS  
ENDOWED CHAIR**

#### Dave McKenzie

works in performance, sculpture, and installation, exploring the delicate balance between the public and the private. Subtly raising questions about underlying social codes, covert political structures, and how we are shaped by or move around and through them in our daily lives, McKenzie offers his audience a platform for acknowledgment. His work can be narrative or participatory and has, at times, offered his audience a chance to make specific choices in open-ended scenarios. In any format, McKenzie's work is always rooted in the questions of negotiation. McKenzie's work has been shown at Institute of Contemporary Art in Boston, Small A Projects, The Studio Museum of Harlem, Susanne Vielmetter in Los Angeles, and the Aspen Art Museum, and has been included in Performa 07, and Prospect 1 New Orleans. He studied at the University of the Arts in Philadelphia and has had residencies at the Studio Museum of Harlem and the P.S.1 National Studio Program and was a participant at Skowhegan in 2000. McKenzie joined Skowhegan's Board of Governors in 2007.

**JOHN WHITNEY PAYSON  
ENDOWED CHAIR**

#### Michael Smith

is a performance/video/installation artist who uses humor to explore the tensions and complexities inherent in everyday life. The personas Smith inhabits often test the boundaries of human interactions with an innocence that is both comedic and uncomfortable as they move through their worlds with varying iterations of the same existential questions about modernity, hope, and failure. He works with a visual language that is conventional and familiar, extrapolating from a variety of sources including television, advertising, and DIY manuals. In 2007–08 Smith's retrospective, *Mike's World: Michael Smith & Joshua White (and other collaborators)* was exhibited at the Blanton Museum in Austin and at the Institute of Contemporary Art, Philadelphia. He was included in the 2008 Whitney Biennial and *The Pictures Generation: 1974–1984* at the Metropolitan Museum of Art in 2009. Smith's work has been shown extensively internationally and is in the collections of the Walker Art Center, the Museum of Modern Art, and the Centre Georges Pompidou, among others. He was educated at Colorado College and studied in the Whitney Museum's Independent Study Program. Currently he is on faculty at the University of Texas at Austin and has taught at a number of schools and universities.

**JOHN EASTMAN JR.  
ENDOWED CHAIR**

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## 2010 SKOWHEGAN PARTICIPANT DEMOGRAPHICS

**Fellowships** / 88% of the participants received fellowships.

**Gender** / 33 women and 32 men.

**Age** / The average age was 30, the age range was 23 to 51.

**Geographic Representation** / 13 U.S. states and 3 international (current) residents: Colombia, Denmark, and Germany.

**14% of Skowhegan's 2010 participants claim foreign citizenship or origin, representing 9 countries** / Colombia, Denmark, France, Iran, Japan, Norway, Philippines, South Korea, and Ukraine.

**26% of 2010 participants identified their cultural background** as African American, Asian, Central/South American or Caribbean. (Note: This is an optional question on the application and many applicants do not answer it. Many applicants check off more than one box.)

## FACULTY 2011 CONTINUED

### VISITING FACULTY ARTISTS

#### Vito Acconci

first began his career in art as a poet, later translating his written work into a visual practice. Known for his challenging and sometimes controversial and subversive works, Acconci is highly regarded for the intense use of his own body in his art. Through performance, installation, film, and architecture, Acconci looks to dissolve the boundaries of intimacy; to test reaches of power structures; to grind notions of public and private space against each other; and to engage both willing and unknowing participants in his actions as a way to dissect human relationships. In the 1970s, his interest in the spatial constructions of writing and his exploration of physical space through sculpture and performance began to manifest in architectural projects. He opened Acconci Studio, an architectural firm based in Brooklyn, in 1989. Acconci has shown extensively around the United States and internationally, in both galleries and major museums. He has received numerous grants and awards, including multiple National Endowment for the Arts fellowships, a John Simon Guggenheim Memorial Foundation Fellowship, an honorary Doctorate of Fine Arts from the Pratt Institute, and the Skowhegan Medal for outstanding achievement in Video and Performance in 1980. Acconci received both a BA and an MA from Holy Cross College and an MFA from the University of Iowa. He was a Visiting Artist at Skowhegan in 1998.

**SALLY & MILTON AVERY  
ENDOWED CHAIR**

#### Suzan Frecon

was born in Pennsylvania in 1941. In the past four decades, she has become known for her large-scale abstract oil paintings and watercolors that are at once reductive and expressive. Composed with subtle, interacting arrangements of color, each work is the result of a thoughtful, laborious process. Frecon first sketches a composition according to precisely defined spatial relationships and then proceeds gradually, guided by intuition. Her almost tactile use of color heightens the visual experience of the work, and depending on the light source and viewing angle, different perceptions emerge. Her forms, notably, will change from positive to negative, and colors and surfaces vary in terms of density and reflectivity. Following a degree in Fine Arts at Penn State University, Frecon spent three years at the École Nationale Supérieure des Beaux-Arts in Paris. Her work was the subject of a major solo exhibition at the Menil Collection in Houston, *form, color, illumination: Suzan Frecon painting*, 2008, which traveled to the Kunstmuseum Bern, Switzerland. She was included in the 2010 Whitney Biennial, and her works are represented in the permanent collections of prominent institutions, including the National Gallery of Art, Washington; the Museum of Modern Art, New York; and the Fogg Art Museum in Cambridge, Massachusetts. She lives and works in New York.

#### Chris Ofili

is known for his vibrant, technically complex, and meticulously executed paintings and works on paper. While his early works were predominantly abstract, he has since developed a signature figurative style that bridges the gap between sacred and profane and by extension, between high art and popular culture. His works center around the relationship between form and content, often using layers of paint, resin, glitter, collage elements, and, occasionally, elephant dung. Ofili enlists sexual, racial, and religious references to create aesthetic and strong physical works that expose the darker undercurrents of society. Drawing on a range of sources, Ofili's subjects frequently employ racial stereotypes in order to challenge them. His most recent paintings reflect his interest in the landscape and mythology of the Caribbean. Born in Manchester, England, in 1968, Ofili studied at the Chelsea School of Art and the Royal College of Art. He won the Turner Prize in 1998 and represented Britain in the 2003 Venice Biennale. He has exhibited his work worldwide, including recent solo shows at Tate Britain, London, and the Studio Museum in Harlem, New York. His works are represented in prominent international collections including the British Museum; the Carnegie Museum of Art; the Museum of Contemporary Art, Los Angeles; the Museum of Modern Art, New York; Tate, London; and the Walker Art Center, Minneapolis. Ofili lives and works in Trinidad.

#### Judy Pfaff

received a BFA from Washington University, Saint Louis, and an MFA from Yale University. Balancing intense planning with improvisational decision-making, Pfaff creates exuberant, sprawling sculptures and installations that weave landscape, architecture, and color into a tense yet organic whole. A pioneer of installation art in the 1970s, Pfaff synthesizes sculpture, painting, and architecture into dynamic environments in which space seems to expand and collapse, fluctuating between the two- and three-dimensional. Pfaff's site-specific installations pierce through walls and careen through the air, achieving lightness and explosive energy. Her work is a complex ordering of visual information composed of steel, fiberglass, and plaster as well as salvaged signage and natural elements such as tree roots. She has extended her interest in natural motifs in a series of prints integrating vegetation, maps, and medical illustrations, and has developed her dramatic sculptural materials into set designs for several theatrical stage productions. Pfaff has received many awards, including a John D. and Catherine T. MacArthur Foundation Award, a Bessie, and fellowships from the John Simon Guggenheim Memorial Foundation and the National Endowment for the Arts. She has had major exhibitions at the Elvehjem Museum of Art, University of Wisconsin, Madison; Denver Art Museum; Saint Louis Art Museum; Albright-Knox Art Gallery, Buffalo; and the Whitney Museum, New York. Pfaff represented the United States in the 1998 São Paulo Bienal.

**WILLIAM WARREN CUMMINGS  
ENDOWED CHAIR**

### PAUL MELLON DISTINGUISHED FELLOW

#### David Lang

is a composer who seeks to stretch the definition of music. Working in opera, orchestra, chamber, and solo compositions, Lang's pieces are both content-rich and deeply analytical of the structure of traditional musicality. His works are multifaceted—at the same time simple, yet extraordinarily difficult to play, familiar in sound, but completely new in form and structure. His work has been called “ominous, ethereal, urgent, hypnotic, unsettling, and emotionally direct” and offers a unique intersection between the formal auditory experience and a new psychology of sound. Lang's works have been performed globally by the Santa Fe Opera, the New York Philharmonic, the Kronos Quartet, and at the 2000 Sydney Olympics, Lincoln Center, the Kennedy Center, and the Paris Opera Ballet, among others. He has won many awards including the Pulitzer Prize for his composition *The Little Match Girl Passion*, the Rome Prize, and grants and fellowships from the John Simon Guggenheim Memorial Foundation, the National Endowment for the Arts, the New York Foundation for the Arts, and the American Academy of Arts and Letters. Lang is the co-founder and co-artistic director of the music festival Bang on a Can and his work has been recorded by many labels, including Sony Classical, Harmonia Mundi, BMG, and Argo/Decca.

*The 2011 roster of Visiting Faculty is still in formation at the publication of this newsletter. Please watch our website for updates to the faculty.*





## CONGRATULATIONS ALUMNI ON RECENT AWARDS, GRANTS, AND FELLOWSHIPS!

**American Academy of Arts and Letters**  
Julianne Swartz ('99)

**Anonymous Was a Woman Award**  
Patricia Cronin ('91)

**Art Matters Grant**  
LaToya Ruby Frazier ('07)  
Chitra Ganesh ('01)  
Donna Huanca ('06)  
Binod Shrestha ('05)

**J. William Fulbright Grant**  
Nathan Boyer ('01)  
Diane Edison ('84)

**John Simon Guggenheim Memorial Foundation Fellowship**  
Helen O'Leary ('94)  
Charlotte Schulz ('92)

**William H. Johnson Prize, William H. Johnson Foundation for the Arts**  
Sanford Biggers ('98)

**Rema Hort Mann Foundation Grant**  
Alexandre Singh ('06)

**Joan Mitchell Foundation Grant**  
Carrie Moyer ('95)  
Sheila Pepe ('94)  
Stephanie Syjuco ('97)  
Nari Ward ('91)

**New York Foundation for the Arts Fellowship**  
Lui Shtini ('07)  
Mary Temple ('99)  
Kyoung eun Kang ('09)

**Pollock-Krasner Foundation Grant**  
Anindita Dutta ('05)  
Mark Ferguson ('94)  
Paul Jansen ('69)  
Kyung Jeon ('03)  
Anthony Krauss ('58)  
Julia Kunin ('84)  
Stephen Mueller ('68)  
Paul Santoleri ('91)

**Marie Walsh Sharpe Art Foundation**  
Anna Kunz ('09)  
Luke Lamborn ('06)  
Daniel Rich ('04)

**Louis Comfort Tiffany Foundation Grant**  
Derrick Adams ('02)  
Diana Al-Hadid ('07)  
Dawolu Jabari Anderson ('06)  
Beth Campbell ('97)  
Gedi Sibony ('99)

**United States Artists Fellowship**  
Diana Al-Hadid ('07)  
Dave McKenzie ('00)

## SKOWHEGAN ON FACEBOOK

Keep up on current events at Skowhegan, learn about opportunities for artists, and connect with alumni and other fans of Skowhegan by "liking" our Facebook page. Go to [www.facebook.com/skowhegan](http://www.facebook.com/skowhegan) to learn more.

## 2010 PARTICIPANTS

Haseeb Ahmed, Installation  
Olga Balema, Multi Media  
Tatiana Berg, Painting  
Brooke Berger, Photography  
Christine Birchfield, Drawing  
Strauss Bourque-LaFrance, Installation  
Sara Bright, Painting  
Tim Campbell, Painting  
Carlos Castro, Installation  
Lili Chin, Installation  
Lauren Cohen, Painting  
Erin Curtis, Painting  
Jeff DeGolier, Multi Media  
Ximena Diaz, Electronic Media  
Sara Eliassen, Video/Film  
Cayetano Ferrer, Sculpture  
David Flaugher, Sculpture  
Santiago Forero, Photography  
Tracey Goodman, Installation  
Heidi Hahn, Painting  
Kyung Woo Han, Installation  
Sarah Hotchkiss, Drawing  
Ahran Jeong, Multi Media  
Matt Kennedy, Photography  
Yui Kugimiya, Video/Film  
Anna Chiaretta Lavatelli, Installation  
Grimm Lee, Sculpture  
David Leggett, Painting  
Chris Lipomi, Installation  
Benjamin Love, Sculpture  
Marisa Mandler, Multi Media  
Dominic Mangila, Painting  
Mary Mattingly, Multi Media

Sarah McMenimen, Photography  
Hiroshi McDonald Mori, Sculpture  
Eliza Myrie, Sculpture  
Julie Ann Nagle, Sculpture  
Rosemarie Padovano, Sculpture  
Jill Pangallo, Performance  
Jonathan Peck, Drawing  
Gary Pennock, Electronic Media  
Signe Schmidt Petersen, Sculpture  
Gala Porras-Kim, Multi Media  
Matthew Rich, Painting  
Claudia Salamanca, Video/Film  
Christopher Samuels, Sculpture  
Oscar Santillan, Sculpture  
Mike Schuwerk, Video/Film  
Jessica Segall, Performance  
Nataliya Slinko, Sculpture  
Mitchell Squire, Sculpture  
Luke Stettner, Sculpture  
Abraham Storer, Painting  
Devin Strother, Painting  
Fabian Tabibian, Electronic Media  
Tomoe Tsutsumi, Video/Film  
Katayoun Vaziri, Drawing  
Cullen Washington Jr., Drawing  
Jess Wheelock, Multi Media  
Alex P. White, Performance  
Phil Whitman, Drawing  
Scott Wiener, Photography  
Matthew Wilson, Sculpture  
Carmen Winant, Drawing  
Brian Zegeer, Multi Media

## THANK YOU TO 2010 FACULTY AND PARTICIPANTS

Just as consistency and tradition are part of Skowhegan's distinct culture, so too is the constant refreshing and reimagining of our summer community. In the summer of 2010, we had five incredibly smart, challenging, supportive, and funny faculty members: Anoka Faruqee ('95), Martin Kersels, Carrie Moyer ('95), Paul Pfeiffer, and Arthur Simms ('85). They all moved through the summer—studio visit after studio visit, discussion groups, screenings, field trips—without a bat of an eyelash, continually giving critical yet supportive feedback and pushing this year's participants to think and see further. They asked all the right questions, understood the virtue of silence when necessary, have encyclopedic knowledge on a variety of subjects, and most of all, they have huge hearts. They worked in a perfect balance with each other, with the participants, and with the Visiting Faculty, Sanford Biggers ('98), Dara Birnbaum, Teddy Cruz, Dinh Q. Lê, Catherine Opie, and Dana Schutz ('99). Though only on campus for four days each, it was amazing to witness the ease with which all of the Visiting Faculty integrated in the community—it was as if each one had been there all along. There wasn't the slightest hesitation at matching the level of generosity, discourse, or sincere friendship already present on campus, and as a result, their experience and voices were an additional gift to the summer.

Another part of the constant shift at Skowhegan is the different group of 65 participants that join us each summer. This year's class worked hard, supported each other, and engaged fully in the experience, pushing themselves consistently to keep things moving. It was a fantastic summer, and they are a remarkable and dynamic group of people.



## IF WE ASKED YOU TO GIVE \$10...

There are many ways to give to Skowhegan, and all of them make a difference to our success. When we say EVERY gift counts, we mean it.

If we asked you to give \$120 that might not be possible for you. But what if we asked you to give \$10? And what if you did that each month for a year? A few clicks for a secure transaction on our website and you'd be set for twelve months.

What if every alum gave this way? To put it in perspective, we have over 2,000 active alumni. If each one gave \$10 a month, that would amount to a scholarship for every artist who needs one in the summer of 2011. Now that's a difference.

To make a gift, please visit [www.skowheganart.org](http://www.skowheganart.org) and click SUPPORT. The sustaining giving program is growing—be a part of it!

