
SKOWHEGAN

Journal

2012

03 Features

Defining Roles:

Teacher/Mentor/Crazy Uncle

Dike Blair with Jesus Benavente, Ash Ferlito,
Park McArthur, Ian Page, and Marisa Williamson

Aleatoric Affinities:

John Cage and Maria Elena González's *Skowhegan Birch #1*

Marshall N. Price

The Present Classification

Heather Hart, Steffani Jemison, and Jina Valentine

The Path and the Flash

A conversation with Paul Pfeiffer

Exhibitions from the Archives

Oral History

16 39 Art School Road

with an original artwork by Sarah Hotchkiss

23 Alumni News

24 Off-Campus Programs

37 Support

Editioned Postcard

by Maria Elena González



From the Board Leadership

Dear Friends,

Whether you are an artist or an art lover, if you are reading this journal you share our belief that it is crucially important to support the future for artmaking. Since 1946, Skowhegan has played an essential role in contemporary culture by providing emerging artists with an intensive nine-week session that is immersive and often transformative. Year after year we are impressed by the caliber, commitment, and enthusiasm of the participants who truly make the most of their time on campus.

This summer was no different. As evidenced during Trustees' and Governors' weekend, the class of 2012 embraced their summer and took maximum advantage of Skowhegan's resources. We could hardly take a step without encountering a performance, installation, or event, and there was a palpable sense of the strong camaraderie that was forged by this intergenerational group of artists. Also of great interest was an exhibition of recently re-discovered landscape works made on campus in the 1950s, '60s, and '70s.

Off-campus, Skowhegan has been busy as well. This fall we will complete 15 months of work on a comprehensive strategic and organizational plan. This exercise in self-reflection and assessment has been hugely beneficial. We have emerged with renewed conviction about the importance of Skowhegan's mission, and the strategies for fulfilling it. Programming between September and May also continues to grow, and in the last year we expanded our activities to the West Coast with three events in Los Angeles. An illuminating Oral History project has begun to capture the stories of individuals who have helped define and develop Skowhegan. Like the small on-campus exhibition, these stories are recording a history that tracks the evolution of contemporary artmaking in America, and Skowhegan's role therein. Though still in a formative stage, we are eager to see how these archival projects unfold, both as entities on their own, and as complements to the irreplaceable and widely used Lecture Archives.

Skowhegan's successes are due, in no small part, to our exceptional team. In Maine and New York City, our faculty artists, academic staff, maintenance crew, residence staff, and administrative staff are dedicated and talented professionals, and we are grateful for their commitment. We are also pleased to welcome Katie Sonnenborn who joined Sarah Workneh as Co-Director in late February. Together, their efforts over the past year have been outstanding.

On the following pages, you will discover essays and artworks by members of the sprawling and creative Skowhegan community. We hope you will enjoy reading, and continue to make Skowhegan a part of your cultural life.

Ann Gund
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Dave McKenzie
Chair, Board of Governors

Greg Palm
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Maria Elena González
Vice Chair, Board of Governors

From Bill Holmes's Notebook: *FALL - ROUTINE CHORES*

①



Resident Faculty Artist Dike Blair leading one of 5 slide presentations of images he had collected while visiting exhibitions over the past 10 years.

STUDIOS: Remove all trash, nails, screws, tape etc Prime w/ BIN where necessary Paint walls

Features

Defining Roles: Teacher/Mentor/Crazy Uncle

Dike Blair with Jesus Benavente, Ash Ferlito, Park McArthur, Ian Page, and Marisa Williamson

“Every summer is different” is an oft-repeated phrase at Skowhegan and the summer of 2012 was no exception, although it did seem an especially good one. Sarah Workneh and the returning staff noted early on that the 2012 participants were particularly fast out of the gate and exhibited a stronger than usual desire to make collaborative works with a leaning towards performance, and participant organized discussion groups.

So things were well along and in great shape by the third weekend in July when the faculty report to the Trustees and Governors at their summer meeting. Perhaps the only thing not in great shape was the faculty itself. Kate Gilmore, Rochelle Feinstein, Virgil Marti, Cauleen Smith, and I all felt slightly confused. Simply put (and I am oversimplifying here), we felt like a faculty without students. Now, all of us are experienced teachers and used to the pedagogic flexibility necessary to teach students and groups of students of varied ages, experience, and talent. But here we had a large number of talented participants, some of whom were already engaged with an art world that has become increasingly professionalized, and most of whom (seemed) to consider Skowhegan a residency rather than a school. Each of us responded with a different approach, and Sarah couldn’t have been more sage in guiding us, but I think I speak for all of us in saying that we would have welcomed a little more definition of what the roles, relationships, and even the interactions should have been between faculty and participants.

I attended Skowhegan as a participant in 1974. Skowhegan is remarkable in the ways it has remained consistent, as well as in the ways it has changed. From the standpoint of a framework, the structure of the program has essentially stayed the same, with the magic lying in the particular mix of individual participants and faculty members. In looking at the constellation of art organizations, art education options, residency programs, galleries, museums, alternative venues, and the expanded mobility of emerging artists in gaining/creating access to these opportunities, it seems clear that the experiences of recent faculty and participants at Skowhegan would be partially informed by their experiences in the outside world, and therefore largely different than my own experience 38 years ago. So, if the operating model of Skowhegan is taken for granted—five long-term Residential Faculty, 65 “emerging” visual artists, six Visiting Faculty, formal studio visits, informal events and community—what pedagogical shifts are to be expected in a 66-year old institution that while intentionally removed, exists within a larger system? Perhaps, you understand our confusion.

At the aforementioned board meeting, the Trustees and Governors asked us a number of thoughtful questions and had meaningful observations relating to these issues. I particularly remember Governor Francis Cape’s (A ’89, F ’08) very pertinent comment that negotiating the relationship between participants and faculty is actually part of the experience, part of what Skowhegan is about. Perhaps I was naïve, but I hadn’t actually considered that shaping Skowhegan’s educational model for this

• floors as needed Replace walls where necessary Close Upper Windows -

particular group of individuals was part of my purpose there— or part of why “every summer is different.”

While slightly anxiety inducing—the notion of adjusting a pedagogy to a particular group, in a particular summer, and sometimes on a particular day does allow for a more personalized, and seemingly meaningful, exchange between participants and faculty. Yet, it raises the question of whether or not “openness” and “flexibility” within a set framework is enough of a pedagogy on its own. If that pedagogy is, in fact, the point, then figuring out the goals, priorities, roles, activities, interactions that set that base framework is likely where the adjustment to the program in a long-term sense should lie. Over the summer, the pedagogy and the framework were constantly butting up against each other—some of it from each player retaining an expectation that this experience would replicate some of the known roles and hierarchies of school-student, faculty-participant and some of it from not knowing how in this particular place those relationships would function differently. Clearly the participants and faculty had many meaningful interactions and next year’s faculty may have few of the questions or issues that we had last summer, but as with any institution that has the benefit of a founding vision and a long history, it seems important to engage in a discussion about the intended relationship between participants and faculty and revisit the definition of Skowhegan’s mission relative to the framework and the pedagogy in a contemporary context. If the day-to-day methodology is responsive, explicating the framework for where that flexibility is rooted seems critical.

So, in the spirit of Skowhegan’s history as a school run for artists by artists it seemed not an uninteresting thing to poll a few of its most recent artists—last summer’s participants—about their experiences relative to these issues. Jesus Benavente, Ash Ferlito, Park McArthur, Ian Page, and Marisa Williamson were extremely generous with their time and thoughts, and what follows is an abbreviated version of what they sent me in response to my questions.

What were your preconceptions about Skowhegan in terms of it being more of a residency, more of a school, or a combination of the two?

Jesus Benavente: I always thought of Skowhegan as a residency. I knew the word School was in the title, but it was usually just referred to as Skowhegan.

Ash Ferlito: I thought of it as a hybrid, perhaps retaining its moniker from another time. I didn’t specifically think about the dynamic or format of school versus residency, but got a clear sense from friends, acquaintances, and alumni with whom I’d spoken of the importance—maybe above all other things—of the relationships I would have the opportunity to make.

Park McArthur: I imagined Skowhegan to be a residency experience with a lot of alone time for individual work, and with an emphasis on studio visits as a pedagogical and networking tool.

Ian Page: I had not even considered that Skowhegan was a school. The people I know who had gone previously never referred to it as school, nor did they mention there was a faculty.

Marisa Williamson: I thought of Skowhegan as a residency. Skowhegan is very different from graduate school. Graduate school is rigorous because you get evaluated, there are critique classes, there is a sense of competition and urgency. Skowhegan is rigorous maybe because none of those things exist and people are forced to burrow very deep into their practice and into themselves, without worldly interruptions.

Do you think we might have been—consciously or not—part of a broader definition of what a “school” could or should be? Do you think that kind of negotiation should be considered part of Skowhegan’s charter?

JB: I’ve always thought of school as being a structurally restricted form of learning. While I do think that Skowhegan has a structure... I don’t know if I would call that structure a school. It is not a grad program that pushes a dogma; it’s not an undergrad program that introduces you to the basics. It is more an opportunity to take something we know and do something different with it.

AF: I felt a tremendous sense of freedom, a spirit of collaboration and much encouragement to extend my ideas and to make use of the available resources at Skowhegan. I felt really lucky to be there, like I was a part of something special. I wish grad school had had the same tone.

PMcA: I do believe Skowhegan’s charter should state more clearly its pedagogical framework. For example, the switch from “student” to “participant” signaled a change in mission from being a school to becoming more of a professional development opportunity. While the residency’s name remains “School of Painting and Sculpture” (signaling the residency’s history), the title does not note all of the ways the residency has changed in keeping with contemporary art in general: majority interdisciplinary practices, majority digital tools and techniques, and an emphasis on socializing rather than classroom time.

IP: Skowhegan more closely approaches what I would want out of a school, in that the guidance is optional and the forward momentum is self-disciplined and comes out of a respect, anxiety, enthusiasm, and collaboration for everyone involved, not out of competition. Personally, I gather that each generation manages to define a lot for itself and that any charter is best left vague, as far as benefiting the participants goes. It may be a nice thing to review on behalf of the faculty, who were seemingly confused about their role in relationship to a quasi-autonomously developing momentum with well enough established thinkers. Overall, putting any more strictures or formal aspects onto the experience is something I wouldn’t want.

MW: If Skowhegan wants to actively redefine school to include the sense of immersion—that would be good. But it should also be clear that there are no significant requirements or formal academic structures. Even the studio visits sometimes felt like afterthoughts. While some of those visits were incredibly important to me, they didn’t feel like school in the same way that having group critiques would have.

What were your expectations in terms of “faculty” and instruction? Were you satisfied with the formal studio visits? If not, how do you think things might be arranged differently?

JB: It seems the word faculty is used in much the same way as school. Faculty definitely isn’t the right word. What is? Crazy Uncle? Annoying Sister, the one who points out all your mistakes? I never felt I was in a teacher/student relationship, we were faculty/participant. The faculty didn’t really behave like teachers in that a teacher is someone who comes and goes. You don’t form real attachments to students because the next batch arrives the next semester. At Skowhegan, you have the summer, 9 weeks without any escape. The faculty is there and they cannot escape you and you cannot escape them. We are all forced to see each other beyond the rudimentary concepts of teacher/student.

AF: Going in I was excited to receive feedback from the faculty, but I was not anticipating any instruction or pedagogy. The formal studio visits were not disappointing, but from the onset they seemed to carry an anxiety about their intention or purpose. I participated in a one-time experimental all-faculty group crit that took on a surprisingly academic tone and was far less productive than the participant-run weekend critiques, which had a workshop vibe and felt supportive and honest.