## SKOWHEGAN COUNCIL

The Skowhegan Council, launched in the spring of last year under the leadership of Council Chair Chiara Edmands, provides an entry into the world of contemporary art through private gallery tours, studio visits, visits to private collections, and other events that highlight the work of our broad base of alumni and former faculty members. These include exciting young artists who are just emerging onto the art scene, as well as more established artists who have built substantial careers over the past decade or more. A special privilege of members of the Council is an invitation to Skowhegan's annual Trustees'/Governors' Weekend on our campus in Maine. During this weekend, members of the Council have a chance to meet a wide range of emerging and mid-career artists and see Skowhegan in action—a rare opportunity given the private nature of Skowhegan's residency program.

The 2009–2010 season of Skowhegan Council events included tours of the studios of 14 Skowhegan alumni, a tour of the Whitney Biennial, visits to the private collections of Trustee George Ahl and collector and philanthropist Agnes Gund, cocktails at *Skowhegan at 92Y Tribeca: An Alumni Exhibition*, and a visit to the Editions|Artists' Book Fair. We have a new series of exciting events planned for the 2010–2011 season.

If you are interested in learning more about the Skowhegan Council, please contact Kate Haw at [khaw@skowheganart.org](mailto:khaw@skowheganart.org).

**Second Annual  
Skowhegan at 92Y Tribeca  
Alumni Exhibition  
January–March, 2011  
92Y Tribeca  
200 Hudson Street  
New York City  
Free admission**

Watch our website and Facebook page for exact dates and the announcement of the artists who will be included in the show!

## SKOWHEGAN AT 92Y TRIBECA: AN ALUMNI EXHIBITION

Skowhegan's ongoing relationship with the 92Y expanded this year to the 92Y's new branch in Tribeca, where we collaborated on an exhibition featuring work by Skowhegan alumni from the classes of 1999–2008. The exhibition, which opened on January 21st and ran through March 3rd, was a big success for all involved.

The exhibition's curatorial team, selected by Vanessa Cohen and Michele Thompson of the 92Y Tribeca in collaboration with Skowhegan's Executive Directors, consisted of Grace Evans, director and partner at Zach Feuer Gallery; Christina Ray, founder and director of Christina Ray Gallery (formerly Glowlab); and Marisa Sage, founder of Like the Spice Gallery and president of the Williamsburg Gallery Association. The curators reviewed the submissions of nearly 200 artists, selecting eleven—Katarina Burin ('01), Asuka Goto ('08), Heather Hart ('05), Courtney Jordan ('05), Noah Klersfeld ('03), Bennett Morris ('07), Matthew Northridge ('00), Carol Pereira ('02), Julia Randall ('99), Adam Parker Smith ('08), and Mary Temple ('99)—for inclusion in the show.

Featuring drawings, photographs, video, installation work, and sculpture, *Skowhegan at 92Y Tribeca: An Alumni Exhibition* represented the wide range of work being made by Skowhegan's alumni. We were delighted to build a working relationship with the 92Y Tribeca and another exhibition is planned for 2011!

**Below / Visitors to the exhibition in front of Julia Randall's 2003 drawing *Compact***



## NEWS FROM THE CHAIRS OF THE SKOWHEGAN ALLIANCE

**STEPHANIE DIAMOND ('00) & CATHERINE ROSS ('02)**

WITH CONTRIBUTIONS FROM ALLIANCE MEMBERS PASQUALINA AZZARELLO ('08), ADAM SHECTER ('06), BECKY KINDER ('04), AND ELLIE KRAKOW ('08)

The past year has been a model one for the Skowhegan Alliance. Boasting 19 alumni members from the classes 2000–2009, we were thrilled to present ambitious programming that engaged and celebrated the amazing work of Skowhegan's past participants.

New this year was the Alliance's monthly e-newsletter. Compiled by Rachel Frank ('05) and Katherine Mangiardi ('07) from the alumni registry on Skowhegan's website, the newsletter highlights exhibition openings and currently on-view shows by alumni in the U.S. and abroad. (If you are an alum and wish to have your upcoming exhibitions listed, be sure to update your alumni page on the Skowhegan website by the 15th of each month.)

Pasqualina Azzarello ('08) and Adam Sheckter ('06) continued to wow us again this year with their creative charge of alumni fundraising. On behalf of the Alliance, Pasqualina and Adam have been collaborating with William Pope.L (Alum '96 and Resident Artist '04) on the creation of a special limited edition of "credit cards." The cards will be offered this fall at an affordable price (and no interest fees!), first to Skowhegan alumni and later to the public. All proceeds from this project will benefit Skowhegan and the Alliance.

The Alliance was honored to be able to continue its relationship this year with the New Museum, which generously hosted the third season of SkowheganTALKS. Last fall, Birgit Rathsmann ('04) organized a talk between alum John O'Connor ('00) and faculty member Fred Tomaselli (Resident Artist '00) and this spring David Hardy ('04) presented a dynamic discussion with former faculty members Jessica Stockholder (Resident Artist '96) and Judy Pfaff (Resident Artist '83, '86, '94, and Visiting Artist '11), with special guest Cheryl Donegan (Resident Artist '11).

This year our reunion committee, Ellie Krakow ('08), Susanna Vapnek ('02), and Victoria Fu ('06), took advantage of the fact that many alumni come to town for Army weekend to gather people together. Scores of alumni joined us at NYC's Hallo Berlin to reminisce about a long lost summer on the lake and catch up on the latest news.



**Above / SkowheganWALKS at the studio of Marc Swanson ('00) / photo by Stephanie Diamond ('00)**

Masterfully organized by Becky Kinder ('04) and Dan Levenson ('09), SkowheganWALKS took a new spin out of the galleries and into the artists' studios. Fall and spring tours of alumni dens of production were organized around NYC hubs of creativity: the Gowanus and Bushwick neighborhoods of Brooklyn.

The Gowanus tour began at the studio of Vera Iliatova ('04) where we discussed her paintings, figuration, landscape, and the influence of film. We then visited Christian Maychack ('08) and mused over the evolution of ideas and objects through sculpture. Next stop was the amazingly dense archive of Stephanie Diamond ('00) where we were set free to browse and discuss her photographs and projects. We finished with the video work of Blithe Riley ('09) where we talked about collaboration with both living and dead partners.

The Bushwick tour started with the sculptural work of Marc Swanson ('00) where we discussed the complicated role of biography and influence on making objects. From there we moved on to the studio of Ann Oren ('09) where we saw videos that questioned the gaze and self-presentation. We continued to the studio of Kai Vierstra ('05), whose sculptural work explores natural phenomenon and cultural conspiracy, and we finished with the kinetic sculptures of Meridith Pingree ('03) where we talked about how materials inspire form and ideas.

We look forward to another full and inspiring year of programming and events, continuing our mission of supporting Skowhegan and the notion of community it fosters by organizing special programs and events for alumni and the broader Skowhegan community.

If YOU would like to receive emails for our programming, find out more about the Alliance, and/or become a class officer and assist with next year's alumni appeal, please contact the Skowhegan office at [mail@skowheganart.org](mailto:mail@skowheganart.org).

**Every day brought at least one unforgettable conversation about art and our different aspirations for what it could be. Every day brought new discoveries, new debates, and the burgeoning of new ideas.**

2009 PARTICIPANT

**ALUMNI:  
SUBMIT YOUR NEWS TO  
THE ART REGISTRY ON  
SKOWHEGAN'S WEBSITE**

Update your personal listing in the Art Registry section of the website! Keep us current with news and images of your work. Skowhegan's website lets you add your news at any time during the year so people know what you're doing in the art world.

All the news for this year's Newsletter was taken from the website. We no longer rely on other sources—the website is the sole source of news for this listing. Please note that space is limited and alumni news includes information for the period of November 1, 2009–October 31, 2010, only. Some editing of material may have been necessary. Thank you for keeping your online profile current.

**ALUMNI NEWS 2009–2010**



**Charles Cajori '48, '54 Sequence / oil on linen / 2007 / 50 x 40"**

**1947 Janet Shafner**  
EXHIBITION *Seduced by the Sacred* / Manell JCC Galleries, West Hartford, CT / 10/05/2010–11/22/2010.

**1948/1951/1952 William King**  
EXHIBITIONS *William King* / Pamela Williams Gallery, Amagansett, NY / 07/17/2010–08/17/2010.

**1953 James McGarrell**  
EXHIBITION *James McGarrell, Window Jazz Inventions* / ACA Galleries, New York, NY / 12/12/2009–01/31/2010.

**1956/1957 Heidi Nütze**  
EXHIBITION Gallery 804, Hot Springs, AK / 08/01/2010–9/30/2010.

**1957/1958 Suzanne Hodess**  
AWARD *Honorary Phi Beta Kappa Award for art career* / Harvard/Radcliffe Reunion.  
EXHIBITION *Paintings* (curated by Artana Gallery) / Fidelity Space, Fidelity Investments, World Trade Center, Boston, MA / 12/1/2009. *A Community of Artists* / Danforth Museum, Framingham, MA / 06/01/2010.

**1958 Julia Kunin**  
GRANT *Pollock-Krasner Foundation*.

**1959 Mimi Gross**  
COMMISSION *Artwork for Robert Venable Park* / Brooklyn, NY. FACULTY APPOINTMENT *McMillian/Steward Chair in Painting* / Maryland Institute College of Art.

**Robert Koffler**  
EXHIBITION *The Hand* / Salon des Amis, Malvern, PA / 05/17/2010–06/19/2010.

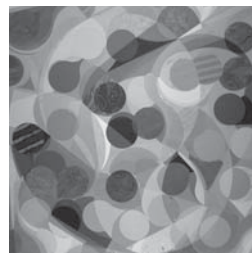
**1963 Sandy Walker**  
EXHIBITION *Art in the Embassies* / Athens, Greece / 07/28/2008–07/28/2010. *Concerning the Forest: the Work of Sandy Walker* / Meridian Gallery, San Francisco, CA / 09/12/2009–11/07/2009. *Dynamic Equilibrium* / San Francisco Studio School Gallery / 02/23/2010–04/30/2010. *It's Our Nature* / The Thoreau Center, San Francisco, CA / 08/10/2010–10/07/2010.

**1964 Carol Beckwith**  
AWARDS *Spanish Geographical Society Image Award* / Madrid, Spain. *Wings WorldQuest Lifetime Achievement Award* / New York, NY. *Lowell Thomas Award for Exploration & Photography* / Explorers Club, New York, NY. EXHIBITION *Surma, Karo, Dinka: Peoples of the Wilderness* / Deletaille Gallery, Brussels, Belgium / 06/09/2010–06/30/2010.

**Will Brown**  
EXHIBITIONS *Charles Isaacs Photographs at ALPAD* (Association of International Photographic Art Dealers) / Park Avenue Armory, New York, NY / 03/18/2010–03/21/2010. *Common Ground: Eight Philadelphia Photographers in the 1960s and 1970s* / Philadelphia Museum of Art, Philadelphia, PA / 09/12/2009–01/31/2010.



**Bill Richards '59 Stream Space 22 / Acrylic on canvas / 2010 / 74 x 66" / photograph by Charlene Richards**



**James Kielkopf '64 Balius / paper on plaster and wood / 2009 / 29.5 x 29.5"**

**1965 Mark Oxman**  
EXHIBITION *The Decimation of Professor Richard Fink* / Kirby Theatre, Amherst College, Amherst, MA / 09/18/2010–09/18/2010.

**1966 Terrence Coffman**  
EXHIBITION *Coffman: New Paintings* / Tory Folliard Gallery, Milwaukee, WI / 10/01/2010–11/11/2010.

**David Reed**  
EXHIBITIONS *Works on Paper* / Peter Blum Soho, New York, NY / 01/13/2010–03/06/2010. *David Reed* / Galerie Schmidt Maczollek, Cologne, Germany / 09/04/2010–11/06/2010.

**1967 Edgar Franceschi**  
EXHIBITION *You Need To Know Your History* / Greenwich House Pottery, New York, NY / 05/20/2010–06/24/2010.

**1968 Stephen Mueller**  
EXHIBITION *New Paintings* / Lennon Weinberg Gallery, New York, NY / 10/21/2010–11/27/2010. GRANT *Pollock-Krasner Foundation*.

**Lorna Ritz**  
EXHIBITION U.S. Dept. of State, Art-in-Embassies Program / American Embassy in Caracas, Venezuela / 06/01/2010–06/06/2012. FACULTY APPOINTMENT *Visiting Guest Critic* / Vermont Studio Center, Johnson, VT.

**Kenneth Rush**  
EXHIBITION *A Sense of Place* / Southern Vermont Art Center, Manchester, VaT / 07/24/2010–08/24/2010.

**1969 Paul Jansen**  
GRANT *Pollock-Krasner Foundation*.

**Candace Knapp**  
EXHIBITION *My installation at "Navel Gazing"* / Brevard Art Museum, Melbourne, FL / 01/30/2010–04/11/2010. COMMISSION *Daydreamers Mobiles in All Children's Hospital Emergency Room*, St Petersburg, FL / All Children's Hospital, St Petersburg, FL.



**Richard Saba '67 No Return / acrylic on canvas / 2009 / 60 x 48"**

**Marilyn Propp**  
EXHIBITIONS *Evanston + Vicinity Biennial Exhibition* / Evanston Art Center, Evanston, IL / 05/23/2010–06/27/2010. *Remarkable Women* / Peltz Gallery, Milwaukee, WI / 07/24/2010–08/25/2010. *Globalization: Imagine Everywhere* / A + D Gallery, Chicago, IL / 08/12/2010–09/18/2010. *Cogs and Wheels: Industrial Reconstructions* / Fine Art Gallery, State College of Florida, Bradenton, FL / 10/15/2010–11/10/2010. *Roadtrips and Shadowplay: David Jones & Marilyn Propp* / State Street Gallery at Robert Morris University, Chicago, IL / 10/22/2009–12/06/2009.

**1970 David J. Einstein**  
EXHIBITIONS *33 of 5 installation* / Eleonore Austerer Fine Art, Palm Desert, CA / 03/04/2010–03/30/2010. *Artrageous 2010* / Palm Springs Art Museum, CA / 03/23/2010. *David Einstein Recent Work* / Eleonore Austerer Gallery, Palm Desert, CA / 04/01/2010–05/01/2010. *Group Exhibition* / Michael H. Lord Gallery, Palm Springs, CA / 07/15/2010–09/30/2010.

**1972 Philip Ayers**  
EXHIBITION *Found in Nature: Philip Ayers and William Itter: Paintings and Drawings* / Lamar Dodd School of Art, University of Georgia, Athens, GA / 06/04/2010–07/24/2010.

**Joan Branca**  
EXHIBITIONS *Group Exhibition* / Islesford Artists Gallery Islesford, ME / 07/02/2010–08/28/2010. *Local Color* / Gallery North, Setauket, NY / 08/27/2010–09/26/2010.

**Gary J. Jameson**  
EXHIBITION *Gary Jameson: Recent Works* / Martino Gallery, Maryland Hall for the Creative Arts, Annapolis, MD / 03/12/2010–04/22/2010.

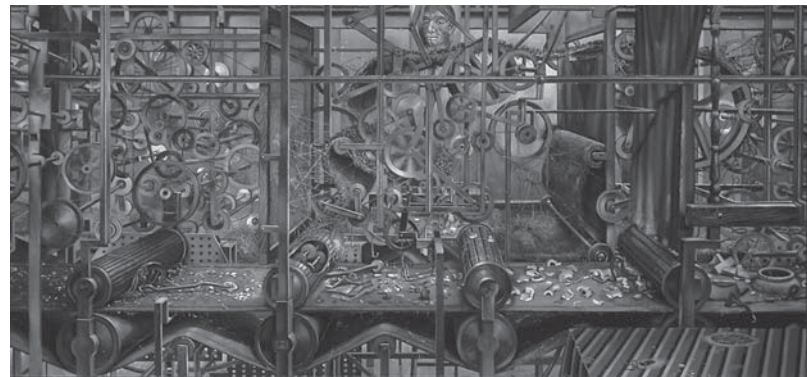
**Thomas McNulty**  
FACULTY APPOINTMENT *Head of the Sculpture/Ceramics department* / Adelphi University, Garden City NY.

**Michael Tcheyan**  
FACULTY APPOINTMENT *Co-Chair Mayor's Partnership for Public Art* / Summit, NJ.

**1973 Frank Hyder**  
EXHIBITION *Poems of a Threatened Eden* / The Noyes Museum of Art, Oceanville, NJ / 09/11/2009–01/11/2010.

**Alan Singer**  
EXHIBITION *Botanicals / Traveling from Hunt Library for Botanical Documentation*, Pittsburgh, PA / 10/10/2009–07/30/2010.

**Philip Ayers '72 Self-Destructive Machine / oil on wood panel / 1996 / 32 x 56"**



**Judith Amdur '73 KOI XX / oil on canvas / 2007 / 36 x 24"**

**1974 Robert Flynt**  
EXHIBITION *Memento* / Werkstattgalerie, Berlin / 06/04/2010–07/10/2010. RESIDENCY *collaboration with Pavel Zustiak/Palissimo* / Baryshnikov Arts Center, New York, NY.

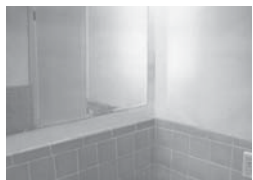
**Michiko Itatani**  
EXHIBITIONS *Personal Codes* / Walsh Gallery, Chicago, IL / 02/10/2010–04/18/2010. *Cosmic Wanderlust* / Illinois Wesleyan University, Bloomington, IL / 09/02/2010–09/30/2010. *Miniature Itatani—Cosmic Wanderlust* / Corbett vs Dempsey, Chicago, IL / 09/08/2010–09/30/2010. RESIDENCY *Visiting Artist* / Ox-Bow, Saugatuck, MI.

**David Rich**  
EXHIBITION *Smell of God* / Obsidian Arts, Minneapolis, MN / 05/28/2010–07/31/2010. RESIDENCIES *Visiting Artist, College of Visual Arts* / St. Paul, MN. *Visiting Artist, Bethel University* / St. Paul, MN. *Visiting Artist, University of Minnesota* / Minneapolis, MN.

**1975 Chris Duncan**  
EXHIBITIONS *185th Invitational Exhibition of Contemporary American Art* / The National Academy, New York, NY / 02/17/2010–06/08/2010. *Chris Duncan Recent Work* / Mandeville Gallery, Union College Schenectady, NY / 03/18/2010–05/09/2010.

**Jeanette Fintz**  
EXHIBITIONS *Its a Wonderful 10th Anniversary* / Sideshow Gallery, Brooklyn, NY / 01/09/2010–02/20/2010. *View Four* / Nicole Fiacco Gallery, Hudson, NY / 02/22/2010–03/20/2010. *Prince Street Gallery 40th Anniversary Exhibition* / New York, NY / 06/22/2010–07/10/2010. *Cowgirls of the Hudson Valley III* / BRIK Gallery, Hudson, NY / 08/14/2010–09/04/2010. *The Breakfast Club* / Greene County Council on the Arts, Catskill, NY / 09/26/2009–11/14/2010.

**Helen Glazer**  
EXHIBITION *Two-Person Show* / Harbor Court Hotel, Baltimore, MD / 09/05/2009–12/03/2009.



**Dike Blair '74 Untitled / gouache and pencil on paper / 2010 / 18 x 24"**

**1976 Lois Bender**  
FACULTY APPOINTMENTS *Rockland Community College* / Suffern, NY. *Applied Arts School* / East Hampton, NY. RESIDENCY *Women's Studio Workshop* / Rosendale, NY.

**Kelly Detweiler**  
EXHIBITION *Kelly Detweiler* / Sandra Lee Gallery, San Francisco, CA / 05/01/2010–05/29/2010.



**Ken Buhler '76 Notes from the Edge of the World #8 / ink and graphite on paper / 2008 / 26 x 20"**

**1977 Anita Curtis Glestia**  
EXHIBITIONS *Climate Change Summit 16* / Mexico City, Mexico / 07/17/2010. *San Jose Digital Biennale* / San Jose, CA / 07/17/2010–07/17/2010.

**Paula S. Heisen**  
EXHIBITION *Open Studio* / Brooklyn, NY / 04/17/2010.

**Christina Hutchings**  
EXHIBITIONS *Bermuda Biennial 2010* / The Bermuda National Gallery / 06/18/2010–11/27/2010. *Christina Hutchings* / Masterworks Museum, Bermuda / 08/06/2010–09/01/2010.

**Charles Marburg**  
EXHIBITIONS *Group show* / Dutch Kills Gallery, Long Island City, NY / 01/09/2010–01/31/2010. *Selected gallery artists group show* / Jeffrey Leder Gallery, Long Island City, NY / 10/03/2010–11/04/2010.

**1978 Carol Perroni**  
EXHIBITION *Wish You Were Here* / Mansfield, OH / 06/20/2010–07/25/2010.



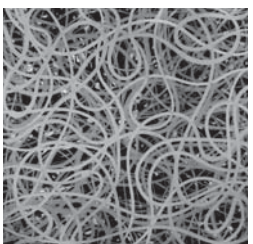
**Ken Beck '79 Mercury Mask / oil on canvas / 2007 / 50 x 42"**

**1979 Ken Beck**  
AWARD *Faculty Award for Excellence in Teaching* / Boston, MA. EXHIBITION *Unwrapped: Selected Ken Beck Works on Paper 1979–2009* / Gallery at the Piano Factory, Boston, MA / 03/06/2010–03/28/2010.

**Sue Collier**  
EXHIBITION *Some Notion of Perfection* / Ceres Gallery, New York, NY / 06/22/2010–07/17/2010.

**Gwendolyn Kerber**  
EXHIBITION *48 Stunden-Neuköln* / Berlin, Germany / 06/25/2010–06/27/2010.

**Celeste Roberge**  
EXHIBITIONS *The Mill-ennial 2010* / Saco Museum, Saco, ME / 04/02/2010–06/13/2010. *CMCA 2010 Biennial Juried Exhibition* / Center for Maine Contemporary Art, Rockport, ME / 05/29/2010–07/17/2010. *Granite Sofa* / Farnsworth Art Museum, Rockland, ME / 07/06/2010–11/06/2010. *"Piles"* / AD Projects, New York, NY / 07/08/2010–07/11/2010. RESIDENCY *Baie Ste.-Marie Artist Residency* / Nova Scotia, Canada.



**David Moore '78 Ceide Field XXIX / oil on linen / 2008 / 58 x 60"**



1980

**Melanie Kozol**  
EXHIBITIONS *New Paintings* / Triomphe, NY / 01/05/2009–12/31/2009. *New Paintings* / Bussaco, Brooklyn, NY / 04/05/2010–08/23/2010. **FACULTY APPOINTMENT** Pre-College Painting and Drawing / Pratt Institute, Brooklyn, NY.

1981

**Kim T. Abraham**  
FELLOWSHIP *Ballingren Foundation* / Ireland.

**Candida Alvarez**  
EXHIBITION *Hangin' Together* (curated by Kerry James Marshall) / Koplin Del Rio Gallery, Culver City, CA / 07/24/2010–09/04/2010.

**Larry Deyab**  
EXHIBITIONS *Papillon* / Bow Street Gallery, Cambridge, MA / 02/25/2010–03/18/2010. **LARRY DEYAB: Return to Primitivism** / Bow Street Gallery, Cambridge, MA / 04/27/2010–05/27/2010. *Pleasure & Paint: Burluik, Deyab, Lewczuk, Resnick, Seliger & Parks* / Bow Street Gallery, Cambridge, MA / 07/15/2010. *Comme Des Rois Mages: Sélection d'œuvres des Frac Basse-Normandie, Bretagne et Pays de la Loire / Centre d'art du Pays de Mayenne, La Chapelle des Calvairiennes, France* / 11/06/2009–12/13/2009.

**Jean Koeller**  
EXHIBITION *Jean Koeller* / Keny Galleries, Columbus, OH / 06/09/2010–07/16/2010.

**Margaret M. Lanzetta**  
EXHIBITIONS *Emblem/ Symbol* / Local Projects Gallery, Long Island City, NY / 10/15/2010–11/26/2010. **SUCCESSION: Works 1990–2010, solo retrospective** / Cantor Art Gallery, College of the Holy Cross, Worcester, MA / 10/15/2010–12/15/2010.

**Deirdre Leber**  
EXHIBITION *New Paintings* / 721 Gallery, Kingston, NY / 08/07/2010–08/31/2010.

1982

**Paul C. Smith**  
EXHIBITIONS *Drawn Together* / Leslie-Lohman Gallery, New York, NY / 02/17/2010–04/03/2010. *The Brucennial* / 350 W Broadway, New York, NY / 02/26/2010–05/08/2010.

1983

**Kitty Alward**  
EXHIBITION *Kitty Alward* / Thiel College, Greenville, PA / 09/15/2010–10/01/2010.

**Marsha Goldberg**  
EXHIBITION *Illusive Balance: Transcendental Surface and Layered Pattern* / Douglass Library Galleries, Rutgers University, New Brunswick, NJ / 03/17/2010–06/07/2010.

1984

**Claire C. Burke**  
AWARD *Exceptional Work Award, Mothers Who Create* / The Little Gallery Under the Stairs, Lynn, MA / 02/01/2010. **EXHIBITIONS** *Voices: Mothers Who Create II* / The Little Gallery Under the Stairs, Lynn, MA / 02/06/2010–04/10/2010. *Off the Wall* / Danforth Museum of Art, Framingham, MA / 06/12/2010–08/08/2010. *Arsenal Center, Arts Member Show* / Watertown, MA / 11/05/2009–01/02/2010.

**Nancy M. Cohen**  
EXHIBITION *As you like it* / Heidi Cho Gallery, New York, NY / 05/27/2010–06/26/2010.

**Dianne J. Dickeman**  
EXHIBITION *The Artists of Artech* / Wright Exhibition Space, Seattle, WA / 10/01/2009–12/12/2009.

**Diane Edison**

AWARD *J. William Fulbright Grant* / Sophia, Bulgaria. **EXHIBITIONS** *REAL(ists)* / The Selby Gallery at Ringling School of Art and Design in Sarasota, FL / 01/15/2010–02/16/2010. *Get With The Program* / George Adams Gallery, New York, NY / 07/09/2010–08/15/2010. *Summer Show: New and Classic* / George Adams Gallery, New York, NY / 07/13/2010–08/20/2010. *Professori di Cortona Exhibition* / Gallery at Chastain Arts Center Atlanta, GA / 07/16/2010. *Mosaic Project: Diane Edison* / The Pennsylvania College of Art and Design, Philadelphia / 10/01/2010–11/27/2010.

**James C. Forsythe**  
EXHIBITIONS *Winner's Show from 2009 Independents Show* / Art Center of Corpus Christi, TX / 07/01/2010–07/30/2010. *Seed Flower Fruit: Jim, Sharon and Daniel Forsythe* / Ida Green Gallery, Austin College, Sherman, TX / 09/01/2010–10/08/2010. *Robert Cockerall and Jim Forsythe: Dylexic/Vision* / Hot Spot-K Space Contemporary, Corpus Christi, TX / 10/03/2009–11/07/2009. *Seed, Flower, Fruit: Art of Jim, Sharon and Daniel Forsythe* / Heritage Park House Gallery, Corpus Christi, TX / 10/04/2009–11/30/2009.

**Wendy Klemperer**  
EXHIBITIONS *Re-Imagined: Outdoor Sculpture* by Wendy Klemperer / Maine Audubon Society, Falmouth, ME / 06/05/2010–05/15/2010. *Outdoor Sculpture* / Southern Vermont Art Center, Manchester, VT / 07/01/2010–11/01/2010. *Sculpture* / Visions West Gallery, Livingston, MT / 09/15/2010–10/31/2010. **RESIDENCY** *Sias University International Sculpture Residency* / Sias University, Xinzheng, Zhengzhou, Henan Province, China.

**Brett Reichman**  
EXHIBITION *Silence, Cunning, and Exile* / Sonoma Valley Museum of Art, Sonoma, CA / 05/01/2010–07/25/2010.

**Brenda Zlamany**  
COMMISSION *Anchovies Along the FDR Drive* / Bike Lane between 25th and 27th St along the FDR Drive.



**David Hacker** '84 *hootchie coo* / welded steel / 2009 / 32 x 36 x 13"

1985

**Dozier Bell**  
EXHIBITIONS *Dozier Bell: Momenta* / Center for Maine Contemporary Art, Rockport, ME / 08/04/2010–09/26/2010. *Dozier Bell: New Work* / Aucoscisco Gallery, Portland, ME / 10/01/2010–10/23/2010.

**Abraham Elterman**  
EXHIBITION *Abraham Elterman Paintings and Works on Paper* / Los Angeles, CA / 03/11/2010–03/27/2010.

**Lynda Frese**

AWARDS *Awards to Louisiana Artists and Scholars, to publish book Pacha Mama: Earth Realm* by Lynda Frese / Louisiana. **EXHIBITIONS** *Lost and Found, the Art of Collage* / University of Kentucky Art Galleries / 07/15/2010–08/25/2010. *Masters of Collage* / Northern Kentucky University, Highland Heights, KY / 08/23/2010–09/24/2010. **RESIDENCY** *Julia and David White Artists Colony* / Costa Rica.



**Wendy Klemperer** '84 *Swimming Elk* / steel / 2005 / approx. 80 x 90 x 70"

**Sarah Haviland**

EXHIBITIONS *Nature Rules: BWAC Outdoor Sculpture Show* / Governor's Island, New York, NY / 06/05/2010–10/10/2010. *Sculpture Now in Lee* 2010 / Lee, MA / 06/12/2010–10/31/2010. *Contemporary Sculpture at Chesterwood* / Stockbridge, MA / 06/19/2010–10/11/2010.

**Julia Jacquette**  
EXHIBITIONS *Nothing Gold Can Stay* / Robert Goff Gallery, New York, NY / 06/30/2010–07/31/2010. *Sweetness and Light* / Hampden Gallery, University of Massachusetts at Amherst, MA / 09/19/2010–10/14/2010.

**Whitfield Lovell**  
GRANT *Nancy Graves Foundation*.

**Yukako Okudaira**

EXHIBITION *Wish You Were Here* / A.I.R. Gallery, Brooklyn, NY / 06/23/2010–07/18/2010.

**Barbara Penn**  
EXHIBITIONS *Fwd: Drawing on Paper* / Galleri se Konst, Falun, Sweden / 07/24/2010–08/24/2010. *Ground Game* / University Memorial Gallery, University of Colorado, Boulder / 08/23/2010–09/23/2010.

**Virginia C. Pierrepont**  
RESIDENCY *Exploring Vermont Landscape* / Vermont Studio Center, Johnson, VT.

**Ann Reichlin**

EXHIBITIONS *Sculpture Court Project* (working title) / Munson-Williams-Proctor Arts Institute, Utica, NY / 09/11/2010–01/11/2011. *Translucent Home* / Sculpture Space, Utica, NY / 11/07/2008–04/30/2010.

**Arthur Simms**

EXHIBITION *Global Caraïbes* / MIAM, Sète, Musée International des Arts Modestes, Sète, France / 06/12/2010–10/17/2010.

1986

**Tom Burckhardt**  
EXHIBITION *Elements of a Painting* / Tibor De Nagy Gallery, New York, NY / 06/14/2010.

**Brent Crothers**  
EXHIBITIONS *Crossroads: Determining the Authentic Visual Voice* / Rowan University, Glassboro, NJ / 01/18/2010–03/12/2010. *Sculpture 1275: Brent Crothers* / 1275 Pennsylvania Avenue, Washington, D.C. / 03/22/2010–05/21/2010. **GAPS** / Greater Reston Arts Center, Reston, VA / 06/24/2010–07/31/2010. *The Language of Objects* / Catholic University, Washington, D.C. / 07/01/2010–09/30/2010. *Bilateral Engagement* / Art Museum of the Americas, Washington, D.C. / 07/01/2010–09/30/2010. *Janet and Walter Sondheim Prize Semi-Finalist Exhibition* / Decker Gallery, Maryland Institute Gallery of Art, Baltimore, MD / 07/11/2010–08/01/2010.

**Yvonne Estrada**  
EXHIBITION *Present Tense* / A.P.E. at Window, Northampton, MA / 11/01/2009–11/29/2009.

**Jennifer K. Moses**  
RESIDENCY *Roswell New Mexico Artist Residency* / Roswell, NM.

**Gail Spaien**  
EXHIBITION *In Winter* / Miller Block Gallery, Boston, MA / 02/05/2009–03/04/2010. **GRANT** *Maine Arts Commission Visibility Grant*.