IP: I had never really used the term “studio visit” before coming to Skowhegan and I had never before formally met with someone I didn’t know to talk about my work. Simply put, I had no preconceptions about the visits. Looking back, I really wanted to be challenged and to have to defend myself in the studio visits. That never happened, but in many ways I appreciate the transference of energy that came with someone who is doing well acknowledging that I am doing pretty okay myself. I do wish I’d asked more of the simple questions, like “What tricks do you know?” and “What eternal truths have you discovered?” Perhaps I didn’t ask those questions because of the distance created by formal studio visits.

MW: I don’t know how the studio visit system could be changed. It wasn’t a terrible system, but it sometimes felt arbitrary. I’d imagined in advance of going to Skowhegan that there would be formal critique sessions and there weren’t. I feel like mandatory, but relaxed, group critiques would be a nice way to get to know other participants work better. About faculty—my expectations were met. It was a good mix. I think every participant would say they had someone they loved and someone that drove them nuts. And, I think that’s perfect. The studio visits with the staff were also great.

Do you think a faculty (or full-summer, artists-in-residence) is a good thing? Would a greater variety of temporary artists-in-residence be preferable? If so, would you formalize interactions between participants and artists-in-residence?

JB: I think that full-time, always there, sharing a meal with you faculty is very important. I think having the visiting artists stay a little longer would be great, and very much in the spirit of Skowhegan.

AF: I think having long-term resident faculty is a good thing. Ideally I think the same bonding, collaboration, access and support that happens between participants should especially happen between faculty and participants. I think that reducing the distance between people who have only made art for a few years with those who are heavy hitters in the game is an incredibly powerful thing. I think the benefits of Skowhegan should have far-reaching benefits off-campus and possibly have positive repercussions in the art world at large—a faculty in residence helps enable that.

IP: I think having a full-time faculty is an excellent thing. While I’m not a particular fan of the “top-down” kind of critique, I did find a lot of personal resolution resulted from those critiques. I liked the protocol of formalizing the visits in the first half of the summer and then making them voluntary.

PMcA: I think a full-time faculty is a great thing. The main reason I came to Skowhegan was for this intergenerational experience. It is rare for emerging artists to work alongside with those who are established. I believe it is very important to formalize interactions, as some participants may be shy or reticent to solicit visits and, secondly, dinner parties and receptions are weighted heavily towards extroverts and may not make space for those who share and make connections differently.

MW: I think the full-summer faculty is completely necessary. I would not change that setup at all. I liked the visiting artists, but having a “core family” of participants and faculty seems essential to the experience.

Dike Blair, 60, is a painter and sculptor who lives in NYC. He attended Skowhegan in 1974. He teaches at the Rhode Island School of Design.

Jesus Benavente, 30, works in many media. He is currently working on an MFA at Rutgers University.

Ash Ferlito, 32, is a painter and multi-media artist who lives in Brooklyn. She received an MFA from Tyler School of Art in 2011.

Park McArthur, 28, makes text-based work and lives in NYC. She received an MFA from University of Miami in 2009 and attended the Whitney Independent Study Program 2010-2012.

Ian Page, 27, is a video, installation, sculpture, and performance artist. He received a BA in Cinema and Latin Literature from Oberlin in 2008. He lives in Los Angeles, CA.

Marisa Williamson, 27, works in video and other media. She is in her second year of the CalArts MFA program and lives in Los Angeles, CA.

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Remove Step Legs at OFFICE

move OFFICE electronics to M.L.

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Aleatoric Affinities: John Cage and Maria Elena González's *Skowhegan Birch #1*

by Marshall N. Price

When John Cage declared that “art is the imitation of nature in her manner of operation,” he was not only drawing on ideas articulated by his predecessors in the field of metaphysics such as the Indian philosopher and art historian Ananda Coomaraswamy and the medieval theologian and philosopher Thomas Aquinas, but he was also attempting to illuminate an aspect of the process in which he ostensibly removed his own hand from the creative process, allowing chance to determine any variety of one’s artistic choices. Cage believed that anthropocentric art and music was trivial, and that beyond individuals, nature herself had an intrinsic expressivity found in elements such as trees, rocks, and water. It is with these ideas in mind that we can reflect on Maria Elena González’s *Skowhegan Birch #1*, 2012, a multi-disciplinary work in which birch bark forms the blueprint for player piano rolls, and ultimately the music produced by the rolls themselves.

The genesis of *Skowhegan Birch #1* came from the Cagean notion of allowing artistic choices to manifest by simply deciding which questions to ask, and was born in a moment of synesthetic curiosity in which González wondered how we might better understand the information held within the architecture of the natural world. Could this biological matrix, built on the collective history of evolution and nature’s forward march of time, be translated into a musical vocabulary, and if so, what would that music sound like? In many ways, *Skowhegan Birch #1* unlocks this history and gives a sonorous voice and an audible consciousness to the rural Maine landscape. González has long been engaged with memory and architecture in her work, and here instead of creating a socio-political iconographic program used by the artist in the form of her recognizable maps, floor plans, carpets, and sculptural towers, she

has instead relinquished dominion of her hand and literally allowed the trees to speak for themselves. While the piece remains a type of mimesis, however unconventional in this format, it shares with much of Cage’s works a clearly established conceptual framework.

Skowhegan Birch #1 is aleatory and its sounds vacillate between brief moments of silence and long, cascading polytonal phrases. But cacophony and dissonance become paradoxical concepts here as a chorus of voices, held for centuries within the trees of the forest, are freed from their confines and finally speak out all at once. Liberated from the constraints of conventional elements of music such as time and key signatures, *Skowhegan Birch #1* is a symphony of sensorial effluence. The musical result is an uninhibited arrangement of collected sounds that sing with immediacy and abandon. Cage believed that music could sober and quiet the mind, making it susceptible to divine influences and thus open to the fluency of things that come through our senses. Art, he believed, could help us achieve this state. In the end, it is easy to imagine that, having listened to *Skowhegan Birch #1*, John Cage would have likely smiled impishly and delighted in the sound of nature’s emancipated music.

Skowhegan Birch #1, 2012, by Maria Elena González (Skowhegan Governor and F ’05) is included in the exhibition *Against the Grain: Wood in Contemporary Art, Craft, and Design*, currently on view at the Mint Museum, Charlotte, NC (through January 27, 2013) and travelling to the Museum of Arts and Design, New York (March–June 2013).

Marshall N. Price is the Curator of Modern and Contemporary Art at the National Academy Museum, New York. His current exhibition, *John Cage: The Sight of Silence*, is on view through January 13, 2013.



Maria Elena González, *Skowhegan Birch #1*, 2012, still from single channel video. The left screen shows the player piano roll made from the pattern on Birchbark found at Skowhegan. The right shows Randolph Herr playing the composition.

panels at OFFICE Disassemble & Clean Ice Machine at OFFICE Empty soda machine at OFFICE close

The Present Classification

Heather Hart, Steffani Jemison, and Jina Valentine

“What is impossible is not the propinquity of the things listed, but the very site on which their propinquity would be possible.”
(Michel Foucault, *The Order of Things*)

Heather Hart (A ’05), Steffani Jemison (A ’08), and Jina Valentine (A ’05) are planning a new tableau for a collection not yet acquired. Entitled *The Present Classification*, this project will assume the formats of exhibition and live performance.

But what exactly is a collection? How to define the parameters of a finite set? Do we define the characteristics of the collection in advance of its actual acquisition, then accept only those objects that qualify? Or do we determine the character of the collection by afterwards assessing the unifying traits of things amassed? The foundational principles we have established for *The Present Classification* reflect our collective interests. The intersection of two independent projects, and three individual “collectors” set the parameters for the proposed collection. These principles also frame a specific discussion that we, the proposed “collectors,” have the agency to define. The collection will comprise in various formats the sum of: a. text art b. submissions from Black artists c. submissions from Skowhegan alumni.

To further prescribe the parameters of *The Present Classification* is to imagine the character of the would-be collection in advance of its actual acquisition. On one hand, predetermination risks precluding the chance serendipitous submission. On the other hand, leaving the structure entirely flexible surrenders much of the impulse for creating a collection to the collective character of the objects themselves. We suspect that undertaking this project will require a bit of both methods: first drafting a wish list (of letter and of litter, of color and spatter, of spit and spam, of concepts and collapse) then negotiating the results.

The collection would consist of text-based contributions from Black Skowhegan alumni. It might be composed of rather diverse forms of text-art and text-artifact—like paintings and prints, diary and sketchbook notes, t-shirts and buttons, playbills and receipts. Via the new tableau, these seemingly incongruous items—a cross section of sentimental detritus and fine art work—can be provisionally, if temporarily, linked through the identity of its producers and the connections made through the objects themselves.

How do we set about attaining these objects? Do we present an open call to all Black, living alumni of Skowhegan to submit text-based works and objects? The success of such a query would depend on potential group constituents identifying themselves as such and mobilizing towards a collective identity. As with drafting parameters for the collection of objects, the alternative method for casting *The Present Classification* (the corpus) would be to individually solicit potential members.

The paradoxical relationship between the collection and its constituents (and between the collective and its constituents) has been exhaustively explored, recently by such diverse scholars as literary theorist Susan Stewart and political philosopher Giorgio Agamben. One of the most compelling discussions appears in the Deleuze and Guattari opus *A Thousand Plateaus*, wherein the formula N–1 is used to

Alcove window Install Alcove cover - OFFICE Disassemble A.F. Fountain & store



The original *Black Lunch Table* discussion at Skowhegan in 2005.

evoked the individual's power to escape the collective that contains it: "The only way the one belongs to the multiple: always subtracted." Here, N represents the whole, and 1 is a part dependent on the larger collection for its identity. The collection subsumes the singular object into its totality; as a result, the object's material history is suspended as the object is placed into a greater, atemporal narrative. Within the collection, all things accumulated are reclassified by their association to one another, providing a view of the forest despite the trees.

In 2005 Heather Hart and Jina Valentine organized a performance event entitled *The Black Lunch Table*—a precedent for *The Present Classification*. The impetus for this event was their wonderment over the lack of any such table at Skowhegan's daily group lunches. Together they decided whom they should invite to sit with them for one particular afternoon lunch. In curating the group of participants, Hart and Valentine did some guess-work, inviting as well those artists they thought might identify as Black. Those invited included other residents of African descent, the then director and dean, and several visiting artists. At the table, they discussed issues of being Black in the art world, issues of otherness in general, their individual relationships with actual and metaphorical Black lunch tables in grade school and higher education... and of course the irony of having these discussions at an invitation only all-Black lunch table. The hyper-classification, by way of self-segregation, of Skowhegan's Black residents functioned to both create a forum for topics discussed informally at other occasions, and highlight the fact that no such grouping of like-skinned people had naturally occurred thus far. Within that group of people, subsets included a. those not actually of African descent b. vegetarians c. those pending graduate

review d. those whose work explicitly addressed issues of race e. self-identifying as post-Black f. included in the present classification.

In 2010 Steffani Jemison organized *Future Plan and Program (FPP)*, a provisional publishing project featuring newly commissioned literary works by visual artists of color. *FPP* has published texts by Skowhegan alumni including Jemison, Valentine, and Jamal Cyrus (A '10). Like Valentine and Hart's *Black Lunch Table*, *FPP*, as a curatorial initiative, possesses a clear set of overlapping objectives: first, to create a new publication and presentation opportunities for artists of color; and second, to provide a context for conversation about orality and literacy, writing and transcribing, poetics and performance, that is informed by the authors' experiences as artists of color. These authors share a number of characteristics: each maintains an active visual arts practice, each is a person of color, and each is connected to a larger network of artists of which Jemison is also a member. The authors all address issues of race, autobiography, and "otherness" with varying degrees of conspicuousness. Moreover, similarities in style, humor, and tone, as well as overlaps in subject matter and external references, connect their work. As a result of their involvement with *FPP*, the authors frequently have the opportunity to perform, read, and exhibit together, further strengthening their creative ties and mutual influence. Finally, the authors share a conviction that writing non-fiction as a form of art and cultural theory challenges the perceived roles of practicing visual artists. As a precedent for *The Present Classification*, *FPP* likewise creates a tableau upon which seemingly disparate works and artistic pursuits might be considered as interdependent parts of a common narrative. *FPP*'s corpus is composed of a. former and future

bookstore owners b. thespians c. those questioning the meaning of "of color" d. perennial students and teachers e. ones that from a long way off look like flies f. included in the present classification.