**Michael C. Miller**  
EXHIBITIONS *Michael Miller: Today I am Thankful for all I Have* / University Gallery Texas, A&M University-Commerce, TX / 02/01/2010–04/30/2010; *Moody Gallery* / 07/10/2010–08/07/2010; *Barry Whistler Gallery*, Dallas, TX / 09/11/2010–10/09/2010. *Ranchero Deluxe: Selections of Works on Paper by Michael Miller* / V.O.D. Dallas, TX / 05/20/2010–07/20/2010.

**Connie Hayes**  
EXHIBITIONS *CMCA 2010 Biennial Juried Exhibition* / Center for Maine Contemporary Art, Rockport, ME / 05/29/2010–07/17/2010. *Connie Hayes Paintings* / Dowling Walsh Gallery, Rockland, ME / 09/03/2010–09/30/2010.

**Patrick M. Neal**  
EXHIBITION *Patrick Neal: Paintings* / Eric Wolf, New York, NY / 05/14/2010–06/12/2010.

**Kim Turos**  
EXHIBITION *Spill Out* (performance collaboration: Bouchard, Turos, E.A.R. Unit) / Binary Cities/Biennale 2010, The Lab, San Francisco, CA / 10/02/2010.

**Carrie Ungerman**  
EXHIBITIONS *Neither Hot Red [nor Screeching Yellow* (In Collaboration With Megan Geckler) / Windward School, Los Angeles, CA / 01/18/2010–02/12/2010. *From Patterns to Pathways* / Los Angeles International Airport (Terminal 3) / 08/18/2010–01/02/2011.



**Sarah Haviland** '85 *I Saw the Wind Within Her* / steel and mesh / 2009 / 6 x 8 x 4"

**Charles A. McGill**  
EXHIBITIONS *Artifacts from The Former Black Militant Golf and Country Club* / Russell Projects, Richmond, VA / 03/29/2010–05/01/2010. *Beyond Appearances* / Lehman College Art Gallery, Bronx, NY / 09/10/2009–12/01/2009. *Vessels* (featuring *The Former Black Militant Golf and Country Club Satellite Pro Shop*) / Rupert Ravens Contemporary, Newark, NJ / 10/23/2009–01/01/2010.

1988

**Brent A. Crothers**  
EXHIBITIONS *Crossroads: Determining the Authentic Visual Voice* / Rowan University, Glassboro, NJ / 01/18/2010–03/12/2010. *Sculpture 1275: Brent Crothers* / 1275 Pennsylvania Avenue, Washington, D.C. / 03/22/2010–05/21/2010. **GAPS** / Greater Reston Arts Center, Reston, VA / 06/24/2010–07/31/2010. *The Language of Objects* / Catholic University, Washington, D.C. / 07/01/2010–09/30/2010. *Bilateral Engagement* / Art Museum of the Americas, Washington, D.C. / 07/01/2010–09/30/2010. *Janet and Walter Sondheim Prize Semi-Finalist Exhibition* / Decker Gallery, Maryland Institute Gallery of Art, Baltimore, MD / 07/11/2010–08/01/2010.

**Yvonne Estrada**  
EXHIBITION *Present Tense* / A.P.E. at Window, Northampton, MA / 11/01/2009–11/29/2009.

**Jennifer K. Moses**  
RESIDENCY *Roswell New Mexico Artist Residency* / Roswell, NM.

**Gail Spaien**  
EXHIBITION *In Winter* / Miller Block Gallery, Boston, MA / 02/05/2009–03/04/2010. **GRANT** *Maine Arts Commission Visibility Grant*.

**Michael C. Miller**  
EXHIBITIONS *Michael Miller: Today I am Thankful for all I Have* / University Gallery Texas, A&M University-Commerce, TX / 02/01/2010–04/30/2010; *Moody Gallery* / 07/10/2010–08/07/2010; *Barry Whistler Gallery*, Dallas, TX / 09/11/2010–10/09/2010. *Ranchero Deluxe: Selections of Works on Paper by Michael Miller* / V.O.D. Dallas, TX / 05/20/2010–07/20/2010.

**Connie Hayes**  
EXHIBITIONS *CMCA 2010 Biennial Juried Exhibition* / Center for Maine Contemporary Art, Rockport, ME / 05/29/2010–07/17/2010. *Connie Hayes Paintings* / Dowling Walsh Gallery, Rockland, ME / 09/03/2010–09/30/2010.

**Patrick M. Neal**  
EXHIBITION *Patrick Neal: Paintings* / Eric Wolf, New York, NY / 05/14/2010–06/12/2010.

**Kim Turos**  
EXHIBITION *Spill Out* (performance collaboration: Bouchard, Turos, E.A.R. Unit) / Binary Cities/Biennale 2010, The Lab, San Francisco, CA / 10/02/2010.

**Carrie Ungerman**  
EXHIBITIONS *Neither Hot Red [nor Screeching Yellow* (In Collaboration With Megan Geckler) / Windward School, Los Angeles, CA / 01/18/2010–02/12/2010. *From Patterns to Pathways* / Los Angeles International Airport (Terminal 3) / 08/18/2010–01/02/2011.

**Darrell Petit**  
EXHIBITION *5 + 5: New Perspectives, 50th Anniversary Special Exhibition* / Mountainville, NY / 06/05/2010–06/05/2012.



**Brent Crothers** '88 *Water Wars #2* / used garden hoses / 2008 / 66 x 34 x 34" / photograph by Joseph Hyde

1989

**Adu A. Gindy**  
EXHIBITIONS *Selections From the Collection: Worldviews—Legacy of Artists Teaching* / Cullowhee, NC / 05/23/2010–08/30/2010. *Bits and Pieces—A Visual Journal* / 506 West Michigan St., Duluth, MN / 08/05/2010–10/25/2010.

**Connie Hayes**  
EXHIBITIONS *CMCA 2010 Biennial Juried Exhibition* / Center for Maine Contemporary Art, Rockport, ME / 05/29/2010–07/17/2010. *Connie Hayes Paintings* / Dowling Walsh Gallery, Rockland, ME / 09/03/2010–09/30/2010.

**Patrick M. Neal**  
EXHIBITION *Patrick Neal: Paintings* / Eric Wolf, New York, NY / 05/14/2010–06/12/2010.

**Kim Turos**  
EXHIBITION *Spill Out* (performance collaboration: Bouchard, Turos, E.A.R. Unit) / Binary Cities/Biennale 2010, The Lab, San Francisco, CA / 10/02/2010.

**Carrie Ungerman**  
EXHIBITIONS *Neither Hot Red [nor Screeching Yellow* (In Collaboration With Megan Geckler) / Windward School, Los Angeles, CA / 01/18/2010–02/12/2010. *From Patterns to Pathways* / Los Angeles International Airport (Terminal 3) / 08/18/2010–01/02/2011.

1990

**Lilian Garcia-Roig**  
EXHIBITIONS *Florida Visual Arts Fellowship Traveling Exhibition* / various locations throughout Florida / 02/06/2010–12/31/2010. *Caught in the Act of Looking: Post-Modern Plain-Air* / Broward College Gallery, Hollywood, FL / 03/04/2010–04/16/2010. *Escape Into Nature: Selections from the Permanent Collection* / Corpus Christi, TX / 03/30/2010–08/30/2010. *A Mysterious Clarity* (Burggraf, Garcia-Roig & Messersmith) / Museum of Florida Art, Deland, FL / 06/11/2010–08/22/2010. *Into the Wild* / Carol Jazzar Gallery, Miami, FL / 10/16/2009–12/07/2009. *Inaugural Exhibition* / Florida Museum for Women Artists, Deland, FL / 11/13/2009–02/14/2010. **TIME & TEMP**: surveying the climate of current painting in South Florida / Art and Culture Center of Hollywood, FL / 11/16/2009–01/10/2010.

**Oliver Comerford**  
EXHIBITION *Terror and the Sublime: Art and Politics in an Age of Anxiety* / Crawford Gallery, Cork, Ireland / 11/21/2009–02/28/2010.

**Patricia Cronin**  
AWARD *Anonymous Was A Woman Award*. **EXHIBITIONS** *Look Again* / Marlborough Gallery, New York, NY / 01/13/2010–02/13/2010. *Patricia Cronin: Harriet Hosmer, Lost and Found* / Brooklyn Museum, Brooklyn, NY / 06/05/2009–01/24/2010. *Single Lady* / Jenny Salomon, Brooklyn, NY / 06/08/2010–06/29/2010. *Because We Are* / Station Museum of Contemporary Art, Houston, TX / 06/19/2010–09/19/2010.

**Jinnie Seo**  
EXHIBITION *Metal Soundscape* / Horim Art Center, Seoul, South Korea / 01/11/2010–03/28/2010.

**Kate Shepherd**  
EXHIBITIONS *Paper Works* / Devin Borden Hiram Butler Gallery, Houston, TX / 02/11/2010–04/22/2010. *Relation to and yet not (homage to Mondrian)* / The Phillips Collection, Washington, D.C. / 06/09/2010–09/05/2010. *Blue* / James Graham & Sons, New York, NY / 06/10/2010–07/18/2009. *Held Up By Columns* / Renwick Gallery, New York, NY / 06/24/2010–08/31/2010. *2010 Intersections: Relation to and yet not (homage to Mondrian)* / The Phillips Collection, Washington, D.C. / 07/15/2010.

**Elizabeth Hazan**  
EXHIBITIONS *Paper Works* / Janet Kurnatowski Gallery, Brooklyn, NY / 01/22/2010–02/21/2010. *Summer Love* / Janet Kurnatowski Gallery, Brooklyn, NY / 07/16/2010–08/15/2010. *Different Views* / Washington Art Association, Washington Depot, CT / 07/17/2010–08/15/2010.

**AMIGA DE UN AMIGO** / Galeria Elvira Gonzalez, Madrid, Spain / 11/20/2009–01/06/2010.

**Patrick M. Neal**  
EXHIBITION *Patrick Neal: Paintings* / Eric Wolf, New York, NY / 05/14/2010–06/12/2010.

**Kim Turos**  
EXHIBITION *Spill Out* (performance collaboration: Bouchard, Turos, E.A.R. Unit) / Binary Cities/Biennale 2010, The Lab, San Francisco, CA / 10/02/2010.

**Carrie Ungerman**  
EXHIBITIONS *Neither Hot Red [nor Screeching Yellow* (In Collaboration With Megan Geckler) / Windward School, Los Angeles, CA / 01/18/2010–02/12/2010. *From Patterns to Pathways* / Los Angeles International Airport (Terminal 3) / 08/18/2010–01/02/2011.

**Carrie Ungerman** '89 *silverflow 2010* / plastic water bottles, plastic food wrap, Mylar / 2010 / 14 x 14 x 28" (variable) / photograph by Wayne McCall



**Carrie Ungerman** '89 *silverflow 2010* / plastic water bottles, plastic food wrap, Mylar / 2010 / 14 x 14 x 28" (variable) / photograph by Wayne McCall

**Jeff Krueger**  
EXHIBITION *Sculpture as Analogy to Landscape* / SCA Contemporary, Albuquerque, NM / 09/11/2009–11/18/2009.

**Barbara Neulinger**  
EXHIBITION *PRESENT TENSE* / A.P.E. Northampton, MA / 11/03/2009–11/30/2009.

**Paul Santoleri**  
EXHIBITIONS *Paul Santoleri* / Ligne13 Gallery, Paris, France. *Group Show* / Studio55, Paris, France. **GRANT** *Pollock-Krasner Foundation* / Kohler, Arts in Industry. **RESIDENCY** *Cite des arts* / Paris, France.

**Nari Ward**  
GRANT *Joan Mitchell Foundation*.

**Jane E. Zweibel**  
EXHIBITIONS *The Stuffed Paintings Survey Show* / Chaffers Gallery, New Zealand / 02/26/2010–03/24/2010. *Midlife Mermaids (Solo)* / Leslie's Artgallery, Luxembourg / 12/03/2009–12/23/2009.

**Warren Craghead**  
EXHIBITIONS *Cut-Click* / East Coast School Of Art & Design, Grimsby, United Kingdom / 01/19/2010–02/10/2010. *New Waves* / Contemporary Art Center of Virginia / 02/05/2010–03/28/2010.

**Diana Guerrero-Macia**  
RESIDENCY *Burren College of Art Visiting Artist* / Ballyvaughan, Ireland.

**Keith Hale**  
EXHIBITION *New Work* / Gallery Paule Anglim, San Francisco, CA / 06/16/2010–07/10/2010.

**Annetta Kapon**  
EXHIBITIONS *Shells, Prisms* / Glendale College Art Gallery, Glendale, CA / 03/06/2010–04/24/2010. *Laundry public installation* / Boston Harbor Shipyard / 06/12/2010–09/12/2010.

**Shawne Major**  
EXHIBITION *Tickle: New Works by Shawne Major* / Henriard / Cimino Gallery, New Orleans, LA / 05/01/2010–05/29/2010.

**Erika Rane**  
EXHIBITION *Sweet Talk* / Slate Gallery, Brooklyn, NY / 05/14/2010–06/27/2010. *AllRspace/Artist-in-Residence* / Abrons Arts Center, New York, NY / 05/20/2010–07/31/2010. *Single Lady: Salon show* (curated by artists Kate Gilmore, Jenny Salomon, and On Stellar Rays gallery director, Candice Madey) / Brooklyn, NY / 06/08/2010–06/29/2010.

**Sheila Pepe**  
GRANT *Joan Mitchell Foundation*.

**Maria Yoon**  
EXHIBITIONS *Maria the Korean Bride Live in Hawaii* / The Manifest, Honolulu, HI / 05/30/2010. *Maria the Korean Bride Live in Alaska* / Anchorage, AK / 12/23/2009–12/24/2009.

**Mark L. Power**  
EXHIBITION *Lime, Tangerine, Jetson: New Drawings* / LZ Project Space, New York, NY / 03/02/2010–03/27/2010.

**Charlotte Schulz**  
EXHIBITIONS *Cognitive Unconscious* / Lesley Heller Workspace, New York, NY / 04/28/2010–06/06/2010. *Secret Drawings* / Palo Alto Art Center, Palo Alto, CA / 06/19/2010–09/05/2010. *The Uneven Intensities of Duration* / Wake Forest University, Winston-Salem, NC / 10/07/2010–12/05/2010. *Charlotte Schulz* / Smack Mellon, Brooklyn, NY / 09/25/2010–11/07/2010. **FELLOWSHIP** *The John Simon Guggenheim Memorial Foundation*.

1993

1995

**Ingrid Calame**  
EXHIBITION *Step on a Crack...* / Albright Knox Art Gallery, Buffalo, NY / 09/25/2009–02/28/2010.

**George Ferrandi**  
EXHIBITION PERFORMANCE *Wherever There is Water: a night procession* / 11/14/2009.

**Clayton Merrell**  
EXHIBITION *Clayton Merrell & Stephen Pentak* / Concept Art Gallery, Pittsburgh, PA / 04/17/2010–05/16/2010.

**Carrie Moyer**  
GRANT *Joan Mitchell Foundation.*

**Marie K. Watt**  
EXHIBITIONS *Migrations: New Directions in Native Art* / Sheldon Museum of Art, Lincoln, NE / 01/08/2010–04/25/2010.

*Forget-me-not* / Holter Museum of Art, Helena, MT / 01/29/2010–04/25/2010. *Marker* / PDX, Portland, OR / 03/01/2010–03/31/2010. *Distaff Tool Kit* (curated by *Rickie Solinger*) / traveling exhibition / 04/04/2008–09/04/2010.

*When Dog Turns to Wolf* / David Krut Projects, New York, NY / 06/01/2010–06/30/2010. *Currents: Native American Forces in Contemporary Art* / Center for Visual Art, Metropolitan State College of Denver, Denver, CO / 08/27/2009–11/07/2009. *Forget-Me-Not* / Tamastsiit Cultural Institute, Pendleton, OR / 10/01/2010–01/11/2011. *Twisted Path* / Abbe Museum, Bar Harbor, ME / 12/04/2008–01/05/2010.