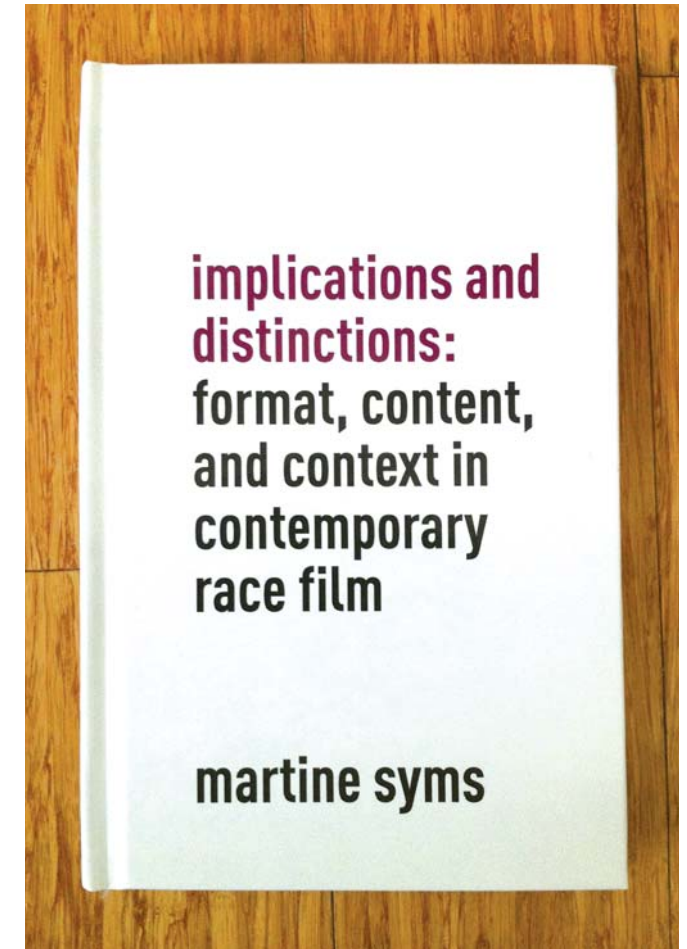
Neither the *Black Lunch Table* nor *Future Plan and Program* intend to create new parameters for classification; as with *The Present Classification*, we work exclusively within frameworks already existent. These projects simply serve as tableau upon which to make these social divisions visible: a. artists "of color" b. those embraced as radical-chic c. the marginal d. relevant to the larger art-historical narrative e. outsiders f. included in the present classification.

In Jorge Luis Borges' description of the "Celestial Emporium of Benevolent Knowledge," in *Book of Imaginary Beings*, he explains that animals are divided into the following categories:

- (a) belonging to the Emperor (b) embalmed (c) tame
- (d) suckling pigs (e) sirens (f) fabulous (g) stray dogs
- (h) included in the present classification (i) frenzied
- (j) innumerable (k) drawn with a very fine camelhair brush
- (l) et cetera (m) having just broken the water pitcher
- (n) that from a long way off look like flies.

Ideally classifying systems derive from the unique interdependence of objects within a specific collection, which constitute its overall character. Accordingly, the classification of *stuff* within any specific collection will be singular and inapplicable to any other collection. In "Preface" to *The Order of Things*, Michel Foucault wonders at the physical impossibility of a meeting ground for all these classified creatures and marvels that perhaps such a space exists only within a space created by language. Within the space of narrative, list, or fantastical description, the dis/similar find common ground and therein find their commonality. In fact, such a locus exists within this very text, wherein the concepts uniting disparate elements form a structure, a meeting ground for their coexistence.

The meeting ground can occupy a physical as well as discursive space. The first step in creating *The Present Classification* is both. We, "the collectors" propose a one-afternoon reenactment of *The Black Lunch Table*, during which participants would eat, discuss, and restage, in an expanded format, the 2005 event. Thereafter, the participants would be charged with the task of divining a common narrative out of the objects collected through submissions (including their own objects). Rather than *curating* the exhibition on the basis of an artistic statement or determining theoretical missive, *The Present Classification* seeks to let the works self-order within the rather broad grouping of "text art by Black alumni of Skowhegan." Of course, this process of ordering and contextualizing texts will be a critical part of the success of the overall exhibition, and that those able to attend the Lunch Table will be charged with scripting a new narrative.



A *Future Plan and Program* publication. Cover Design: Nikki Pressley. Photograph: Adebukola Bodunrin.

Heather Hart, 37, makes installations that you should touch. She attended Skowhegan in 2005 and received her MFA from Rutgers in 2008. She lives and works in Brooklyn.

Steffani Jemison, 31, works in many media. She is a 2012-2013 artist-in-residence at the Studio Museum in Harlem.

Jina Valentine, 32, works with text and collage. She attended Skowhegan in 2005, received her MFA from Stanford University in 2009, and currently teaches at UNC Chapel Hill.

in cellar store R.F. UPS in cellar store R.F. patio furniture in fresco barn PUT STORM WINDOWS

on R.F. - PULL SCREENS storm doors on R.F. - store screen doors close RHic Door at R.F. - Turn off FAN

The Path and the Flash

A Conversation with Paul Pfeiffer

PAUL PFEIFFER

A LIMITED EDITION PRINT
to benefit the Skowhegan Scholarship Fund

COMING FALL 2012
www.skowheganart.org

It might seem like a needlessly circuitous route to get to the point but I'm retracing my own mental steps, connecting the dots between observations leading to an insight or question. I guess this reveals something about my approach to the creative process. The first step is about gathering information. I enjoy the process of gathering. I think I can be a good listener or reader. To me it's an exercise in focused attention. In the process of listening or reading or looking, mental images begin to form in my head. I associate the moment of insight with visual thinking because flashes of inspiration come to me in the form of mental images. I don't mean to say that that's all there is to the creative process. Just that it starts there. The more difficult part is often finding a way to give physical form to the mental image.

You have been travelling since 2010. Were you working towards some specific works?

I was between the Philippines, Berlin, Hawaii, where my mother lives, and New York. In the Philippines, I was working on a project inspired by a 1974 video by Richard Serra and Nancy Holt titled Boomerang. Similar to Live from Neverland and The Saints, I worked with a group of people in the Philippines—this time employees from call centers—to re-enact Boomerang as a chorus, the echo effect coming from their overlapping voices. Travel is part of the accumulation of information that somehow filters into the work, which is taking place simultaneously even though I might not know where it will wind up. It, of course, involves my own personal relationship to the Philippines, and my mother who is a choir director.

Are you letting the ideas behind the work and the research dictate how the piece ultimately is realized? Are you okay with the accidents that happen when things aren't totally planned out?

The Boomerang piece has been a long process and quite difficult to orchestrate. In the end it may exist only as a sound piece, no video, no installation. I think the "accidents" help to define the final form.

I always enjoy how precisely edited your work is—there's a real economy of moves, which somehow seems counter-intuitive to this accumulation and to the acceptance of accidents. How do you decide how much information to give the viewer?

It's a process of condensing things down to what's essential. Ultimately the piece has to be convincing enough to stimulate the viewer's interest. You can't force a relationship to develop. In the end the viewer has to want to meet the work half way. When a work is successful, I've created enough visual context to help viewers find their own way into it, and when it isn't, maybe I've suppressed too much, or maybe given away too much.

I remember at Skowhegan you barely spoke during your lecture, you just showed images. But then you answered a lot of questions after. That reminds me of the conversation we had the other day with Walead Beshty regarding the benefit print project you're working on for Skowhegan.

We were discussing how there's more to an object than its physical attributes. Objects can also be symbols of exchange. A benefit print edition, for example, is meant to function as art object—that's one kind of exchange—and it also has a particular role to play in bringing a group of funders together to raise money. That's another kind of exchange. In a way it's meant to function pragmatically, like a handshake. It's an agreement of support between the artist, the buyer, and the beneficiary of the money raised. Walead suggested creating a benefit print that literalized the handshake in material form: a cast of the space between two hands in a handshake.

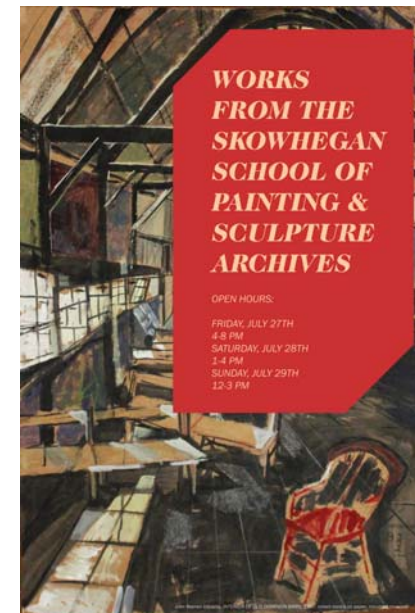
So what are you making?

I am still thinking about it. All of the stuff we talked about will inform what it is—but again, the flash comes first.

Exhibitions from the Archives

A living history

In 2010, Skowhegan began researching more than 200 artworks in our archive. Encompassing the entirety of our history, the archive is a survey of American art—its trends, concerns, materials, movements, and techniques. In summer 2012, Skowhegan opened two exhibitions, one on campus and one in downtown Skowhegan, advertised by the poster pictured below, and featuring a painting of Skowhegan's original barn by John Udvardy (A '57), completed when he was a participant. What follows is an email exchange between John and Sarah Workneh that illustrates the importance of the archive as a living history that both captures a moment in time, and has far reaching connections and a life beyond its moment.



Poster designed by Nataliya Slinko announcing one of two exhibitions of works from the Skowhegan Archives & featuring the work of John Udvardy.

On Sep 11, 2012, at 12:18 PM, Sarah Workneh wrote:

Dear John,

I am one of the co-Directors at the Skowhegan School of Painting & Sculpture. I came to Skowhegan in 2010 and in my time there, we have spent considerable time going through the artworks on campus in Maine. We have identified a really beautiful painting of the old Fresco Barn that you made while on campus in 1957. Over the summer, while the program was in session, we curated a small show of works in the collection to show in the town of Skowhegan, as a way to demystify what we do on campus and to link our history to the area. We made the attached poster for the event, featuring your work. While the initial poster was used in town over the course of 2 days, we would now like to use an image of the poster in our upcoming newsletter (4,100 copies). Before we print on such a large scale I wanted to check with you to see if that is okay with you. It is such a remarkable piece, and a really amazing representation of such an important historical space on campus.

This summer I pulled the painting out of the racks to show two curators from the Colby College Museum of Art. Because it is so large and delicate, I didn't want to put it back without help, so I left it leaning against the racks in the archive. The next day, I was touring Arlene Shechet, who had just arrived as a Visiting Faculty member, around campus. She stopped to look more closely at your piece which was still out from the day before, and was so excited and a little in shock that it was yours! Completely unexpected, and from what I understand you two had lost touch until fairly recently when you wrote a letter to her. Synchronicity!

Let me know what you think... and thank you!

Sincerely,
Sarah Workneh

On Sep 11, 2012, at 4:45 PM, John Udvardy wrote:

Dear Sarah Workneh,

What a wonderful surprise for me when I opened your letter! As soon as I saw even a small portion of this work—I said to myself OMG that looks exactly like something I might have done! When I saw my name on it, the deja vu and the wonderful sweet memories of it all came flooding back in on me! Believe it or not, but I can almost remember every brush stroke that I made on that piece and recall the wonderful smells and air of that barn. What great times and memories I have of my mind opening experiences and training I encountered during that precious summer time at Skowhegan.