1996

**Michele Brody**  
EXHIBITIONS *Fabrications* / The Newport Mill, Newport, NH / 06/26/2010–09/26/2010. *Tea Cart Stories* / Lower East Side Tenement Museum, New York, NY / 07/14/2009–12/01/2009.

**Timothy Hutchings**  
EXHIBITION *The Play Generated Map and Document Archive* / www.plagmada.org / 06/12/2008–06/27/2012.

**Yoshiko Kanai**  
EXHIBITIONS *American Story* / Kohler Arts Center, Sheboygan, WI / 04/05/2009–05/20/2010. *25th Anniversary Salon* / Lehman College Art Gallery, Bronx, NY / 05/20/2010–06/04/2010. *A Light at the End of the Tunnel* / Scope Basel Video, Basel, Switzerland / 06/15/2010–06/19/2010.

**Annette Lawrence**  
EXHIBITION *Coin Toss* (site specific installation) / Dallas Cowboys Stadium, Arlington, TX / 06/16/2009–06/16/2029.



Marie Watt '95 *Engine* (in collaboration with *The Fabric Workshop & Museum, Philadelphia*) / wool felt, wood, video / 2009 / variable dimensions

James Scott Ogden

EXHIBITION *Dan Miller—MAKE Skateboards—4 decks* / Ricco Maresca and White Columns, New York, NY / 06/17/2010–08/20/2010.

1997

**Nicole Awai**  
EXHIBITIONS *Pool Art Fair—Sex Objects* / Gerstwin Hotel, New York, NY / 03/05/2010–03/07/2010. *Global Caraïbes* / MIAM, Sète, Musée International des Arts Modestes, Sète, France / 06/12/2010–10/17/2010. *Global Caribbean: Focus on the Contemporary Caribbean Visual Art Landscape* / Haitian Cultural Arts Alliance, Miami, FL / 12/04/2009–03/31/2010.

**Beth Campbell**  
GRANT *Louis Comfort Tiffany Foundation.*

**Heather Carson**  
EXHIBITIONS *12 Gauge: Rapid-Fire Study of Art in Los Angeles Today* / The Torrance Art Museum, Torrance, CA / 03/25/2010–03/27/2010. *Summer Installation: light/ALBERS* / Ace Gallery, Los Angeles, CA / 04/02/2010–08/31/2010. *Light Action: light/ALBERS* / Ace Gallery, Los Angeles, CA / 10/03/2009–11/18/2009.

FELLOWSHIP 2011 COLA *Individual Artist Fellowship* / Los Angeles.

**Toni Jo Coppa**  
EXHIBITIONS *Recycled into Joy* / William Laporte Gallery, Southwick Public Library, Southwick, MA / 04/01/2010–04/30/2010. *NEVER THINK small—Redux!* / Climate Gallery, Queens, NY / 04/03/2010–04/26/2010. *All Female Group Show* / The RANT Gallery, Chicopee, MA / 07/03/2010–07/31/2010.



Marie Watt '95 *Engine* (in collaboration with *The Fabric Workshop & Museum, Philadelphia*) / wool felt, wood, video / 2009 / variable dimensions

Steed Taylor

EXHIBITIONS *Community Knot Road Tattoo* / Orange, NJ / 05/22/2010–05/22/2011. *Road Tattoo Study In Three Windows* / Mixed Greens Gallery, New York, NY / 06/03/2010–09/03/2010. *INVASIVE Road Tattoo: commissioned by the North Carolina Museum of Art* / Sculpture Park of the North Carolina Museum of Art, Raleigh, NC / 06/17/2008–06/17/2015. *Portrait of a Road Tattoo* / Gallery Plan B, Washington, D.C. / 06/23/2010–07/25/2010. *Dragon Blessings: Road Tattoo Commission* / Chinese Bien-nial 2008 Beijing, Beijing, China / 08/30/2008–08/30/2010. *Broken Chain: Road Tattoo Commission* / Mesa Art Center, Mesa, AZ / 10/25/2008–10/25/2012. *Votive* / Editions Favbush, New York, NY / 11/27/2008–11/27/2009.

**Max-Carlos Martinez**  
EXHIBITIONS *Buffalo Girls, Solo Show, New Work* / CSID idea detectives Sàrl Route de Combremont-le-Grand / 06/09/2010–06/24/2010. *London Biennale NYC Satellite Event* / Christopher Henry Gallery, New York, NY / 08/05/2010–08/31/2010. *Collected, Privately Collected Works by Center Artist Alumni* / McCoil Center for Visual Art, Charlotte, NC / 09/04/2009–01/09/2010.

**Stephanie Syjuco**  
EXHIBITIONS *Never Can Say Goodbye: Never Records* / old Tower Records building, New York, NY / 01/02/2010–02/07/2010. notMOMA / Washington State University, Pullman, WA / 02/12/2010–03/28/2010. *Beg, Borrow, Steal* / Catharine Clark Gallery, San Francisco, CA / 04/10/2010–05/15/2010. *Wunderkammer* / Zero1 Festival, San Jose, CA / 06/01/2010–07/01/2011. 1969 / P.S.1 Contemporary Art Center, New York, NY / 10/22/2009–12/31/2009.

**Deborah Wasserman**  
EXHIBITIONS *Homeward Bound* / Bineth Gallery, Tel Aviv, Israel / 04/08/2010–05/10/2010. *Babel* / Space 37, Jackson Heights, NY / 06/16/2010–07/01/2010.

1998  
**J.D. Beltran**  
AWARD *ID Magazine 2010 Award, Annual Design Review, Interactive Design.* EXHIBITIONS *Unexpected Reflections* / Meridian gallery, San Francisco, CA / 01/22/2010–03/26/2010. *Artists Teaching Artists* / Diego Rivera Gallery, San Francisco Art Institute / 08/30/2010–09/04/2010. *rE/ visioning the Collection: New Perspectives Through Sound and Media* / San Francisco, CA / 09/10/2010. FACULTY APPOINTMENT *San Francisco Art Institute, Faculty in the Film, Design, New Genres, and Interdisciplinary Studies Programs, and Director of the City Studio Program* / San Francisco, CA.

Sanford Biggers

AWARD *William H. Johnson Prize, William H. Johnson Foundation for the Arts.*

**Sebastian Bremer**  
EXHIBITIONS *Heads or Tails* / Mary Ryan Gallery, New York, NY / 06/24/2010–08/27/2010. *The Pencil of Nature* / Julie Saul Gallery, New York, NY / 07/01/2010–08/20/2010. *Sebastian Bremer* / Galeria Leme, Sao Paolo, Brazil / 09/16/2010–10/16/2010. *Baruch in the Sky with Diamonds* / Kunst-hal KaD, Amersfoort, The Netherlands / 10/01/2010–11/01/2010.

**Hiroyuki Hamada**  
EXHIBITIONS *Aureus Contemporary at Scope Basel* / Basel, Switzerland / 06/15/2010–06/19/2010. *Aureus Contemporary at Art Chicago* / Art Chicago, Aureus Contemporary, Chicago, IL / 07/19/2010. *Sculpture by Hiroyuki Hamada* / art sites, Riverhead, NY / 08/28/2010–10/10/2010.



Heather Carson '97 *Light Action: light/CONCENTRIC / 72* fluorescent fixtures, 30 sodium vapor fixtures, aluminum pipe, Speed-Rail, conduit, junction boxes, conduit clamps, and digital relay switches—(with) computer control / 2007 / 9'7" x 10'3" x 60'

Eric Hongisto

FACULTY APPOINTMENT Associate Professor / University of San Francisco, CA.

**John Parot**  
EXHIBITIONS *Let there be Geo* / A + D Gallery, Columbia College, Chicago, IL / 03/04/2010–04/24/2010. *Hobbies* / Western Exhibitions, Chicago, Illinois / 05/08/2010–06/12/2010.

**Alicia Paz**  
EXHIBITION *Casanova Forever* / L.A.C. Sigean, in collaboration with FRAC Languedoc-Roussillon / 06/26/2010–10/03/2010.

**Doug Ross**  
GRANT *Nancy Graves Foundation.*

**Christopher Sollars**  
EXHIBITIONS *2929 A Double Take* / A New Museum, San Francisco, CA / 01/01/2010–01/17/2010. *Paper! Awesome!* / Baer Ridgeway Exhibitions, San Francisco, CA / 02/20/2010–03/27/2010. *Global/National—The Order of Chaos* / EXIT ART / 03/13/2010–05/01/2010. *Decalogue: Films You Can Count on Two Hands* / Winkelman Gallery, New York, NY / 03/27/2010–05/01/2010. *Other Possibilities: Alison Peabworth* / Michael Rosenthal Gallery, San Francisco, CA / 04/10/2010–05/08/2010. *Head Performance* / David Wilson's Ribbons UKIAH / 07/19/2010–07/19/2010. *Census Serca* / O n O Gallery, Oakland, CA / 08/08/2010–09/05/2010. *Chris Sollars* / Brooklyn Exhibitions / 09/11/2010–10/03/2010. *Open Futures: Spinning Marinetti's Wheels* / SFMOMA / 11/07/2009. *Arthur Allan* / 667 Shotwell & Hallway Projects, San Francisco, CA / 11/07/2009–12/13/2009.

1999

**Becca Albee**  
EXHIBITIONS *Held Up By Columns* / Renwick Gallery, New York, NY / 07/08/2010–08/06/2010. *Piles* / AD Projects, New York, NY / 07/15/2010. *Inconsciente óptico* / 713 Arte Contemporáneo, Buenos Aires, Argentina / 07/29/2010–09/01/2010. *Looking Forward, Feeling Backwards* / PPOW, New York, NY / 10/29/2009–12/05/2009.

**Nao Bustamante**  
EXHIBITION *Silver & Gold* / Sundance 2010, Park City, UT / 01/24/2010–01/28/2010.

**Desiree Holman**  
EXHIBITIONS *Five Centimeters Short* / Rupert Goldsworthy Gallery, Berlin, Germany / 01/16/2010–02/10/2010. *Seven Easy Steps* / Horton Gallery (Sunday L.E.S.), New York, NY / 11/01/2009–03/29/2010. *Capricious: Looking Forward, Feeling Backwards* / PPOW, New York, NY / 11/01/2010–12/05/2009. *Reborn* / Hammer Museum, Los Angeles, CA / 11/08/2009–01/31/2010. GRANT *Investing in Artists Grant from the Center for Cultural Innovation.*

**Andrew Johnson**  
EXHIBITION *Gestures* / Mattress Factory, Pittsburgh, PA / 07/25/2009–01/10/2010.

**Joan Linder**  
EXHIBITIONS *Cost of Living* / Mixed Greens, New York, NY / 04/22/2010–05/31/2010. *House In My Head* / Kunstshallen Brandts, Odense, Denmark / 04/30/2010–08/15/2010. *All In the Family* / Judi Rotenberg Gallery, Boston, MA / 05/27/2010–06/19/2010. *Beyond/In Western NY* / Albright Knox Art Gallery, Buffalo, NY / 09/24/2010–12/31/2010.

**Laura Lobdell**  
EXHIBITION *Traces of Color* / Share With..., Montauk, NY / 05/29/2010–06/30/2010.

**Jean Shin**  
EXHIBITIONS *Pattern Folds—Calvin Klein, NYC* / Calvin Klein, New York, NY / 05/12/2010–06/03/2010. *Theatrical Properties* / bitforms gallery, New York, NY / 06/24/2010–08/06/2010. *The Collaborative Print: Works from SOLO Impression* / National Museum of Women in the Arts, Washington, D.C. / 06/25/2010–09/13/2010. *Contemporary Outlook: Seeing Songs* / Museum of Fine Arts, Boston, MA / 07/01/2009–02/21/2010. *Jean Shin and Brian Ripel* / Scottsdale Museum of Contemporary Art, Scottsdale, AZ / 10/09/2010–01/02/2011. GRANT *Settings* / PS/IS 276 Battery Park School, New York, NY.



Julia Randall '99 *Lick Line #23* / color pencil / 2005 / 16 x 12"

**Gedi Sibony**  
GRANT *Louis Comfort Tiffany Foundation.*

**Julianne Swartz**  
AWARD *American Academy of Arts and Letters.*

**Mary Temple**  
EXHIBITIONS *Eye Spy, Playing With Perception* / Peabody Essex Museum, Salem, MA / 06/19/2010–05/31/2011. *Day to Day* / Martos Gallery, New York, NY / 06/29/2010–07/31/2010. *First Week* (commissioned installation) / Museum of Arts & Design, New York, NY / 07/07/2009–12/31/2010. *Beam, Board, Breath: An Investigation of Trees* / Sun Valley Center for the Arts, Sun Valley, ID / 07/09/2010–09/03/2010. *Look Again!* / Southeastern Center for Contemporary Art, Winston-Salem, NC / 07/15/2010–10/10/2010. *TBA* / Mixed Greens, New York, NY / 10/14/2010–11/13/2010. *False Documents and Other Illusions* / Portland Museum of Art, Portland, ME / 10/30/2010–01/02/2011. FELLOWSHIPS *Saint Gaudens Fellowship, New York Foundation for the Arts.* GRANTS *Basil Alkazzi Award, New York Foundation for the Arts Fellow in Painting.*

**Mary Temple**  
EXHIBITIONS *Eye Spy, Playing With Perception* / Peabody Essex Museum, Salem, MA / 06/19/2010–05/31/2011. *Day to Day* / Martos Gallery, New York, NY / 06/29/2010–07/31/2010. *First Week* (commissioned installation) / Museum of Arts & Design, New York, NY / 07/07/2009–12/31/2010. *Beam, Board, Breath: An Investigation of Trees* / Sun Valley Center for the Arts, Sun Valley, ID / 07/09/2010–09/03/2010. *Look Again!* / Southeastern Center for Contemporary Art, Winston-Salem, NC / 07/15/2010–10/10/2010. *TBA* / Mixed Greens, New York, NY / 10/14/2010–11/13/2010. *False Documents and Other Illusions* / Portland Museum of Art, Portland, ME / 10/30/2010–01/02/2011. FELLOWSHIPS *Saint Gaudens Fellowship, New York Foundation for the Arts.* GRANTS *Basil Alkazzi Award, New York Foundation for the Arts Fellow in Painting.*

**Laura Lobdell**  
EXHIBITION *Traces of Color* / Share With..., Montauk, NY / 05/29/2010–06/30/2010.

**Jean Shin**  
EXHIBITIONS *Pattern Folds—Calvin Klein, NYC* / Calvin Klein, New York, NY / 05/12/2010–06/03/2010. *Theatrical Properties* / bitforms gallery, New York, NY / 06/24/2010–08/06/2010. *The Collaborative Print: Works from SOLO Impression* / National Museum of Women in the Arts, Washington, D.C. / 06/25/2010–09/13/2010. *Contemporary Outlook: Seeing Songs* / Museum of Fine Arts, Boston, MA / 07/01/2009–02/21/2010. *Jean Shin and Brian Ripel* / Scottsdale Museum of Contemporary Art, Scottsdale, AZ / 10/09/2010–01/02/2011. GRANT *Settings* / PS/IS 276 Battery Park School, New York, NY.

**Anthony Campuzano**  
EXHIBITIONS *Read-Only-Memory* / Winkelman Gallery, Curatorial Research Lab (organized by Stamatina Gregory), New York, NY / 01/08/2010–02/13/2010. *Broad Shoulders and Brotherly Love* / Hyde Park Arts Center, Chicago, IL / 01/18/2009–03/29/2010. *All Right—Still!* / Fleisher/Oilman Gallery, Philadelphia, PA / 05/06/2010–06/12/2010. *Summer Studio with Anthony Campuzano* / Institute of Contemporary Art, University of Pennsylvania, Philadelphia, PA / 07/01/2010–07/31/2010.

**Saul Chernick**  
EXHIBITION *Saul Chernick: Borrowed from the Charnel House* / Max Protetch Gallery, New York, NY / 06/10/2010–07/30/2010.

**Megan Cump**  
EXHIBITIONS *Tragic Sense of Life* / Westchester Community College Fine Arts Gallery, Yonkers, NY / 02/01/2010–04/16/2010. *Human Nature: Megan Cump & Thierry Kupferschmid* / Collective Gallery, New York, NY / 04/03/2010–05/04/2010. *One Hour Photo* / American University Museum, Katzen Art Center, Washington, D.C. / 05/08/2010–06/06/2010. *UNSEEN* / Randall Scott Gallery, Brooklyn, NY / 10/22/2009–11/21/2009.