Sarah you need not even ask—Of course you may use the work however you wish.

I am touched and deeply honored that you wish to extend its life further in this important way, and thank you!

If you could be so kind, I would greatly appreciate it if you could please send me a couple of the posters which you had made, and I am on your mailing list. But a few extra Newsletters would be appreciated! Thank you.

If you see Arlene Shechet again please give her my love and best wishes and congratulations on being there. She is the best! In an interesting way, with Arlene being there it almost completes another circle for me.

Thank you very much Sarah, I cannot tell you how thrilled I am.

With warm regards,
John Udvardy

Cover R.F. Fountain well Block R.E. Fireplaces Drain Kitchen + Upstairs Plumbing @ RED FARM REMOVE ALL

ROAD + PARKING SIGNS - STORE IN SC. 11 Gather all Full cases of SODA - for pick-up Pull Fire Ext. from all

Down the Rabbit Hole

Katie Sonnenborn

I can't say exactly when or how Skowhegan secured itself in my mind as a principal force in the art world. Over many years studying art history and then working at Dia Art Foundation, I came to understand Skowhegan as a place where new art practices emerged, relationships were forged, and artists experienced something entirely unique and important that in turn had a profound impact on the trajectories of contemporary artmaking. I sensed that time spent at Skowhegan had an over-sized impact on those who attended, and—though I am not an artist—had an intuition that I wanted, and would find, a relationship to the School.

For those reasons and more, I was immediately intrigued when approached about the prospect of becoming one of Skowhegan's Directors. Coming from Dia, a philosophically resonant and similarly mythic institution that works with a few artists in-depth, I was tantalized by the prospect of supporting the diversity of artists who are part of Skowhegan's expansive community. Moreover, Skowhegan's structural complexity—dual Directors, dual boards, a Maine program, a New York office—was clearly not a simple route, but from the outside suggested a fundamental commitment to structuring the organization in a way that would best ensure its continued success: a plurality of voices, experiences, and contexts would necessarily inform its future.

One suspects a job will be a good fit when ideas start flowing during preliminary discussions, and as Sarah and I began to quietly brainstorm, I found myself spiraling down the rabbit hole before I'd even begun. Little did I know the truly complex universe I was entering into. The last seven months have been inspiring, chaotic, challenging, and fun. I inherited a multi-year strategic and organizational plan that proved an invaluable opportunity for deep reflection and study of virtually every aspect of the institution, as well as an indispensable introduction to the abilities and ambitions of Skowhegan's staff, boards, and alumni.

Several major archival initiatives are underway, and this summer I immersed myself in Skowhegan's history. The physicality of the campus experience and the legacy of those who have spent time in Maine is everywhere in this organization, and yet each summer is new and each group redefines what Skowhegan "is." Our Oral History project demonstrates that a dynamic tension of past-present-future has always been at play in Skowhegan; so too do the artworks that have accumulated over nearly seven decades that we are beginning to catalogue, study, and share. I am eager to see how these projects unfold, and how they help locate Skowhegan's story within the larger history of post-war and contemporary art.

Time on campus secured my conviction that Skowhegan's unique governance structure enables it to identify and support some of the great artists of our time—international, intergenerational, innovative, enthusiastic. Time off-campus confirms my suspicion that Skowhegan's tentacles reach much further than a nine-week program would suggest, and that the conversations, events, installations, and publications created between September and May serve a vital purpose in contemporary art and culture. I appreciate the generous and warm welcome that this community has given me, and look forward to continuing to work together.

buildings store fire ext. in R.F. cellar - OFF FLOOR CLOSE VENTS AT GRAY FARM FULL A/C AT

Oral History Project

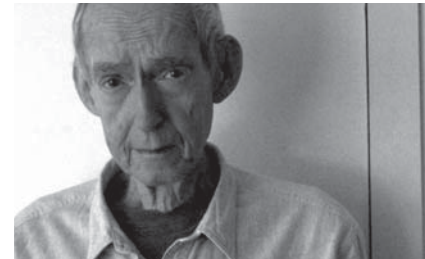
"Skowhegan is a Xanadu, or Shangri-la in a way, in my consciousness."

—Bill King

In 2010, Skowhegan began an oral history project that would document and shed light on key moments in our 66-year history, as well as complement the Lecture Archive that now features talks by over 600 faculty artists, dating to 1952. Through in-depth interviews with instrumental members of the community, oral historian Liza Zapol is capturing critical reminiscences and anecdotes ranging from Skowhegan's genesis and nascent years, to its influence in, and relationships with, the broader art world. Beginning in summer 2013, Oral Histories will be accessible on campus alongside the Lecture Archive.

Initial support for this project has been generously provided by the H. King and Jean Cummings Charitable Trust of the Maine Community Foundation.

- 01 Former Governor, Bill King, interviewed September 14, 2011, East Hampton, NY
- 02 Artist Barbara Sussman, interviewed November 10, 2011, Hoosick Falls, NY
- 03 Founding family member Muriel Palmer, interviewed November 11, 2011, North Bennington, VT
- 04 Fresco Instructor Sidney Hurwitz, interviewed November 14, 2011, Boston, MA
- 05 Artist Penelope Jencks, interviewed November 14, 2011, Newton, MA
- 06 Former Governor Lois Dodd, interviewed December 1, 2011, New York City
- 07 Former Trustee and Governor, Alex Katz, interviewed December 8, 2011, New York City
- 08 Trustee Mildred Brinn, interviewed December 9, 2011, New York City
- 09 Governor Daphne Cummings, interviewed January 23, 2012, New York City
- 10 Former Trustee and Governor David Driskell, interviewed February 9, 2012, Hyattsville, MD
- 11 Former Governor Brice Marden, interviewed April 17, 2012, New York City
- 12 Former Director Barbara Lapcek, interviewed May 17, 2012, New York City
- 13 Trustee Warren Cook, interviewed July 22, 2012, Skowhegan, ME
- 14 Artist Abby Shahn, interviewed July 23, 2012, Solon, ME
- 15 Artist Ashley Bryan, interviewed July 25, 2012, Little Cranberry Island, ME



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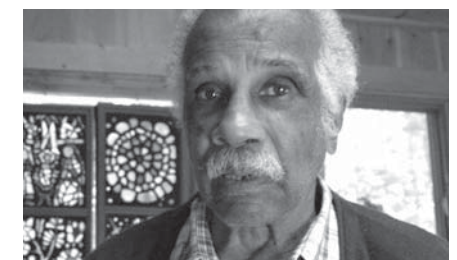
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GRAY FARM PULL SIGN AT GRAY FARM - Store inside

January 2012	February 2012	March 2012	April 2012	May 2012	June 2012
SMTWTFS	SMTWTFS	SMTWTFS	SMTWTFS	SMTWTFS	SMTWTFS
1 2 3 4 5 6 7	1 2 3 4 5 6 7	1 2 3 4 5 6 7	1 2 3 4 5 6 7	1 2 3 4 5	1 2 3 4 5
8 9 10 11 12 13 14	8 9 10 11 12 13 14	8 9 10 11 12 13 14	8 9 10 11 12 13 14	6 7 8 9 10 11 12	6 7 8 9 10 11 12
15 16 17 18 19 20 21	15 16 17 18 19 20 21	15 16 17 18 19 20 21	15 16 17 18 19 20 21	13 14 15 16 17 18 19	10 11 12 13 14 15 16
22 23 24 25 26 27 28	22 23 24 25 26 27 28	22 23 24 25 26 27 28	22 23 24 25 26 27 28	20 21 22 23 24 25 26	17 18 19 20 21 22 23
29 30 31	29 30 31	29 30 31	29 30	27 28 29 30 31	24 25 26 27 28 29 30

JULY 2012

July 2012	August 2012	September 2012	October 2012	November 2012	December 2012
SMTWTFS	SMTWTFS	SMTWTFS	SMTWTFS	SMTWTFS	SMTWTFS
1 2 3 4 5 6 7	1 2 3 4 5 6 7	1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8 9 10	1 2 3 4 5 6 7 8
8 9 10 11 12 13 14	8 9 10 11 12 13 14	9 10 11 12 13 14 15	9 10 11 12 13 14 15	11 12 13 14 15 16 17	9 10 11 12 13 14 15
15 16 17 18 19 20 21	12 13 14 15 16 17 18	16 17 18 19 20 21 22	14 15 16 17 18 19 20	18 19 20 21 22 23 24	16 17 18 19 20 21 22
22 23 24 25 26 27 28	19 20 21 22 23 24 25	23 24 25 26 27 28 29	21 22 23 24 25 26 27	18 19 20 21 22 23 24	16 17 18 19 20 21 22
29 30 31	26 27 28 29 30 31	30	28 29 30 31	25 26 27 28 29 30	23 24 25 26 27 28 29

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
1 Canada Day (C) 183/183 couch delivery	2 NS 184/182 SARAH OFF TIME	3 NS 185/181 DANIELLE DEAN B-DAY studio visits	4 NS 186/180 Independence Day (US) G. VANTU B-DAY	5 187/179	6 NS 188/178 Sarah is out Jill/Tari	7 NS 189/177 Sarah is out Jill/Tari
4:30 DANIELLE LESSONS/BORN WORKSHOP		SCHED. BONFIRE	ANNOUNCE T-SHIRT CONTEST	ANNOUNCE VISITORS WEEKEND	- announce T-shirt contest	OPEN CRIT 2-5 PM
BEARMAINT LAB MEETING 8:00	7:30 PERFORM INSTABILITY	2pm SKETCHUP WORKSHOP	BONFIRE (FOLCO E. project artworks)	8 T-SHIRT CONTEST + BOX SET	- costume ball	
becky's opening		8pm PINTO DISCUSSION IN P. BARN w/ PETER		CD STUDIO VISITS 2-5	- upcoming 6T weekend events	7-10 PROM NIGHT
8 Sarah is out 190/176 McKinnon trip	9 Sarah is out 191/175 CALL FOR CHAGAS MEDICINE	NS 192/174 studio visits	NS 193/173	12 194/172	13 VISITORS WEEKEND 9:30-11:30 AM START to AUGUSTA 9:30-11:30 AM M. TAYLOR DOCTOR	14 VISITORS 196/170
	10:15- M. TAYLOR DOCTOR	9am LINA DOCTOR'S VISIT	10:30 STAFF MEETING			
		2pm AFTEREFFECTS WORKSHOP		CD STUDIO VISITS 2-5		
MONDAY 5pm BEARMAINT LAB MEETING	M. TAYLOR OPENING	PINTO	FRESKO OPENING 9-11 STOP	Rob SHOOT 1:30-2:30	UNIVERSITY 6:30	
NS 197/169	16 198/168	17 199/167 WILHELM REICH'S	NS 200/166 Slinko studio visit - MONICA	NS 201/165 Slinko studio visits / favor rochele	CD/NS 202/164 First of Ramadan	CD/NS 203/163
3-5:45 JJ. ceramics workshop	10:30- M. TAYLOR DOCTOR	4:30 ARTS MUSEM	9:30 AM STAFF MEETING to BATES 9:30-10:30 AM MEETING		10am- M. TAYLOR DOCTOR	
		2pm FELIPE WORKSHOP w/ ARDINO w/ MEDIA LAB	2pm TAYLOR WORKSHOP ON AUDACITY		6:45 MEAL	4:15 KRIT OPENING @ BEARMAINT
8-10 MITE SLITZ / John W.	8pm Bearmant Opening / Chris M.	CD STUDIO VISITS 2-5	8:15 AM - REPERMANNING GROUP MEETING	8:15 ROB SHOOT / FRESKO B.	6:30 ARJENE SPECTER	Ar. GULMAN PERFORM @ BEARMAINT
	REPERMANNING GROUP	7:30-9:30 DIKE BLAIR PRESENTATION @ COMMON HOUSE	8:00 Don Edler			
22 204/162 MARCIA WIRE B-DAY BOX SET deadline	23 205/161 JITZAR BARRIO B-DAY	NS 206/160 Slinko's studio visits	NS 207/159 MART VETTES B-DAY	26 Craig's studio visits / rochele	27 209/157	NS 208/158 J.J. McLAUGHLIN B-DAY BOX SET 2012
	11:30-9:30 ROB'S SHOOT	9:30 BATES	STAFF MEETING - 10:30		Chaja? potential screening	9 AM - 4 PM BREAD FAIR
BEARMAINT LAB MEETING	CD STUDIO VISITS	7:30-9:30 DOB PHOTO SHOOT	DIMER FAST 9:30	4:30 special effects / Chaja	4:30 special effects / Chaja	2-5 - OPEN CRIT
	REPERMANNING GROUP	PINTO GROUP 9:30		DEBORAH BAY 9:30	12 midnight	8-10 JOKE WALL / IAN (w.p.f.)
NS - WILHELM - REICH 211/155 TRIP	CD Chaja / the professor 212/154 craig's studio	NS 213/153 craig's studio visits / rochele	10:30 STAFF MEETING			
	Slinko & rochele gallery	2pm DVD-pro workshop (media lab)				
	CLASS PHOTO	Fresco Barn Frescos				
BEARMAINT LAB MEETING	MONDAY - ALL CAMPUS MEET 1 PM	CD STUDIO VISITS	CAMP PARTY? 10			
9:30 screening "Resurrect dead"	REPERMANNING GROUP	PINTO GROUP				
	4:30 Video screen. / Chaja	9:30 JOHN W.				

Notes: _____

To Do: _____

JULY 2012

39 Art School Road

Skowhegan: In 7 Words Less Than Allotted

Sarah Workneh

I seem to dread writing my portion of the newsletter. Once again, it's the final moments before deadline, and I never quite know what to say. I just received *Dear Skowhegan* letter from a 2012 participant. He described the attempt at writing about his experience as wordless. Perhaps my procrastination of this task comes from the fact that, in many ways, I feel the same.

Transformative is a somewhat overused word to describe it... and it doesn't quite do the experience justice—there's no depth to understanding exactly what that means. We talk about "drinking the kool-aid," being converts—my favorite joke is "Skowhegan: putting the cult in culture." It seems impossible to convey to people who haven't been there, or even those who have, what makes each summer so distinctive and so incredibly moving. Certain elements are always the same, but it is an experience that is so intensely personal that *wordless* is the only true term one can use to vocalize the experience to another's ears.

This journal is an attempt to share some things that we thought about, did, failed at, and engaged with this summer, and in what has turned out to be a remarkable year. John Udvardy's touching email in the context of the Oral History; all of the ephemera left behind by the outstanding, inspiring, mind-boggling, hilarious class of 2012; Dike's conversation, and *The Present Classification* are all true demonstrations of the strength of what Skowhegan is. Never content to rest on or reify its history or accomplishment, Skowhegan is not static—it's an inquiry—one that asks questions of itself, its history, its functionality, its place in the world, and most important, how it can retain its "Skowheganness" and yet always be moving. As Dike points out—it changes every day, and yet, as we can see in these pages, it retains its root.

Over the past year, Skowhegan, as an organization, has been engaged in a process of self-reflection, evaluation, and the re-articulation of its core values—embarking on the same quest our participants undertake in the studio each summer. Celebrating where we succeed is amazing, but investigating the areas where we can grow is incredibly exciting. Promoting discourse is a fundamental principle of Skowhegan, and it is one that we, as a community of 3,000 individuals—a staff, boards, a history, and as artists need to engage with in order to ensure new ideas, new engagements, and new dialogues. It is not criticism, it is criticality—and it is what pushes us to question our *roles* in the world and to be the best versions of ourselves both individually and organizationally. It is what makes the future, in artmaking and beyond.

I am more than pleased and proud to thank the faculty, staff, and participants for everything they did this summer, and all that they will continue to do. I told them at convocation this year that I am a better person for having shared the summer with them. It wasn't perfect—it was tough at moments, exhausting, frustrating—occasionally it made me question a lot about myself and about the mechanics of the operation, but it's that full spectrum of emotion that shows that Skowhegan offers something singular.

It is all of this combined, 553 words, my attempt to give words, images... texture to the wordless.

FALL - ROUTINE CHORES (2) SWITCH GAS TANKS AT 5AM



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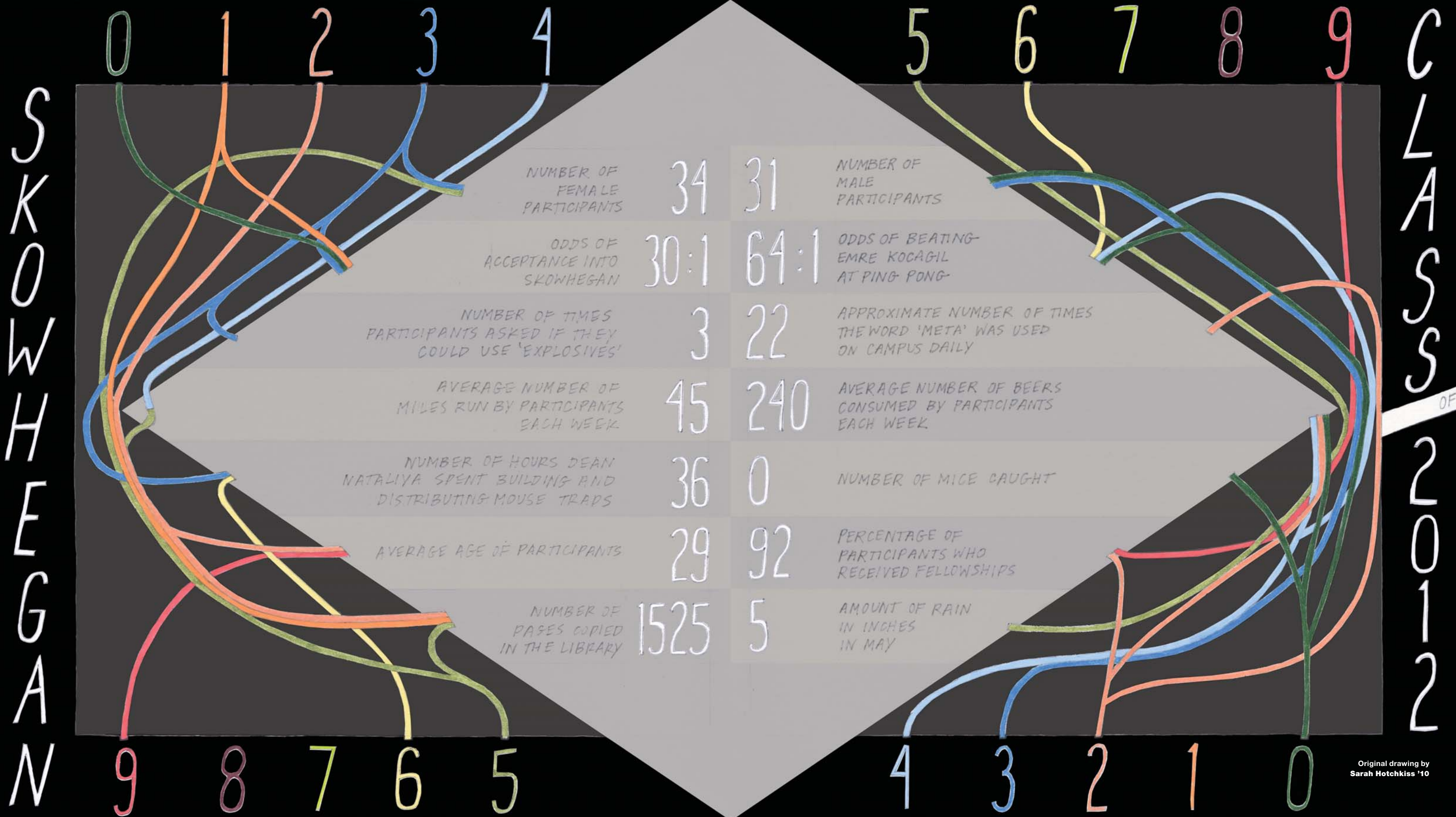
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ON CAMPUS: 01 Newly installed studio visit schedule boards 02 L-R: Ian Page, Amy Flaherty, Matt Taber, Ander Mikalson, Monica Cook, Samara Tompsett, Matt Ager, Ash Ferlito 03 John Walter in studio 04 Felipe Castelblanco Olaya and Jody Wood, collaborative performance 05 Clare Torino in Fresco Studio 06 Michael Taylor in Korakrit Arunanonchai's studio 07 Fourth of July Parade 08 Jessica Kain at the L.C. Bates Museum 09 Amy Flaherty, performance

in Lake Wesserunett 10 Collaborative team Chaja Hertog & Nir Nadler at work in their studio 11 Ceaphas Stubbs in studio 12 Shirah Neumann and Becky Sellinger during Becky's performance in the newly inaugurated Bermant Lab 13 Kresge Studio 14 Em Rooney, Justin Plakas, and Lex Brown at Justin and Lex's performance *Business is Booming*

HOUSE Insulate RED WELL PUT STORM PANELS ON LIB. lower windows Unplug + COVER PHONE BOOTH

@ LIB. PIN SHEET OVER LIB. SOUTH DOORS PUT LIB. EXT. FURNITURE INSIDE MOVE LIB.



Original drawing by Sarah Hotchkiss '10

Box Set

Organized by participant Becky Sellinger, the 2012 Box Set is both a time capsule and an exercise in generosity. 65 contributors (participants, faculty, and staff) each produced an edition of 10 items to be contributed. The works were then divided into discreet collections of 8 items, catalogued, and gifted to 84 members of the class, staff, and faculty at convocation. Each item is a reflection of the individual who made it, and each collection a distinct portrait of the summer.



2012 Participants

Eleanor Aldrich
Sarah Anderson
Christopher Aque
Korakrit Arunanondchai
Taylor Baldwin
Itziar Barrio
Jesus Benavente
Lex Brown

Misha Capecci
Felipe Castelblanco Olaya
Domingo Castillo
Barnett Cohen
Monica Cook
Danielle Dean
Leah Dixon

Chris Domenick
Jean-Jacques du Plessis
Don Edler
Ash Ferlito
Amy Flaherty
Kevin Frances
Dan Gunn
Alejandro Guzman

Anna So Young Han
Amber Hawk Swanson
Chaja Hertog
Jessica Kain
Emre Kocagil
Wok Marcia Kure
Christopher Manzione

electronics to M.L.

Secure staff studios - w/ reisser lag in doors

Secure Sculpture Workshop



2012 Faculty

Resident Faculty Artists

Dike Blair
Nancy G. MacGrath
Endowed Chair

Rochelle Feinstein
Frances & Sydney Lewis
Endowed Chair

Kate Gilmore
John Eastman Jr.
Endowed Chair

Virgil Marti
Mildred C. Brinn
Endowed Chair

Cauleen Smith
John Whitney Payson
Endowed Chair

Visiting Faculty Artists

Huma Bhabha
Willard Warren Cummings
Endowed Chair

Peter Campus

Omer Fast

Louise Fishman
Sally & Milton Avery
Endowed Chair

Deborah Hay
Paul Mellon
Distinguished Fellow

Arlene Shechet

Carl Marin
Nicolas Mastracchio
Park McArthur
J.J. McCracken
Ander Mikalson
George Monteleone
Ilse Murdock
Nir Nadler

(Screws & Braces)

Shirah Neumann
Ian Page
Jack Pavlik
Gabriel Pionkowski
Justin Plakas
Ida Roden
Em Rooney

COVER TABLES w/ TARP

Amy Ruhl
Naomi Safran-Hon
Becky Sellinger
Barb Smith
James Southard
Ambrose Stevens
Ceaphas Stubbs
Matthew Taber

Install SA Spray Booth cover

Michael K. Taylor
Miryana Todorova
Clare Torina
Cristina Tufino-Palmer
Quynh Vantu
Mary Vettise
John Walter

Marisa Williamson
Bennett Wine
Jody Wood
John Zappas
Meredith Zielke

Secure Fresno

Alumni News

Exhibitions

A selection of news and images from our publicly accessible online Artist Registry which features pages by alumni and past faculty. The following exhibitions occur between November 1, 2011 and October 31, 2012.