**Caroline Gundersdorf**  
EXHIBITIONS *P's & Q's* / Hyde Park Art Center, Chicago, IL / 02/28/2010–06/06/2010. *New Icon* / Loyola Museum of Art / Chicago, IL / 06/05/2010–08/01/2010. *New Work, Julius Caesar* / Chicago, IL / 08/01/2010–08/29/2010. *12 x 12, New Work* / New Artists / Museum of Contemporary Art, Chicago, IL / 08/06/2010–08/29/2010.

**Karl Haendel**  
EXHIBITIONS *Sir Ernest Shackleton and All The Clocks in My House* / Susanne Vielmetter Projects, Los Angeles, CA / 01/15/2010–02/15/2010. *Cracked* / Lever House, NY / 02/11/2010–03/15/2010. *Blind Mirror* / Galleria Raucci/Santamaria, Naples / 03/06/2010–04/03/2010. *Haunted* / Guggenheim Museum, NY / 03/26/2010–09/06/2010. *Beg, Borrow and Steal* / Rubell Family Collection, Miami, FL / 12/02/2009–05/29/2010. *Picturing the Studio* / School of the Art Institute of Chicago / 12/12/2009–02/13/2010.

**Dave McKenzie**  
FELLOWSHIP *United States Artists.*

**Frank Meuschke**  
EXHIBITION *Urban Essence* / GALLERY 61, New York, NY / 09/09/2010–10/07/2010.

**Karyn Olivier**  
EXHIBITIONS *Inbound: Houston* / Houston, TX / 10/26/2009–11/22/2009. *30 Seconds off an Inch* / The Studio Museum in Harlem, New York, NY / 11/12/2009–03/14/2010. *Road Signs* / Moores Opera House, University of Houston, TX / 11/16/2009. *Rockstone and Bootheel* / Real Art Ways, New Hartford, CT / 11/19/2009–03/14/2010.

**Melissa Oresky**  
EXHIBITIONS *Where There Is* / QQBO Gallery, Berlin, Germany / 06/12/2010–07/31/2010. *IAAFBJHMJMMOMRSATSW* / Fountain Studios, Brooklyn, NY / 09/18/2010–10/23/2010. *On Paper* / Gahlberg Gallery, College of DuPage, DuPage, IL / 10/15/2009–11/21/2009. *Rock Gardens* / Western Exhibitions, Chicago, IL / 10/16/2009–11/14/2009. *Streaking, with Carrie Gundersdorf* / Proof Gallery, Boston, MA / 11/07/2009–12/12/2009.

**Amy Pryor**  
RESIDENCY *Artist in Residence* / Frans Masereel Centrum, Kasterlee, Belgium.

**Kanishka Raja**  
EXHIBITION *Against Integration* / Greenberg Van Doren Gallery, New York, NY / 09/11/2010–10/23/2010.

**Jonathan Santos**  
EXHIBITION *Department of Micro-Urbanism: Temporary Storefront Library* / Storefront: 640 Washington Street, Boston, MA / 10/14/2009–12/31/2009.

**Daniel Seiple**  
EXHIBITIONS *Solo show* / Markus Winter Galerie, Berlin, Germany / 01/09/2010–02/12/2010. *Wunderland with KUNSTrePUBLIK, e.V.* / Skulpturenpark Berlin Zentrum, Germany / 10/01/2009–11/30/2009. *Fontäne* / Skulpturenpark Berlin Zentrum, Germany / 10/26/2008–09/01/2010.

**Zoe Sheehan Saldana**  
EXHIBITIONS *Craftwerk 2.0* / Jönköping Läns Museum, Jönköping, Sweden / 09/19/2009–01/16/2010. *The Craft: Handmade Aesthetics in Contemporary Art* / Lehman College Art Gallery, Bronx, NY / 10/06/2010–12/16/2010. *Ethics + Aesthetics = Sustainable Fashion* / Pratt Manhattan Gallery, New York, NY / 11/20/2009–02/20/2010. *Workspace Program Exhibition* / Dieu Donne Papermill, New York, NY / 12/03/2009–12/23/2009.

**Rudy Shepherd**  
EXHIBITION *Falling Together* / Mixed Greens Gallery, New York, NY / 06/03/2010–07/09/2010.

**Edra Soto**  
EXHIBITIONS *Is It (project room)* / Berezdivin Collection Espacio 1414, Santurce, PR / 01/26/2010–12/26/2010. *Puerto Rico: Geografía Humana—Imágenes del siglo XXI* / Museo de Arte de Puerto Rico, San Juan, PR / 08/21/2009–08/01/2010. *Homily* / Ebersmoore, Chicago, IL / 09/24/2010–10/30/2010.

**Marcelino Stuhmer**  
EXHIBITIONS *Sum Total: UW-Milwaukee Faculty Exhibition* / Inova Arts Center, Milwaukee, WI / 10/23/2009–11/13/2009. *Jeune Creation 2009* / Centquatre: Center for Contemporary Art, Paris, France / 11/04/2009–11/08/2009.



Rudy Shepherd '00 *The Healers: Frantz Fanon* / acrylic on canvas / 2009 / 57 x 36 1/2"



**Marc Swanson** '00 *Untitled (Black Fighting Bucks)* / polyurethane foam, jet crystals, adhesive / 2009 / 32 x 58 x 24" / photograph by Joe Mama-Nitzberg

**Marc Swanson**

EXHIBITIONS *Dark Room* (in collaboration with Neil Gust) / St. Louis Art Museum, St. Louis, MO / 01/01/2010–05/15/2010.

*Slag* / Prichard Art Gallery, University of Idaho, Moscow, ID / 02/24/2010–04/10/2010. *Dead or Alive: Nature Revisited* / Museum of Art and Design, New York, NY / 04/27/2010–10/24/2010. *Kurt* (in collaboration with Joe Mama-Nitzberg) / Seattle Art Museum / 05/13/2010–09/06/2010. *Marc Swanson* / Kemper Museum of Contemporary Art, Kansas City, MO / 08/20/2010–12/24/2010. *Between Spaces* / MoMA-P.S.1 Contemporary Art Center, Long Island City, NY / 10/08/2009–04/05/2010. *Unnatural Rubber* / Andy Warhol Museum, Pittsburgh, PA / 10/18/2009–01/31/2010. *Other Arrangements* (in collaboration with Joe Mama-Nitzberg and organized by Diana Thater) / Pacific Design Center, Los Angeles, CA / 11/06/2009–12/15/2009.

**Ann Toebbe**

EXHIBITION *TBA* / Steven Zevitas Gallery, Boston, MA / 10/08/2010–11/14/2009.

**2001**

**Sophia Ainslie**  
EXHIBITION *TBD* / King-ton Gallery, Boston, MA / 03/02/2010–03/28/2010.

**Betsy Alwin**

EXHIBITIONS *Buy What You Love* / Jack Shainman Gallery (Rema Hort Mann Fnd), New York, NY / 01/28/2010. *Recent Artists from Sculpture Space, Utica's Utopia* / Islip Art Museum, NY / 02/17/2010–03/25/2010.

**Nathan Boyer**

AWARD *J. William Fulbright Grant: Fulbright-quartier 21/MQ Artist-in-Residence Award* / Museums Quartier Vienna, Austria.

**Amy Finkbeiner**

EXHIBITIONS *"artistsFOR: Haiti," Benefit Auction for Doctors Without Borders* / Envoy Enterprises, New York / 02/07/2010. *Kentucky Derby Art Auction* / Smack Mellon Gallery, Brooklyn, NY / 05/01/2010. *"Two Degrees of Separation"* / Gallery Satori, New York, NY / 12/10/2009–01/24/2010.

**Chitra Ganesh**

EXHIBITION *Harlem Postcards* / Studio Museum in Harlem, New York, NY / 11/12/2009–03/13/2010. GRANT *Art Matters*.

**Ulrike Heydenreich**

EXHIBITIONS *Zeitreise—Arbeiten auf Papier* / Jutta Kleinknecht, Kunsthandel, Düsseldorf, Germany / 07/10/2010–08/14/2010. *Ulrike Heydenreich* / Galerie van der Mieden, Antwerp, Belgium / 10/20/2010–11/27/2010.

**Shih Chieh Huang**

EXHIBITIONS *Resurrectine* / Ronald Feldman Gallery, New York, NY / 05/15/2010–06/26/2010. *Arts and Cities: Aichi Triennial 2010* / Nagoya, Japan / 08/20/2010–10/31/2010. *Taipei Biennial 2010* / Taipei, Taiwan / 09/04/2010–11/14/2010. *Living in Evolution: Busan Biennial 2010* / Busan, South Korea / 09/11/2010–11/20/2010. *Lucid* / The Arc Biennial Brisbane, Australia / 10/09/2009–11/21/2009. *E W* / Siggraph Asia, Yokohama, Japan / 12/14/2009–01/18/2010.

**Ryan Humphrey**

EXHIBITION *Early American* / DCKT Contemporary, New York, NY / 05/07/2010–06/06/2010.

**Billie Grace Lynn**

EXHIBITIONS *Dead or Alive* / Museum of Art and Design, New York, NY / 04/27/2010–10/24/2010. *SHIFT: Kinetic Sculpture* / Delaware Center for the Contemporary Arts, Wilmington, DE / 09/18/2009–11/19/2009. *Animal Instinct: Allegory, Allusion, & Anthropomorphism* / John Michael Kohler Arts Center, Sheboygan, WI / 10/18/2010–01/23/2011.

**Jessica Plattner**

EXHIBITIONS *Featured Artist and Judge* / Wallowa Valley Festival of Art, Joseph, OR / 06/04/2010–06/06/2010. *Fact or Fancy: Paintings by Jessica Plattner* / Common Sense Gallery, Edmonton, AL, Canada / 09/10/2010–10/09/2010. GRANT *Faculty Scholars Summer Stipend* / Eastern Oregon University.

**Nicole Tschampel**

EXHIBITIONS *The Video Potential of Experimental Sequential: International Streaming Festival* / Den Haag, Netherlands and Milan, Italy / 06/01/2010–06/30/2010. *The Legacy Exhibition* / New York, NY / 06/01/2010–06/30/2010. *Bushwack* / Brooklyn, New York / 06/05/2010–06/26/2010. *WET presented by The Center for Outdoor Contemporary Art* / Brooklyn, NY / 08/28/2010.

**2002**

**Derrick Adams**

GRANT *Louis Comfort Tiffany Foundation*.

**Donna Conlon**

EXHIBITIONS *Recycling the Looking Glass: trash art—found objects / Art Society*, Oslo, Norway (touring Norway) / 04/05/2008–12/20/2009. *Projeto Americanidade apresenta Donna Conlon* / Museu de Arte Contemporânea, Fortaleza, Brazil / 11/12/2009–01/14/2010.

**David Michael DiGregorio**

EXHIBITION *dogr: In Korean Wilds And Villages* / Sonig Records, Cologne, Germany / 06/09/2009–12/31/2009.

**Linda M. Ford**

EXHIBITION *Pornography in the City* / James Gallery, Graduate Center at CUNY / 01/20/2010.

**Leonora Hennessy**

EXHIBITIONS *Another Opening* / Nomis Kitchen, Glasgow, Scotland / 04/17/2010–05/01/2010. *Hell For Leather* / The Project Room, Glasgow, Scotland / 09/11/2009–09/25/2010. GRANT *Scottish Arts Council, Artist Development Fund* / Scotland.

**Steve Locke**

EXHIBITIONS *Man Up* / Judi Rotenberg Gallery, Boston, MA / 04/29/2010–05/22/2010. *All Gallery Artists* / Judi Rotenberg Gallery, Boston, MA / 05/26/2010–06/19/2010. *Group Exhibition* / McIninch Art Gallery, Southern New Hampshire University, Manchester, NH / 09/04/2010–10/30/2010. *Gallery Artists Special Exhibition* / Mendes Wood Gallery, Sao Paulo, Brazil / 09/25/2010–12/12/2010. *Intersections* / Cushing-Martin Gallery at Stonehill College, Easton, MA / 11/09/2009–12/11/2009. *Rapture* / New Work / Samson, Boston, MA / 11/11/2009–01/30/2010. FACULTY APPOINTMENT *Visiting Artist Professor in Residence* / Stonehill College, Easton, MA.



**Ulrike Heydenreich** '01 *Panoramaring*s / objects with pencil drawing / 2010 / 38 x 38 x 6"

**Nicola Lopez**

EXHIBITIONS *Embrace!* / Denver Art Museum, CO / 09/04/2009–04/04/2010. *Nicola Lopez: Urban Transformations* / Chazen Museum of Art, Madison, WI / 10/16/2009–01/03/2010. *Phantom Sightings* / Museo de Arte de Zapopan, Guadalajara, MEXICO / 11/26/2009–01/22/2010.

**Lynn Palewicz**

EXHIBITION *selves* / Rush Arts Gallery, New York, NY / 01/29/2010–03/20/2010.

**Nicole Parcher**

EXHIBITION *Luscious Puddles of Joy: new paintings and works on paper* / Dutch Kills Gallery, Long Island City, NY / 03/06/2010–03/28/2010.

**Lauren Portada**

EXHIBITION *Unreal city, Unreal country* / Camel Art Space, Brooklyn, NY / 01/08/2010–02/06/2010.

**Catherine Ross**

EXHIBITIONS *Seven Easy Steps: Technological Innovations* / Horton Gallery, New York, NY / 01/04/2010. *Culture Shock: Video Interventions at the QET* / Queen Elizabeth Theatre (Lobby) Hamilton Street at West Georgia, Vancouver / 01/22/2010–03/21/2010. *Unusual Behavior* / Santa Barbara Contemporary Arts Forum / 11/14/2009–01/17/2010.

**Rachel Schuder**

EXHIBITION *Untitled* / Jack the Pelican, Brooklyn, NY / 10/23/2009–11/19/2009.

**Raphael Albert Zollinger**

EXHIBITION *interstitial members* / 1 Grand Army Plaza, Brooklyn, NY / 06/04/2010–10/03/2010.

**William "Amaru" Cordova**

EXHIBITION *labyrinth: william cordova* / Sikkema Jenkins & Co. New York, NY / 10/24/2009–11/20/2009.

**2003**

**Kyung Jeon**

EXHIBITION *Untitled* / Tina Kim Gallery, New York, NY / 06/03/2010–07/03/2010. *Pretty Tough: Contemporary Storytelling* (curated by Monica Ramirez-Montagut) / The Aldrich Contemporary Museum, Ridgefield, CT / 06/21/2009–01/03/2010. *Faces & Facts: Korean Contemporary Art in New York: Into the Life* / Sylvia Wald & Po Kim Art Gallery, New York, NY / 12/11/2009–02/19/2010. GRANT *Pollock-Krasner Foundation Grant*.

**Noah Kiersfeld**

EXHIBITIONS *4 Cultures Media Gallery* / E4C—Seattle WA / 01/01/2010–01/01/2011. *Skowhegan at 92Y Tribeca: an alumni exhibition* / 92Y Tribeca, New York, NY / 02/01/2010–02/28/2010. *If You See Something Say Something* / The Gallery at Invisible Dog, Brooklyn NY / 05/22/2010–07/25/2010. *The 1020 Performance Intermedia Festival* / The National Museum of Szczecin, Poland / 06/16/2010–06/20/2010. *16th Annual Chicago Underground Film Festival* / Gene Siskel Film Center, Chicago, IL / 11/15/2009–11/16/2009.

**Gabriel Martinez**

EXHIBITION *Gabriel Martinez* / Allcott Gallery, University of North Carolina at Chapel Hill, NC / 10/02/2009–11/28/2009.

**Roxana Perez-Mendez**

EXHIBITIONS *Fall Solos* / Arlington Art Center, VA / 09/11/2009–11/07/2009. RESIDENCY *Sculpture Space Residency* / Utica, NY.

**Meridith Pingree**

EXHIBITION *Meridith Pingree* / Central Utah Art Center, Ephraim, UT / 10/09/2009–11/10/2009.

**Rebecca Potts**

EXHIBITION *Please Jump Around Here* (curated by Jessica Duffett) / Storefront Gallery, Brooklyn, NY / 06/25/2010–07/11/2010.