1948/1954 Charles Cajori

The Space Between, Behnke Doherty Gallery, Washington Depot, CT; *Four Decades*, David Findlay Jr. Gallery, New York, NY.

1949 David Black

LIFTOFF, Public Sculpture Dedication, Washington DC.

1956/1957

Penelope Jencks

Bronze & Steel Reformed (group show), Berta Walker Gallery, Provincetown, MA.

1961

Ditta Baron Hoerber

35mm, Photographs from the Collection, Philadelphia Museum of Art, Philadelphia, PA; *Transformations*, Philadelphia Episcopal Cathedral, Philadelphia, PA.

1966

David Reed

David Reed - Heart of Glass, Kunstmuseum Bonn, Bonn, Germany; *David Reed*, Galeria Marta Cervera, Madrid, Spain; *Stone Gravy* (group show curated by David Pagel), Ameringer McEnery Yohe, New York, NY.

1968

Christy Bergland

The Late Seasons of Great Pond, Saco Museum, Saco, Maine; *Wood Island Light-house Exhibition*, University

of New England, Campus Center, Biddeford, Maine; *Members Exhibit*, Towson Arts Collective, Towson, MD; *The Big Show*, The Creative Alliance at The Patterson, Baltimore, MD; *Spirit of Place and its Transitions, The Great Pond on Biddeford Pool Maine*, Gormley Gallery, Notre Dame Maryland University, Baltimore, MD; *Members Show*, Riverview Gallery, Havre de Grace, MD.

Lorna Ritz

U.S. Dept. of State Art in Embassies Program, American Embassy in Caracas, Venezuela.

1969

Marilyn Propp

Marilyn Propp and David Jones, Moreau Galleries, St. Mary's College, Notre Dame, IN; *Industrial Reconstructions*, LeRoy Neiman Gallery, Columbia University School of the Arts, New York, NY.

1970

David J. Einstein

David Einstein: New Works on Paper, Michael H. Lord Gallery, Palm Springs, CA.

Susan Heideman

Animalmineralvegetable, Smith College Museum of Art, Northampton, MA; *Proteanna*, Danforth Museum, Framingham, MA.

1972

Philip Ayers

Phillip Ayers: History in Nature, The Painting Center, New York, NY.

Joan Branca

Landscape 2012, Gallery North, Setauket, NY; *Landscape Exhibition*, Islesford Artists Gallery, Islesford, NY.

Gary J. Jameson

Chesapeake Skyscapes (paintings), Calvert County Library, Prince Frederick, MD.

1973

Frank Hyder

Pises, Medecci Gallery, Caracas, Venezuela; *Twenty Years*, Butters Gallery, Portland, OR; *Landscapes of New Jersey*, Noyes Museum, Ocean View, NJ; *SeaFair*, International Fine Art Expositions, Sarasota, FL; *Commision*, Oceania Cruise Line, Genoa, Italy.

1974

Robert Flynt

Naked Before the Camera, Metropolitan Museum of Art, New York, NY; *Off the Books: 3 Photographers*, Vermont Center for Photography, Brattleboro, VT.

Michiko Itatani

CTRL-Home/Echo, Printworks Gallery, Chicago, IL; *Cosmic Commentaries, with Cullen Washington*,



Ditta Baron Hoerber '61, *Still / Not Still*, 2012, archival inkjet prints, 5.625" x 14.75"

O'Connor Gallery, Dominican University, Chicago, IL; *The Object Transcended*, Tory Folliard Gallery, Milwaukee, WI.

David Rich

Urban Landscape (solo), University of St Catherine, St Paul, MN.

Colin H. Thomson

Local Colour, Wexford Arts Centre, Wexford, Ireland.

Gerald Wolfe

Structure, Kim Foster Gallery, New York, NY; *Abstract and Concrete*, Thompson Giroux Gallery, Chatham, NY.

1975

Dennis Aufieri

Paintings, Ayers Gallery, Court House Cultural Center Galleries, Stuart, FL.

Jeanette Fintz

Jeanette Fintz at D.Jack Solomon, Selected Work 1997-2012, Fox Gallery, New York, NY; *Andalusian Shards*

(solo painting exhibition), The Wall Street Journal Lobby Exhibition Space, New York, NY; *The Plaid Paintings*, Rodale Press Building Lobby, Durst Exhibition Space, New York, NY; *Abstract And Concrete, Group Show*, Thompson/Giroux Gallery, Chatham, NY; MIC Check, *Group Exhibition*, Sideshow Gallery, Brooklyn, NY.

Helen Glazer

Arts in Embassies Program, US State Department, Ambassador's Residence, American Embassy, Lima, Peru; *Digital 2011: The Alchemy of Change*, New York Hall of Science, Queens, NY; *Solo Show*, Nailya Alexander Gallery, New York, NY; *Centennial Juried Exhibition*, Delaware Art Museum, Wilmington, DE.

Deborah Jones Buck

What's Inside... Paintings by Deborah Buck, Julie Saul Gallery, New York, NY;

Deborah Buck, The Garrison Art Center, Garrison, NY.

1977

Anita Curtis Glesta

GERNIKA/GUERNICA, Museum of Contemporary Art Krakow, Krakow, Poland; *PUTTI FOR SARA*, Big Screen Plaza, New York, NY; *PUTTI FOR SARA*, Galeria Praxis, Buenos Aires, Argentina.

N. Christina Hutchings

Biennial Exhibition of Contemporary Bermuda Art, Bermuda National Gallery, Hamilton, Bermuda.

Charles Marburg

Violet Baxter and Charles Marburg, Jeffrey Leder Gallery, Long Island City, NY.

Lindsay Walt

What I Know (curated by Jason Andrews), NYCAMS, New York, NY; *Six Artists from New York*, The George Gallery, Laguna Beach, CA.

1978

Peter Dudek

Peter Dudek & Peter Soriano, Ventana 244, Brooklyn, NY.

Carol Perroni

Collage/Assemblage Centennial 1912-2012, International Museum of Collage, Assemblage and Construction, Pagosa Springs, CO; *The Sketchbook Project*, Brooklyn Art Library, Brooklyn, NY; *Collect 10*, Center For Contemporary Arts, Santa Fe, NM; *Annual Postcard Collage Show*,



Kathryn Freeman '81, *Blues for Dogs*, 2012, oil on linen, 36" x 48"

Bellevue Arts Museum, Bellevue, WA; *New Mexico Enchants*, Hilltop Art Gallery, Ashland, OR; *Annual UFO Art Show*, Roswell Fine Arts Gallery, Roswell, NM.

Tabitha Vevers

LOVER'S EYE II: The Gaze of Desire, Albert Merola Gallery, Provincetown, MA; *GOLD*, Belvedere Museum, Vienna, Austria; *Kinsey Institute Juried Show*, Grunwald Gallery of Art, Bloomington, IN; *Tides of Provincetown*, Wichita Art Museum, Wichita, KS; *(S) M, L Suitcase Show*, Inez Suen Art & Design Consulting, International traveling show, Asia; *Paper Trail*, Clark Gallery, Lincoln, MA; *Passions of the Soul*, Trustman Art Gallery, Simmons College, Boston, MA.

1980

Melanie Kozol

Still - Paintings 1992-2010, Flatiron, Red Hook, NY; *Damsels in Distress*, Damsels in Distress by Whit Stillman, New York, NY; *A Lush Life*, Teatown Lake Reservation, Ossining, NY.

1981

Kim T. Abraham

Group Show, Lee Hansley Gallery, Raleigh, NC.

Candida Alvarez

Green, Riverside Art Center/FreeArk Gallery, Riverside, IL.

Larry Deyab

THE AEROSOL EXPERIENCE, Ziegler Zwei, Zurich, Switzerland; *Larry Deyab SNIPER SCOPE*, Ziegler Zwei,

OFF-CAMPUS PROGRAMS

Skowhegan's off-campus programs are collaborative in nature and experimental in character. They delve deeply into topics that inform contemporary artmaking and build community between participants and faculty of all years — as well as a broader group of artists, curators, writers, collectors, and enthusiasts. Our alumni group, the Alliance, working with Sarah Workneh, Co-Director, creatively nurtures the experience begun on campus into the vibrant mobile community that is Skowhegan. The following took place between fall 2011 and fall 2012.



Meredith James (A '11), *Present Time* (still), 2009, digital video, 9 minutes 15 seconds.

THE DOUBLE

A one-night, bicoastal screening of video works by Skowhegan alumni

The Double is primarily a visual phenomenon making video a natural medium for its exploration. The earliest silent films recognized the inherent doubling that occurs through picture, investigating notions of an uncanny second self in films such as the *The Golem* and *The Cabinet of Dr. Caligari*. Through doubling or mirroring, one is confronted with the illusion of wholeness, a dispersion of the self, and perhaps revelations or repressions of fears and desires. The Double can also represent an alter ego, a copy or forgery, or a Doppelganger. However, doubles are not exclusively physical in a bodily sense. Doubling may also be traced to the mode of production of a work, reminding us that the replication and dissemination of image is also physical in its duplication. This lack of the original and multiplication of the double across the screen was exemplified in the bicoastal screening of *The Double* at LAX-ART in Los Angeles and *Cabinet* in New York on Wednesday, May 9, 2012.



David Reed '66, #617, 2003-2011, Oil and alkyd on linen, 44" x 190"

Workshop SLAKE LIME - Stone in R.F. Cellar ~/DATE TAGS

Stone Fresco Tools in MAINT. SHOP

Stone Fresco Freezables in R.F. Cellar



Brent Crothers '88, "Synergy"/ from *Water Wars* series, 2010, used copper pipe & fittings, 68" x 44" x 44"

Zurich, Switzerland; *CHRIST PAINTINGS*, The Henry Luce III Center for the Arts and Religion, Washington, DC.

Kathryn Freeman
Blues for Dogs, Marin-Price Galleries, Bethesda, MD.

Margaret M. Lanzetta
Reign Marks, Le Cube Independent Art Room Gallery, Rabat, Morocco; *Land Farthest West*, Galerie de L'Institute Francais a Fes, Fes, Morocco; *7 Types of Terrain*, Gallery Jardin des Biehns, Fes, Morocco; *Utopia Minus Project*, Poetry Art Collaboration, Gwarlingo Art Journal; *Place-Angle-Position*, Heskin Contemporary, New York, NY; *Permanent Collection*, Nancy Margolis Gallery, New York, NY; *Super Saturated: Pigment & Pattern*, Schweinfurth Memorial Art Center, Auburn, NY.

1982
Paul C. Smith
The Brucennial 2012, Bruce High Quality Foundation and Vito Schnabel, New York, NY.

1983
Kitty Alward
89th Annual Spring Show, Erie Art Museum, Erie, PA; *76th National Midyear Show*, The Butler Institute of American Art, Youngstown, OH.

1984
Nancy M. Cohen
By Feel, Accola Griefen Gallery, New York, NY; *Nancy Cohen: Precarious Exchange*, Hunterdon Art Museum, Clinton, NJ.

Wendy Klemperer
Sites for Sculpture, Dowling College, Oakdale, NY; *Re-Imagined: Sculpture by Wendy Klemperer*, College of the Atlantic, Bar Harbor, ME.

Brett Reichman
Contemporary Painting 1960 to the Present, San Francisco Museum of Modern Art, San Francisco, CA; *All I Want is a Picture of You*, Angles Gallery, Los Angeles, CA.