**Juan Recaman**

EXHIBITIONS *Ambingapa* / Galleria Katarina, Helsinki, Finland / 09/22/2010–10/10/2010. *Images Multiples, Festival de 3 Continents* / Lieu unique, Nantes, France / 11/25/2009–12/02/2009.

**Claudia Sbrissa**

EXHIBITIONS *Wrapped, site specific installation* / Cryptic Canvas Gallery, Toronto, Canada / 05/07/2009–01/04/2010. *Solo, Turning Still, outdoor installation* / Schuykill Environmental Center, Philadelphia, PA / 12/21/2009.

**Michael Scoggins**

EXHIBITIONS *Desire* / Blanton Museum of Art, The University of Texas at Austin / 02/05/2010–04/25/2010. *I'm Building My Doomsday Machine* / 13, rue des Arquebusiers, Paris, France / 02/13/2010–03/13/2010. *I'm Building My Doomsday Machine—the sequel* / 13, rue des Arquebusiers, Paris, France / 03/20/2010–04/10/2010. *Papyrophilla* / Charlie Smith London, London, United Kingdom / 05/07/2010–05/29/2010. *Roomies & Pros* / George Krevsky Gallery, San Francisco, CA / 05/08/2010–06/19/2010. *Word: Language and Contemporary Art* / Peters Street Gallery, Atlanta, GA / 05/14/2010–07/02/2010. *Forward Motion* / SCAD Gallery, Hong Kong / 06/08/2010–07/31/2010. *This is the Book I Have Written for You* (Text Based Art Show) / Park Life, San Francisco, CA / 06/11/2010–07/22/2010.

**2004**

**Neil Bender**

EXHIBITION *Circa PR International Art Fair* / San Juan, Puerto Rico / 01/01/2010–01/07/2010.

**Amelia Biewald**

EXHIBITIONS *The Sixth Borough (No Longer Empty)* / Governor's Island, New York, NY / 06/05/2010–10/10/2010. *To Be Continued* / Rosalux Gallery, Minneapolis, MN / through 09/30/2010. *Perfect From Now On*, MagnanMetz Gallery, New York, NY / opens 11/01/2010.

**Shinique Smith**

EXHIBITION *Menagerie* / Miami Museum of Contemporary Art / 09/16/2010–11/19/2010.

**Thomas Burke**

EXHIBITION *New Paintings* / Western Project, Culver City, CA / 03/06/2010–04/10/2010.

**William Cravis**

EXHIBITION *Overlook* / Kiehle Gallery, Saint Cloud State University, St. Cloud, MN / 11/16/2009–12/11/2009. FELLOWSHIP *Artist in Residence* / Vermont Studio Center, Johnson, VT.

**Penny Davis**

EXHIBITION *Separation Anxiety* / The Great Central, Leicester, United Kingdom / 07/12/2010–07/18/2010.

**Vera Iliatova**

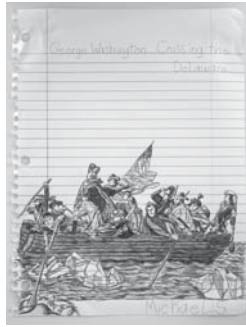
EXHIBITIONS *Recent Paintings* / LaMontagne Gallery, Boston, MA / 04/03/2010–05/08/2010. *Tenants, (curator)* / 106 Green, Brooklyn, NY / 03/07/2010–04/04/2010. *Precarity and the Butter Tower* / CTRL Gallery, Houston, TX / 05/07/2010–06/19/2010. *Insomnia* / Pace University Art Gallery, New York, NY / 11/04/2009–11/24/2009.

**Michael Zheng**

EXHIBITION *Vancouver Biennale 2009* / Vancouver, Canada / 11/10/2009–06/10/2011.

**Patrick Jackson**

EXHIBITION *Tchotchke Stacks* / Nicole Klagsbrun Gallery, New York, NY / 09/10/2010–10/23/2010.



**Michael Scoggins** '03 *George Washington Crossing the Delaware* / graphite and prismacolor on paper / 2009 / 67 x 51"

**2004**

**Neil Bender**  
EXHIBITION *Circa PR International Art Fair* / San Juan, Puerto Rico / 01/01/2010–01/07/2010.

**Amelia Biewald**

EXHIBITIONS *The Sixth Borough (No Longer Empty)* / Governor's Island, New York, NY / 06/05/2010–10/10/2010. *To Be Continued* / Rosalux Gallery, Minneapolis, MN / through 09/30/2010. *Perfect From Now On*, MagnanMetz Gallery, New York, NY / opens 11/01/2010.

**Shinique Smith**

EXHIBITION *Menagerie* / Miami Museum of Contemporary Art / 09/16/2010–11/19/2010.

**Thomas Burke**

EXHIBITION *New Paintings* / Western Project, Culver City, CA / 03/06/2010–04/10/2010.

**William Cravis**

EXHIBITION *Overlook* / Kiehle Gallery, Saint Cloud State University, St. Cloud, MN / 11/16/2009–12/11/2009. FELLOWSHIP *Artist in Residence* / Vermont Studio Center, Johnson, VT.

**Penny Davis**

EXHIBITION *Separation Anxiety* / The Great Central, Leicester, United Kingdom / 07/12/2010–07/18/2010.

**Vera Iliatova**

EXHIBITIONS *Recent Paintings* / LaMontagne Gallery, Boston, MA / 04/03/2010–05/08/2010. *Tenants, (curator)* / 106 Green, Brooklyn, NY / 03/07/2010–04/04/2010. *Precarity and the Butter Tower* / CTRL Gallery, Houston, TX / 05/07/2010–06/19/2010. *Insomnia* / Pace University Art Gallery, New York, NY / 11/04/2009–11/24/2009.

**Michael Zheng**

EXHIBITION *Vancouver Biennale 2009* / Vancouver, Canada / 11/10/2009–06/10/2011.

**Patrick Jackson**

EXHIBITION *Tchotchke Stacks* / Nicole Klagsbrun Gallery, New York, NY / 09/10/2010–10/23/2010.

**Becky Kinder**

EXHIBITIONS *Daniel Hesidence Curates* / Tracy Williams Ltd., New York, NY / 07/09/2010–08/06/2010. *Jubilee: Becky Kinder paintings, Bill Abbott sculptures* / 16 Van Dyke Street, Brooklyn, NY / 12/12/2009–01/16/2010.

**Joel C. Kyack**

EXHIBITION *Not Los Angeles* / Fellows of Contemporary Art, Los Angeles, CA / 09/26/2009–11/24/2009.

**Gwenessa Lam**

EXHIBITION *Shadow* / Republic Gallery, Vancouver, Canada / 09/17/2010–10/30/2010. RESIDENCIES *Baniff Centre* / Banff, Alberta, Canada. *MacDowell Colony* / Peterborough, NH.

**Shaun El C. Leonardo**

EXHIBITIONS *Man Up!* / Judi Rotenberg Gallery, Boston, MA / 04/29/2010–05/29/2010. *Greater New York: 5 Year Review* / PS1, Long Island City, NY / 05/07/2010–10/18/2010. *AVIFF Cannes 2010, International Film Festival* / Cannes, France / 05/15/2010–05/18/2010. *X-treme Studio / A + D Gallery*, Columbia College, Chicago, IL / 06/24/2010–07/21/2010. *Selected Visions, PortugalArte10* / Lisbon, Portugal / 07/16/2010–08/15/2010. RESIDENCY *Juju for the Blood: A Mix Your Own Power Workshop with Heather Hart* / Elizabeth Foundation for the Arts Project Space, New York, NY / 04/13/2010.

**Ivan Monforte**

RESIDENCY *Artist in Residence, Smack Mellon* / Brooklyn, NY.

**David Politzer**

EXHIBITION *Sole Mates* / New Mexico Museum of Art, Santa Fe, NM / 04/01/2010–08/31/2010. RESIDENCY *Northern Arizona Museum of Art* / Flagstaff, AZ.

**Daniel Rich**

EXHIBITION *1989–2009, 3 Airports* / Andrew Rafacz Gallery, Chicago, IL / 10/31/2009–11/29/2009. GRANT *Marie Walsh Sharpe Art Foundation, Space Program*.

**Rachel Roske**

EXHIBITIONS *Tenants* / 106 Green, Brooklyn, NY / 03/07/2010–04/04/2010. *10 Summer Hits* / Blythe Projects, Los Angeles, CA / 07/08/2010–08/07/2010.

**Siebre Versteeg**

EXHIBITION *Broadcast* / The Ronna and Eric Hoffman Gallery of Contemporary Art, Portland, OR / 09/09/2009–12/19/2009.

**Zachary Wollard**

EXHIBITION *Recent Paintings* / Larissa Goldston Gallery, New York, NY / 02/19/2010–03/18/2010.

**Saya Woolfalk**

EXHIBITIONS *Losing Yourself* / Welch School of Art & Design Gallery, Georgia State University, Atlanta, GA / 10/01/2009–11/19/2009. *Saya Woolfalk, Geisai Miami* / Pulse Art Fair, Miami, FL / 12/03/2009–12/07/2009.

**2005**

**Anindita Dutta**

GRANT *Pollock-Krasner Foundation*.

**Rachel Frank**

EXHIBITIONS *Sleep of Reason (Theatrical performance piece)* / The Bushwick Starr Space, Brooklyn, NY / 03/06/2010. RESIDENCIES *Baniff Centre* / Banff, Alberta, Canada. *MacDowell Colony* / Peterborough, NH.

**Iva Gueorguieva**

EXHIBITION *new weather* / Contemporary Art Museum, University of Southern Florida, Tampa, FL / 11/06/2009.

**Heather Hart**

EXHIBITIONS *Skowhegan at 92Y Tribeca: An Alumni Exhibition* / 92Y Tribeca, New York, NY / 01/21/2010–03/03/2010. *Juju for the Blood: A Mix Your Own Power Workshop with Heather Hart* / Elizabeth Foundation for the Arts Project Space, New York, NY / 04/13/2010. *The New Numinous Negro: an interaction by Heather Hart* / MoMA PS1, Long Island

**Ben Kinsley**

AWARD *Smack Mellon 2010 "Hot Pick"* / Smack Mellon Studio Program, Brooklyn, NY. EXHIBITIONS *Map Marking* / Pace University Digital Gallery, New York, NY / 04/06/2010–05/07/2010. *Detour* / SPACES Gallery, Cleveland, Ohio / 05/14/2010–07/16/2010. *Manipulating Reality* / Centro di Cultura Contemporanea Strozziina, Fondazione Palazzo Strozzi, Florence, Italy / 09/25/2009–01/17/2010. *Mapping, Memory, and Motion in Contemporary Art* / Katonah Museum of Art, Katonah, New York / 10/03/2010–01/09/2011. RESIDENCY *Bemis Center for Contemporary Art* / Omaha, NE.

**Luke Lamborn**

GRANT *Marie Walsh Sharpe Art Foundation, Space Program.*

**Monica Martnez**

EXHIBITIONS *44 International Art Cologne* / Gentili Gallery, Cologne, Germany / 04/21/2010–04/25/2010. *International Land Art Meeting* / Pordenone, Italy / 05/15/2010–05/23/2010. FACULTY APPOINTMENT *Guest Instructor for the Artist in Education Program* / San Francisco, CA.

**Katja Mater**

EXHIBITIONS *Quicksan NL#01 Fotografie Nu* / Nederlands Fotomuseum, Rotterdam, The Netherlands / 02/16/2010–05/24/2010. *Time (Lapse)* / Krownswork Gallery, Oakland, CA / 03/20/2010–04/18/2010. *Common Ground* / Nieuw Dakota, Amsterdam, The Netherlands / 05/01/2010–06/20/2010. *50 Artists Photograph The Future* / Higher Pictures, New York, NY / 05/07/2010–07/03/2010. *Both Ends Burning* / Galerie Martin van Zomer, Amsterdam, The Netherlands / 06/05/2010–07/09/2010. *Density Drawings* / Galerie Martin van Zomeren, Amsterdam, The Netherlands / 09/04/2010–10/01/2010. *yhpargotohP* / Foam\_Photography Museum Amsterdam, The Netherlands / 11/26/2009–02/28/2010. *Constructions of Colour* / Heden, Den Haag, The Netherlands / 12/06/2009–01/09/2010. RESIDENCIES *MacDowell Colony Residency* / New Hampshire. O' Residenze / Milan, Italy.

**Jason Mortara**

EXHIBITION *Jason Mortara* / Schalter, Berlin, Germany / 01/08/2010–02/28/2010.

**Daniela Rivera**

EXHIBITIONS *Calculated Risks (new works by faculty artists)* / Davis Museum, Wellesley College, Wellesley, MA / 09/15/2010–01/07/2011. *Foster Prize 2010* / Institute of Contemporary Art, Boston / 09/22/2010–01/10/2011. GRANT *Colman Award* / Boston, MA.

**Adam Shecter**

EXHIBITIONS *Keep on Moving, Don't Stop* / Public Screens, Stavanger, Norway / 02/01/2010–05/01/2010. *City* / Eyebeam Window Gallery, New York, NY / 04/29/2010–05/22/2010. *The Bit Plane Will Not Appear on Radar* / DEPO / 08/03/2010.

**Alexandre Singh**

EXHIBITION *Alexandre Singh: Performa Biennial 09* / White Columns, New York, NY / 11/14/2009–11/18/2009. GRANT *Rema Hort Mann Foundation.*

**Molly Springfield**

EXHIBITIONS *The Five Year Plan* / Steven Wolf Fine Arts, San Francisco, CA / 01/21/2010–02/13/2010. *On/Off the Grid* / Irvine Contemporary, Washington, D.C. / 02/13/2010–03/20/2010. *Beyond Text and Image: The Book as Art* / Washington and Lee University, Lexington, VA / 02/25/2010–04/02/2010. *Observant* / ISE Cultural Foundation, New York, NY / 05/06/2010–06/25/2010. *Lead: The Materiality and Metamorphosis of Graphite* / The Palmer Museum of Art, Pennsylvania State University, State College, PA / 09/15/2009–11/29/2009. FAX / Contemporary Museum, Baltimore, MD / 09/21/2009–12/20/2009. *The Drawing Room* / Mireille Mosler, Ltd., New York, NY / 12/15/2009–01/29/2010.



Montana Torrey '06 *Portable Widow's Walk* / acrylic on hand-cut canvas / 2008 / 36" x 40"

**Mark Taber**

EXHIBITIONS *New Prints on Arslant* / The internet / 07/19/2010–12/31/2010.

**Montana Torrey**

EXHIBITIONS *Bambi Biennial* / Philadelphia, PA / 07/01/2010–08/01/2010. *Decadence and Decay: The Mansion Project* / Paul Robeson Gallery, Rutgers University, NJ / 09/08/2009–11/11/2009.

**2007****Diana Al-Hadid**

AWARD *Nucci Award, University of Southern Florida Graphic Studio.* EXHIBITIONS *BAM Next Wave Festival* / Brooklyn Academy of Music, Brooklyn, NY / 09/05/2009–01/01/2010. *New Weather* / University of Southern Florida Contemporary Art Museum, Tampa, FL / 11/07/2009–03/12/2010. *The Silk Road* / Lille, France / 10/20/2010–01/16/2011.

**Alexandre Singh**

EXHIBITION *The Five Year Plan* / Steven Wolf Fine Arts, San Francisco, CA / 01/21/2010–02/13/2010. *On/Off the Grid* / Irvine Contemporary, Washington, D.C. / 02/13/2010–03/20/2010. *Beyond Text and Image: The Book as Art* / Washington and Lee University, Lexington, VA / 02/25/2010–04/02/2010. *Observant* / ISE Cultural Foundation, New York, NY / 05/06/2010–06/25/2010. *Lead: The Materiality and Metamorphosis of Graphite* / The Palmer Museum of Art, Pennsylvania State University, State College, PA / 09/15/2009–11/29/2009. FAX / Contemporary Museum, Baltimore, MD / 09/21/2009–12/20/2009. *The Drawing Room* / Mireille Mosler, Ltd., New York, NY / 12/15/2009–01/29/2010.