Brenda Zlamany
888: Portraits in Taiwan, Museum of Contemporary Art, Taipei, Taiwan; *Artist Perspective*, Peter Marcelle Gallery, Bridgehampton, NY; *888: Portraits in Taiwan*, Taipei Economic and Culture Office, New York, NY; *Art Takes Time Square*, New York, NY.

1985
Sarah Haviland
Process: Sculptors Guild on Governors Island, Governors Island, New York, NY; *Head of School Sculpture Exhibit*, Dwight-Englewood School, Englewood, NJ; *Modern Sculpture and the Romantic Landscape*, Wilderstein Historic Site, Rhinebeck, NY; *Sculpture On and Off the Wall*, Art Exchange, White Plains, NY; *Curl at NYU Langone Medical Center*, NYU Langone Medical Center, New York, NY.

Jerry Smith
Flight, Sylvia White Gallery, Ventura, CA; *New Texas Talent*, Craighead Green Gallery, Dallas, TX; *49th Annual Juried Exhibition*, Masur Museum, Monroe, LA.

1986
Tom Burckhardt
Tom Burckhardt- New Paintings, Tibor De Nagy Gallery, New York, NY.

Yvonne Estrada
Yvonne Estrada - Blue, Von Lintel Gallery, New York, NY; *Suspended*

Disbelief, Von Lintel Gallery, New York, NY; *Discursive Abstraction: Works on paper from 1950 to the present*, Bernard Jacobson Gallery, New York, NY; *PAPER BAND*, Jason McCoy Gallery, New York, NY.

Bart Gulley
Sculpture / Installation, Martha Bone. *Paintings / Collage*, Bart Gulley, Architecture for Art, Hillsdale, NY; *Bart Gulley: Painting and Collage*, Gallery One, DHR International, Newark, NJ.

Jennifer K. Moses
Roswell Paintings, Kingston Gallery, Boston, MA.

Duane Slick
Counting Coup, Museum of Contemporary Native American Arts, Santa Fe, NM.

1987
Gavin Flint
Gavin Flint, GK Gallery, 6-7-16 Ginza, Tokyo, Japan.

Margaret Libby
Celebrating Colby Women, Colby College Museum of Art, Waterville, ME; *ARTworks*, Common Street Arts, Waterville, ME; *Humanity in Nature*, L.C. Bates Museum, Goodwill Hincley, Hincley, ME.

Charles A. McGill
TRAPPED, The Phatory, New York, NY; *The Westchester Biennial*, The Castle Gallery at the College of New Rochelle, New Rochelle, NY.

1988
Teresa Booth Brown
Teresa Booth Brown: A Unified (Edible) Scheme,



Angela Ellsworth '93, *Untitled 1 (Still from performance "Stand Back")*, 2011, archival pigment print, 29.75" x 51.75"

Boulder Museum of Contemporary Art, Boulder, CO.

Brent A. Crothers
Structure as Language, Montgomery College, Silver Spring, MD; *Sondheim Semi-Finalist Exhibition*, Maryland Institute College of Art, Baltimore, MD; *Baker Artist Awards Exhibition*, Baltimore Museum of Art, Baltimore, MD; *Centennial Juried Exhibition*, Delaware Art Museum, Wilmington, DE.

Darrell Pettit
5+5: New Perspectives, 50th Anniversary Special Exhibition, Storm King, Mountainville, NY.

Ursula von Rydingsvard
Ursula von Rydingsvard: Sculpture 1991-2009,



Saya Moriyasu '93, *Model for the Universe (Mt. Meru)*, 2012, ceramic, glaze, wood and metal, 46" x 42" x 28"

1990
Lilian Garcia-Roig
Nature X 3, Blue Spiral 1 Gallery, Asheville, NC; *Under the Influence*, McKinney Avenue Contemporary (MAC), Dallas, TX; *Cross Currents*, Grace Museum, Abilene, TX; *Solid Fluidity (solo show)*, Valley House Gallery, Dallas, TX; *Medios y Ambientes*, Chopo Museum, Mexico City, Mexico; *En Plein-Site (solo show)*, Polk Museum, Lakeland, FL; *Revelations: Women's Art from the Permanent Collection*, Art Museum of South Texas, Corpus Christi, TX; *From Nature (solo show)*, Thomas Deans Fine Art, Atlanta, GA; *Trees*, Swan Coach House Gallery, Atlanta, GA; *Featured Artist (Valley House Gallery)*, Dallas Art Fair, Dallas, TX.

Frost Art Museum at Florida International University, Miami, FL.

1989
Lee Boroson
Lee Boroson: Lunar Bower, Intersections Program at The Phillips Collection, Washington, DC.

Connie Hayes
Abandon, Absorption and Entrancement, Dowling Walsh Gallery, Rockland, ME.

Stephen Hendee
The Pinpoint Remains, Clark County Government Rotunda, Las Vegas, NV; *The Ice Next Time: Textiles and Artifacts of Dark Age North America (2026-2280ce)*, Grand Rapids Public Museum, Grand Rapids, MI.

Tristin Lowe
Under the Influence, Philadelphia Museum of Art, Philadelphia, PA; *Mocha Dick*, Virginia Museum of Fine Arts, Richmond, MD; *Seeing is Knowing: The Universe*, Weitz Center for Creativity Carleton College, Northfield, MN.

Patrick M. Neal
Patrick Neal and Fernando Rangel, Paintings and Photographs, SBM Art Gallery, New York, NY.

1991
Lilian Garcia-Roig
Nature X 3, Blue Spiral 1 Gallery, Asheville, NC; *Under the Influence*, McKinney Avenue Contemporary (MAC), Dallas, TX; *Cross Currents*, Grace Museum, Abilene, TX; *Solid Fluidity (solo show)*, Valley House Gallery, Dallas, TX; *Medios y Ambientes*, Chopo Museum, Mexico City, Mexico; *En Plein-Site (solo show)*, Polk Museum, Lakeland, FL; *Revelations: Women's Art from the Permanent Collection*, Art Museum of South Texas, Corpus Christi, TX; *From Nature (solo show)*, Thomas Deans Fine Art, Atlanta, GA; *Trees*, Swan Coach House Gallery, Atlanta, GA; *Featured Artist (Valley House Gallery)*, Dallas Art Fair, Dallas, TX.



The Far-Flung Crew from L-R: Matthew Ager (UK), Shara Hughes (GA), Maggie Ogden (MA), Mike Calway-Fagen (CA), Andrew Ross (NY), King Farish (VT), Siobhan Landry (CT), Ken Nurenberg (OH), Pascual Sisto (CA), Maya Hayuk (NY), Samantha Bittman (IL), Jules Jones (TX), Sarah Workneh (NY), Amy Brener (NY), Jaeun Lee (NY), Claire Grill (NY), Rafael Kelman (NY), Claire Zitzow (NY) and Nightmare City (CA).

Kris Scheifele
Morphed (group exhibition), Janet Kurnatowski, Brooklyn, NY; *Pratt Alumni Painters*, Pratt Manhattan Gallery, New York, NY.

Jinnie Seo
wave, Art at Asan Institute for Policy Studies, Seoul, Korea.

Randy Wray
Paper Band, Jason McCoy Gallery, New York, NY.

Ryuhei Rex Yuasa
Rex Yuasa, Gallery KAZE, Osaka, Japan. *Recent Paintings*, One Post Street by Brian Gross Fine Art, San Francisco, CA.

1991
Oliver Comerford
Last, Douglas Hyde Gallery, Dublin, Ireland.

Patricia Cronin
Patricia Cronin: All Is Not Lost, Newcomb Art Gallery, Tulane University, New Orleans, LA; *Patricia Cronin*, Arthur Roger Gallery, New Orleans, LA.

Elizabeth Hazan
Summer Snacks, Janet Kurnatowski Gallery, Brooklyn, NY.

Kathryn Lynch
Hudson River Tugs, Tayloe Piggott Gallery, Jackson, WY.

Paul Santoleri
Gallery Artists, Galerie Ligne13, Paris, France; *Le Virg de Noel*, St Sulpice, Chapelle Peristile, Paris, France; *Car Art*, Id11, Delft, Holland; *Installation/ Exhibition*, LeJour et Le Nuit, Paris, France.

1992
Dawn Chandler
ODES & OFFERINGS, Santa Fe Community Gallery, Santa Fe, NM.

Shawne Major
Fetish (solo exhibition), Marcia Wood Gallery, Atlanta, GA; *RAW*, Homespace Gallery, New Orleans, LA; *On a Darkling Plain (solo exhibition)*, Chicago Cultural Center, Chicago, IL; *Today's Visual Language: Southern Abstraction, A Fresh Look*, Mobile Museum of Art, Mobile, AL; *Rhyme and Reason: The Art of Shawne Major*, Hilliard Museum of Art, Lafayette, LA; *Luxuriant Refuse*, Pearl Fincher Museum, Spring, TX.

Charlotte Schulz
Shift and Flow, Dorsky Gallery, Long Island City, NY; *Contemplations and Conjectures: 12 Artists*, Skidmore College, Saratoga Springs, NY.

1993
Sohyun Bae
Subliminal Icons: SoHyun Bae and Traditional

Korean Art IN CONTEXT (curated by Mario Diacono), Kang Collection Korean Art, New York, NY.

Warren Craghead
seed toss, Arlington Art Center, Arlington, VA.

Angela Ellsworth
Seeing is Believing: Rebecca Campbell and Angela Ellsworth, Phoenix Art Museum, Phoenix, AZ; *Angela Ellsworth: They May Appear Alone, in Lines, or in Clusters (solo exhibition)*, Lisa Sette Gallery, Scottsdale, AZ; *Mysterious Content of Softness*, Rollins College, Winter Park, FL; *Controversy: The Power of Art*, Mornington Peninsula Regional Gallery, Melbourne, Australia; *Bending the Mirror*, Canzani Gallery, Columbus College of Art and Design, Columbus, OH; *Beasts of Revelation*, DC Moore Gallery, New York, NY; *Narratives of the Perverse III*, Jancar Gallery, Los Angeles, CA; *Refresh*, Lisa Sette Gallery, Scottsdale, AZ; *All Things Become Wild & Free*, HF Johnson Gallery of Art at Carthage College, Kenosha, WI; *Auto/Pathologies (with Tina Takemoto)*, Oboro Gallery, Montreal, Canada; *Paying Attention: Choreographing Image, Action, and Task*, Hyde Park Art Center, Chicago, IL.

Jesse Lambert
panoramasfolds/loshorizons, Big & Small/Casual Gallery, Long Island City, NY; *CLOUD NINE*, Front Room Gallery, Brooklyn, NY; *Refuge*, Ningyo Editions, Watertown, MA.

Saya Moriyasu
Eastern Traditions / Western Expression, Boise Art Museum, Boise, ID; *Folly*, G. Gibson Gallery, Seattle, WA; *Verdant*, SOIL Gallery, Seattle, WA; *Tulipiere: The Tulip Vase Revisited*, Museum of Northwest Art, La Conner, WA; *Folly (American Spring)*, tulipiere vase for Museum of NW Art Exhibit, Artist Trust, Seattle, WA.



Mary Carter Taub '95, *Wallpaper*, 2011, printed vinyl, 7' h x 24' w

Richard Feaster
Richard Feaster: New Paintings, Zeitgeist Fine Art, Nashville, TN.

Jesse Lambert
panoramasfolds/loshorizons, Big & Small/Casual Gallery, Long Island City, NY; *CLOUD NINE*, Front Room Gallery, Brooklyn, NY; *Refuge*, Ningyo Editions, Watertown, MA.

Saya Moriyasu
Eastern Traditions / Western Expression, Boise Art Museum, Boise, ID; *Folly*, G. Gibson Gallery, Seattle, WA; *Verdant*, SOIL Gallery, Seattle, WA; *Tulipiere: The Tulip Vase Revisited*, Museum of Northwest Art, La Conner, WA; *Folly (American Spring)*, tulipiere vase for Museum of NW Art Exhibit, Artist Trust, Seattle, WA.