**Caitlin Berrigan '08**

*Transfers* / performance for video, HD video, silent / 2009 / 30 minute loop

**LaToya Ruby Frazier**

GRANT *Art Matters.*

**Katie Herzog**

EXHIBITIONS *Ecstasy of Municipality* / Whittier City Hall, Whittier, CA / 01/15/2010–02/19/2010. *Architecture School Dropout* / Southern California School of Architecture Cafe, Los Angeles, CA / 04/15/2010–06/15/2010. *June Gloom* / Country Club, Los Angeles, CA / 06/24/2010–06/27/2010. *Like a Soft Summer Rain* / Post, Los Angeles, CA / 07/28/2010–07/29/2010. *Informel* / Actual Size Gallery, Los Angeles, CA / 08/07/2010–08/29/2010. *You Gave Me Brave* / S1F Gallery, Los Angeles, CA / 10/24/2009–11/21/2009.

**Elanit Kayne**

EXHIBITION *Visionary Sanctuary (curated by Alison Beth Levy)* / Art Connects New York, permanent art exhibition at Mercy First / 06/14/2010–05/25/2005.

**Jennifer Rose Levonian**

EXHIBITION *Her Creative Slip is Showing* / Fleisher-Ollman Gallery, Philadelphia, PA / 02/25/2010–03/27/2010.

**Sandy Litchfield**

EXHIBITION *Way Finding* / Akus Gallery, Eastern Connecticut State University Williamant, CT / 10/15/2009–11/25/2009.

**James Melinat**

EXHIBITIONS CAPITALISM IN QUESTION (because it is) / Nichols Gallery, Pitzer Art Galleries, Claremont, CA / 01/28/2010–03/18/2010. *Primer* / Luckman Gallery, California State University, Los Angeles, CA / 04/10/2010–05/27/2010.

**Sean Silemon**

EXHIBITION *Project Exhibition* / Brodie/Stevenson, Johannesburg, South Africa / 01/14/2010–02/14/2010.

**Tiffany Sum**

EXHIBITIONS *Counter Intelligence* / Luckman Gallery, California State University, Los Angeles, CA / 11/21/2009–01/23/2010. *Sculpture on Hong Kong Sea* / Repulse Bay, Hong Kong / 11/29/2009. *SIGGRAPH Asia 2009* / Yokohama, Japan / 12/16/2009–12/19/2009.

**Rob Swainston**

EXHIBITION *Propositions* / David Krut Projects, New York, NY / 09/07/2010–10/16/2010.

**2008****Kuba Bakowski**

EXHIBITION *A Part of No-Part: Parallels Between Then and Now* / Chelsea Art Museum, New York, NY / 05/07/2010–06/19/2010. *e-Flux Video Rental* / Fondazione Giuliani Per l'Arte Contemporanea, Rome, Italy / 05/09/2010–07/23/2010.

**Alison O'Daniel**

EXHIBITION *Nine Stories* / LA><ART, Los Angeles / 07/03/2010–07/10/2010.

**Ishmael Randall Weeks**

EXHIBITIONS *Un Muro de Tochos* / Arroniz Arte Contemporanea, Mexico City, Mexico / 04/14/2010–07/01/2010. *Greater New York* / MoMA, P.S. 1, Long Island City, NY / 06/07/2010–10/18/2010. *Lush Life (curated by Omar Lopez Chahoud and Franklin Evans)* / Collete Blanchard Gallery, New York, NY / 07/08/2010–08/15/2010. *Guatavita* / Eleven Rivington Gallery, New York, NY / 07/14/2010–08/13/2010. *Found & Altered* / The Guggenheim Gallery, Chapman University, Orange, CA / 08/30/2010–10/08/2010. *Avalanche* / Maribel Lopez Gallery, Berlin, Germany / 01/29/2010–03/13/2010. *What will the future bring?* (curated by Ina Helen Otko) / Grimmuseum, Berlin, Germany / 04/30/2010–05/30/2010. *"...they go round and round."* (curated by Carson Chan) / 0047 Gallery, Oslo, Norway / 04/23/2010–05/23/2010. *LA Freewaves 20th Anniversary* / LACMA, Los Angeles, CA / 06/26/2010–06/27/2010. *Herring Under a Fur Coat* / Program Gallery, Berlin, Germany / 11/19/2009–12/21/2009. RESIDENCY *Clowes Foundation Fellowship Residency* / Vermont Studio Center, Johnson, VT.

**Caitlin Berrigan**

EXHIBITIONS *Exchange* / Institute of Contemporary Art at Maine College of Art, Portland, ME / 01/20/2010–04/11/2010. *Culture Shock: Video Interventions at the Olympics* / Queen Elizabeth Theatre, Vancouver, BC / 01/22/2010–03/21/2010. *Float: Buoyant things, a sinking feeling* / Program Gallery, Berlin, Germany / 01/28/2010. *Avalanche* / Maribel Lopez Gallery, Berlin, Germany / 01/29/2010–03/13/2010. *What will the future bring?* (curated by Ina Helen Otko) / Grimmuseum, Berlin, Germany / 04/30/2010–05/30/2010. *"...they go round and round."* (curated by Carson Chan) / 0047 Gallery, Oslo, Norway / 04/23/2010–05/23/2010. *LA Freewaves 20th Anniversary* / LACMA, Los Angeles, CA / 06/26/2010–06/27/2010. *Herring Under a Fur Coat* / Program Gallery, Berlin, Germany / 11/19/2009–12/21/2009. RESIDENCY *Clowes Foundation Fellowship Residency* / Vermont Studio Center, Johnson, VT.

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EXHIBITION *Way Finding* / Akus Gallery, Eastern Connecticut State University Williamant, CT / 10/15/2009–11/25/2009.

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EXHIBITIONS CAPITALISM IN QUESTION (because it is) / Nichols Gallery, Pitzer Art Galleries, Claremont, CA / 01/28/2010–03/18/2010. *Primer* / Luckman Gallery, California State University, Los Angeles, CA / 04/10/2010–05/27/2010.

**Lui Shtini**

FELLOWSHIP *New York Foundation for the Arts.*

**Mary Simpson**

EXHIBITION *Whitney ISP Studio Program Exhibition* / Art in General, New York, NY / 06/11/2010–06/26/2010.

**Suzanne Broughel**

EXHIBITION *Natural Renditions* / Marlborough Chelsea, New York, NY / 06/03/2010–07/09/2010.

**Christopher Carroll**

EXHIBITIONS *The Echo as Original Sound: The Self Made Man in the American Landscape* / fivevevendale Gallery, Boston, MA / 05/01/2010–05/30/2010. *TBA* / Grizzly Grizzly, Philadelphia, PA / 10/01/2010–10/30/2010.

**Andrea Chung**

EXHIBITIONS *Liminal Space* / The Lay-Up, Brooklyn, NY / 01/22/2010–02/18/2010. *In Between* / Penelec Megahan Bowman Art Galleries, Allegheny College, Meadville, PA / 01/26/2010–02/16/2010.

**Nicholas Fraser**

EXHIBITION *Escape from New York* / Paterson, NJ / 05/15/2010–06/19/2010.

**Hadassa Goldvicht**

EXHIBITION *Reinventing Ritual* / The Jewish Museum, New York, NY; Contemporary Jewish Museum, San Francisco, CA / 09/13/2009–02/07/2010.

**Asuka Goto**

RESIDENCY *HomeBase V* / Berlin, Germany.

**John Houck**

EXHIBITION *Whitney Museum Independent Study Program* / Art in General, New York, NY / 06/11/2010–06/26/2010.

**Chelsea Tonelli Knight**

EXHIBITIONS *Whitney Independent Study Program Exhibition* / Art In General, New York, NY / 06/11/2010–06/26/2010. *RIP-TIDE: Performances and Screenings by the Whitney Independent Study Program's 2009–10 Studio Program Participants* / The Kitchen, New York, NY / 06/15/2010. *Biennial of Young Artists—Police the Police* / Bucharest, Romania / 10/07/2010–10/10/2010.

**Nery Gabriel Lemus**

EXHIBITIONS *Black is Brown and Brown is Beautiful* / Charlie James Gallery, Los Angeles, CA / 07/24/2010–08/21/2010. *El Grito* / Little Rock Art Gallery, The University of Arkansas / 08/16/2010–10/15/2010. *The Seventh House* / Project Row Houses, Houston, TX / 10/09/2010–02/27/2011. *OZ: New Offerings From Angel City* / Regional Museum of Guadalajara, Mexico / 11/27/2009–01/10/2010.

**MaryKate Maher**

EXHIBITIONS *Among Darkened Woods* / Factory Fresh, Brooklyn, NY / 07/08/2010–07/25/2010. *Socrates Sculpture Park EAF10 Exhibition* / Socrates Sculpture Park, Long Island City, NY / 09/12/2010–03/07/2011.

**Christian Maychack**

EXHIBITION *The Tiller Effect (curated by Emmy Mikelson)* / New York Studio Gallery, New York, NY / 02/11/2010–03/13/2010.

**Navin Norling**

EXHIBITION *White Wash* / Corridor Gallery, Brooklyn, NY / 11/22/2009–01/17/2010.

**Gina Siepel**

EXHIBITIONS *The Echo as Original Sound: The Self Made Man in the American Landscape* / fivevevendale project space, Boston MA / 05/14/2010–05/29/2010. *Beyond Purview* / New Art Center, Newton, MA / 09/20/2010–10/22/2010. *GRANTS Puffin Foundation Artist Grant.* *Berkshire Taconic Community Foundation Artist's Resource Trust Grant.*

**Hoyun Son**

RESIDENCY *Santa Fe Art Institute* / Santa Fe, NM.

**Monika Sziladi**

AWARDS *Winner of the Philadelphia Museum of Art 2010 Photography Portfolio Competition* / Philadelphia Museum of Art. *Juror's Pick, Work-in-Process Prize, Daylight/CDS Photo Awards* / Duke University, Durham, NC. EXHIBITIONS *Wide Receivers* / Godot Galeria, Budapest, Hungary / 03/19/2010–04/24/2010. *Homo Ludens XVII. Photography Biennial, Esztergom, Hungary* / Esztergom, Hungary / 04/19/2010–05/29/2010. *US Featured Exhibition: The Architecture of Space (curated by Darren Ching and Debra Klomp Ching)* / Flash Forward Festival, Toronto, Canada / 10/06/2010–10/10/2010. FELLOWSHIP *Alice Kimball English Traveling Fellowship* / Yale School of Art, Yale University, New Haven, CT.

**Caleb Charland**

EXHIBITION *Caleb Charland; Demonstrations* / Gallery Kaya-fas, Boston, MA / 11/06/2009–12/01/2009. *I Know What You Did Last Summer* / St. Cecilia's Convent, Brooklyn, NY / 07/08/2010–07/14/2010.

**Amy Feldman**

EXHIBITIONS *Born to Die* / Second Home Projects, Berlin, Germany / 06/12/2010–06/29/2010. *I Know What You Did Last Summer* / St. Cecilia's Convent, Brooklyn, NY / 07/08/2010–07/14/2010.

**George Terry**

EXHIBITIONS *Episodic* / Cave, Detroit, MI / 04/03/2010–04/24/2010. *The Wassaic Project Summer Festival 2010* / Wassaic, NY / 08/13/2010–08/22/2010. *Inaugural Exhibition* / Grizzly Grizzly, Philadelphia, PA / 12/04/2009–01/07/2010. RESIDENCY *Harold Arts: Survival Session 2010* / Chesterhill, OH.

**Jonathan VanDyke**

EXHIBITION *The Hole in the Palm of Your Hand* / Scar-amouche Gallery, New York, NY / 09/12/2009–11/02/2009.

**Jacob Yanes**

EXHIBITION *Selections from the Hammer Contemporary Collection* / Los Angeles, CA / 07/03/2010–01/23/2011.

**2009****Carmen Argote**

EXHIBITIONS *720 sq. ft. x 2731 W. Francis Avenue: Household Mutations* / 2731 Francis Avenue, Los Angeles, CA / 08/08/2010–08/22/2010. *720 sq. ft. x g727: Household Mutations* / 727 S. Spring Street, Los Angeles, CA / 09/25/2010–11/06/2010.

**Nayari Castillo**

EXHIBITIONS *Smuggling to Paradise* / Oficina #1 Centro de Arte Los Galpones, Caracas, Venezuela / 05/08/2010–06/06/2010. *Passerby/Itinerante/Zeitlich* / GBGarts, Caracas, Venezuela / 05/13/2010–07/03/2010. *ArteBA'10. Contemporary art Fair* / La Rural, Buenos Aires, Argentina / 06/25/2010–07/29/2010. *Modern Negative/ Negativa Moderna* / Henrique Faria Fine Art, New York, NY / 07/08/2010–08/13/2010. *I know what you did last summer* / Saint Cecilia Convent, Brooklyn, NY / 07/09/2010–07/14/2010. *HomeBaseV Berlin* / Pankow, Berlin, Germany / 08/28/2010–10/12/2010. FELLOWSHIP *Research Fellowship of the Free State of Thüringen* / Jena, Germany / 05/01/2010. RESIDENCY *Rondo Atelier* / Graz, Austria.

**Ji Eun Kim**

AWARD *1st Prize, AHL Foundation 7th Annual Visual Art Competition* / New York. EXHIBITIONS *I Know What You Did Last Summer* / St. Cecilia's Convent, Brooklyn, NY / 07/08/2010–07/14/2010. *The Moment of Transposition* / ILMIN Museum of Art, Seoul, South Korea / 09/10/2010–10/09/2010. *Planned Obsolescence* / Seoul, Korea / 09/30/2010–10/17/2010. GRANT *International Residency Travel Grant* / Arts Council Korea. RESIDENCIES *Kim-mel Harding Nelson Center* / Nebraska City, NE. *Jentel Artist Residency Program* / Banner, WY. *I-Park* / East Haddam, CT.

**Caleb Charland**

EXHIBITION *Caleb Charland; Demonstrations* / Gallery Kaya-fas, Boston, MA / 11/06/2009–12/01/2009. *I Know What You Did Last Summer* / St. Cecilia's Convent, Brooklyn, NY / 07/08/2010–07/14/2010.

**Anna Kunz**

EXHIBITION *I Know What You Did Last Summer* / St. Cecilia's Convent, Brooklyn, NY / 07/08/2010–07/14/2010. GRANT *Marie Walsh Sharpe Art Foundation, Space Program.*



Mie Olise Kjaergaard '09 *Taking off into the Sky* / acrylic and oil on canvas / 2009-10 / 170 x 90"

**Nova Jiang**

EXHIBITIONS *I Know What You Did Last Summer* / St. Cecilia's Convent, Brooklyn, NY / 07/08/2010–07/14/2010. *01SJ Biennial* / San Jose / 09/04/2010–09/19/2010. RESIDENCY *Tough Art Residency* / Children's Museum of Pittsburgh.

**Eva Jung**

EXHIBITION *Zapped Up Void* / Soho20 Gallery, New York, NY / 11/13/2009.

**Kyoung eun Kang**

EXHIBITIONS *Happy Birthday* / A.M Richard Fine Art, Brooklyn, NY / 05/07/2010–06/13/2010. *I Know What You Did Last Summer* / St. Cecilia's Convent, Brooklyn, NY / 07/08/2010–07/14/2010. FELLOWSHIP *New York Foundation for the Arts.*

**Jane Fox Hipple**

AWARD *1st Prize, AHL Foundation 7th Annual Visual Art Competition* / New York. EXHIBITIONS *I Know What You Did Last Summer* / St. Cecilia's Convent, Brooklyn, NY / 07/08/2010–07/14/2010.

**Dan Levenson**

EXHIBITIONS *Nothing Up My Sleeve* / Participant Inc., New York, NY / 11/08/2009–12/21/2009. *I Know What You Did Last Summer* / St. Cecilia's Convent, Brooklyn, NY / 07/08/2010–07/14/2010. *Ghana Think Tank* / National Museum of Wales, Ffotogallery, May You Live in Interesting Times Festival, Wales, United Kingdom / 10/22/2009–12/10/2009. *Pause* / LAND ART 2009, New Mexico / 11/09/2009–11/16/2009. FACULTY APPOINTMENT *Assistant Professor of Art-Design: Sculpture/3D* / SUNY Purchase College. RESIDENCY *The Wassaic Project Residency* / Wassaic, NY.

**Matthew Mazzotta**

EXHIBITIONS *I Know What You Did Last Summer* / St. Cecilia's Convent, Brooklyn, NY



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