Erika Ranee
Die Like You Really Mean It, Allegra LaViola Gallery, New York, NY.

Cathy A. Sarkowsky
Celebration (curator and exhibiting Artist), Washington State Convention Center, Seattle, WA; *Elvistravaganza*, Bumbershoot/Seattle Center, Seattle, WA.

1994
Angel Chen
Splendor in the Grass, Bulgari Rodeo Flagship Store, Beverly Hills, CA; *Return to the Shadowlands*, Here is Elsewhere Gallery, Los Angeles, CA.

1995
Mary Carter Taub
Wallpaper, Public Artwork, Raleigh, NC; *Los Arbolitos (public artwork)*, El Centro Hispano, Carrboro, NC;

STRENGTH IN NUMBERS

November 29 – December 4, 2011

A CONTINUOUS IMPROVISATIONAL PERFORMATIVE COLLABORATIVE INSTALLATION BY THE 2011 PARTICIPANTS OF SKOWHEGAN SCHOOL OF PAINTING AND SCULPTURE, SCOPE MIAMI.

Remove Screened Door Section in FRESCO BARN Disassemble F.B. Ramp & Store in barn Install window

braces (12) in Fresco Barn Pull walk-way panels back of M.L.-Store in F.B. Cover porch of M.L.

Three-way Adapter, N.C. Museum of Art, Raleigh, NC; *PODStallation (public artwork)*, SPARKcon art + design conference, Raleigh, NC.

Jennifer McCandless
Craft Triennial, Silvermine Gallery, New Cannan, CT; *National Sculpture Society Exhibition: Love*, National Sculpture Society, online exhibition series, New York, NY.



Beth Campbell '97, *Lamps*, 2010, wooden tables and chairs, glass vases, candles, pens, scarves and steel, 50" x 115" x 96"

Juana Valdes
Operating System, The Sylvia Wald and Po Kim Art Gallery, New York, NY; *III Bienal de Arte Latinoamericano del Bronx 2012*, Bronx, NY.

1996
Louis Cameron
The Bearden Project, The Studio Museum in Harlem, New York, NY.

Michael Doyle
75, Galerie Robert Keller, Kander, Germany; *Regionale 12*, Staedtische Galerie Stapfleh, Weil am Rhein, Germany.

Erik Geschke
Crocodile Tears (solo exhibition), Manuel Izquierdo Gallery, Pacific Northwest College of Art, Portland, OR; *Untitled (Social Engineering) (solo exhibition)*, Vox Populi Gallery, Philadelphia, PA; *Portland2012: A Biennial of Contemporary Art, Disjecta*, Portland, OR; *Portland2012*, Schneider Museum of

Art, Southern Oregon University, Ashland, OR.

Timothy Hutchings
The Play Generated Map and Document Archive, www.plagmada.org.

Jennie C. Jones
SHIFT, The Studio Museum in Harlem, New York, NY; *The Bearden Project*, The Studio Museum in Harlem, New York, NY.

Annette Lawrence
Coin Toss (site specific installation), Dallas Cowboys Stadium, Arlington, TX.

James A. Rose
Self Portraits, Benito Juarez University, Oaxaca, Mexico; *Fragile Boundaries*, DCCA (Carole Bieber and Marc Ham Gallery), Wilmington, DE.

Megan Walch
The Lineage of Eccentricity Stage Two, MOP Projects, Sydney, New South Wales; *The Stain*, Bett Gallery, Hobart, Tasmania Australia.

1997
Nicole Awai
Friends with Benefits, Lehmann Maupin Gallery, New York, NY; *Me Love You Long Time*, Aljira, A Center for Contemporary Art, Jersey City, NJ.

Beth Campbell
Letters from home, Ochi Gallery, Ketchum, ID; *Show*, Seomi Gallery, Seoul, Korea; *Periodic Split*, Andrew Rafacz Gallery, Chicago, IL; *Exhibition*, Scottsdale Museum of Contemporary Art, Scottsdale, AZ.



JD Beltran '98, *Cinema Snowglobe (Golden Gate Bridge)*, 2012, video, glass, custom electronics, mixed media, 3" x 4 1/2"

Yoshiko Kanai
Second Annual Curate NYC, Online Exhibition; *PIEROGI Online Flat Files*, Brooklyn, NY; *2012 Annual WAGMAG Benefit*, Boiler, Brooklyn, NY; *The Last Art Fair*, Northside Art Festival, Brooklyn, NY.

Heather Carson
Heather Carson, Ace Gallery, Los Angeles, CA.

Toni Jo Coppa
Monsters, Pinecone & Chickadee, Portland, ME; *MFA Retrospective*, Maine College of Art, Portland, ME; *Free For All*, Space Gallery, Portland, ME.

Marjan Laaper
Winterlicht, Public Art Commission, Schiedam, The Netherlands; *Galerie Modul 3*, Dresden, Germany; *CBK Wennekerpand*, Winterlicht Exhibition, Schiedam, The Netherlands; *Art Rotterdam*, Art Fair, Rotterdam, The Netherlands; *MK Award Fundraiser Show*, RE:Rotterdam, Art Fair, Rotterdam, The Netherlands; *Acquisition*, Kunsthal Rotterdam, Rotterdam, The Netherlands; *MK Award*, Art Fair, Amsterdam, The Netherlands.

Steed Taylor
INVASIVE Road Tattoo, Sculpture Park of the North Carolina Museum of Art, Raleigh, NC; *Broken Chain Road Tattoo Commission*, Mesa Art Center, Mesa, AZ; *Labor Line Road Tattoo*, 18th Street, Arlington, VA; *Daughters and Sons Knot Road Tattoo Commission*, Vermont Avenue NW, Washington, DC; *Radiant Road Tattoo Commission*, St. Andrew Street, New Orleans, LA; *Galloon Road Tattoo*, Chicago, IL; *The Bridge & The Devil Road Tattoo*, Kingsbridge Neighbor, Bronx, NY; *Radiant*, River Bend Film Festival, South Bend, IN.

1998
J.D. Beltran
Kaleidoscope of Pacific Standard Time, Southern Exposure and Southern California Institute of Architecture (SciArc), San Francisco and Los Angeles, CA; *Here Be Dragons: Mapping Information and Imagination*, Intersection for the Arts, San Francisco, CA; *Magic Stories*, Bishkek, National Fine Arts Museum, Kyrgyzstan, Bishkek, Kyrgyzstan; *The Future Imagined: What's Next*, 2012 zero1biennial, Performance Art Institute, San Francisco, CA.

Karlos Carcamo
Voces y Visiones: Contemporary Art and the City, El Museo del Barrio, New York, NY; *Kerosene Garden*, Able Fine Arts, New York, NY.

Renay Egami
Piecework, Kelowna International Airport, Kelowna, British Columbia, Canada.

Alicia Paz
Through the Looking Glass, The Agency Gallery, London, UK; *Spektrum Malerei*, Kunstmuseum Magdeburg, Magdeburg, Germany; *Drawing Now Paris (solo project)*, Carrousel du Louvre, Paris, France; *Colourless Green Ideas Sleep Furiously*, Dukan Hourdequin Gallery, Paris, France; *Switch*, Van de Weghe Galerie, Antwerp, Belgium; *When Sparks Fly*, Drake Hotel, Toronto, Canada; *Fondation Colas-Nouvelles Acquisitions*, Ecole des Beaux-Arts, Paris, France.

Christopher Sollars
Trash, The New Children's Museum, San Diego, CA.

1999
Becca Albee
You, Me, We, She, Fleisher/Ollman, Philadelphia, PA; *An E.A.R. to the ground...*, June and John Alcott Gallery, University of North Carolina, Chapel Hill, NC; *Re-Telling*, NURTUREart, Brooklyn, NY; *On a Person's Person 1*, Possible Projects, Philadelphia, PA.

Rosemarie Fiore
Fire Works (group), Hunterdon Art Museum, Clinton, NJ.

Desiree Holman
Fifty Years of Bay Area Art: The SECA Awards, SF MOMA, San Fransico, CA; *Big Reality*, 319 Scholes Gallery, Brooklyn, NY.

Andrew Johnson
Sites of Passage, Mattress Factory, Pittsburgh, PA; *The Double*, Cabinet and LAXART, Brooklyn and Los Angeles, NY and CA; *OUT OF RUBBLE*, Bowling Green University Galleries, Bowling Green, OH; *The Imprint of War*, University Art Gallery, University of Pittsburgh, Pittsburgh, PA.

Ellen Lesperance
The People's Biennial, Traveling exhibition; *Body Gesture*, Elizabeth Leach



Matthew Northridge '00, *Twelve Ladders, or, How I Planned My Escape*, 2009, wood/found image, 30" x 22" x 9"

Gallery, Portland, OR; *Ellen Lesperance & Jeffrey Mitchell*, NADA Art Fair, Miami, FL; *Dear Pippa Bacca*, Frieze Art Fair, Frieze Frame Section, Ambach & Rice Booth, New York, NY; *Contemporary Watercolor*, Morgam Lehman Contemporary, New York, NY; *Textile Group Show*, Josh Lilley Gallery, London, UK.

Joan Linder
Decade: Ten Years of Collecting, Albright Knox Art Gallery, Buffalo, NY; *Flora of Bensonhurst / Permanent Public Artwork*, MTA 71st Station D Line, Brooklyn, NY; *Buds, Blooms & Berries: Plants in Science Culture & Art*, Everhart Museum, Scranton, PA.

Jean Shin
American Chambers, Gyeongnam Art Museum, Changwon, Korea; *International Artists NY/ London Exchange*, Korean Cultural Centre UK, London, UK; *Extreme Materials 2*, Memorial Art Gallery, University of Rochester, Rochester, NY; *Jean Shin & Brian Ripel, RETREAT*, deCordova Sculpture Park and Museum, Lincoln, MA; *Context Revisited*, U.S. Dept of State, Art in Embassies Program, Seoul, Korea.

Mary Temple
Untitled (Barely There), Temple Gallery, Tyler School of Art, Philadelphia, PA; *Wall Works*, DeCordova Sculpture Park and Museum, Lincoln, MA; *First Week*, Museum

of Art and Design, New York, NY; *More Real? Art in the Age of Truthiness*, Minneapolis Institute of Arts, Minneapolis, MN; *Time-Lapse*, Site Santa Fe, Santa Fe, NM; *Witness*, The Dean's Gallery at John Jay College, New York, NY.

2000
Melissa Brown
Palisades, Kansas Gallery, New York, NY.

Anthony Campuzano
Put These Away or: The Storm, Transparent Things and In Praise of Al's Hotel, Shelf Life 3 at the Pew Center for Arts and Heritage, Philadelphia, PA; *Unhappy But Used To It/Six Years And Then Some*, Title Magazine, Philadelphia, PA; *60/60*, Fleisher/Ollman Gallery, Philadelphia, PA; *A Complete Die, Etc. (curated by Anthony Campuzano)*, Fleisher/Ollman Gallery, Philadelphia, PA; *Hi Jack!*, Jack Shainman Gallery, New York, NY.

Saul Chernick
Falling Through Space Drawn by the Line, University of Buffalo Art Galleries, Buffalo, NY.

Stephanie Diamond
Community of Community, Queens Museum of Art, Flushing Meadows Corona Park Queens, NY; *You, Me, We, She*, Fleisher/Ollman Gallery, Philadelphia, PA.

Angelina Gualdoni
Regina Rex - Part 1, Eli Ping Gallery, New York, NY; *Channels*, Kavi Gupta Berlin, Berlin, Germany; *Queens International 2012: Three Points Make a Triangle*, Queens Museum of Art, Flushing Meadows Corona Park Queens NY.

Ridley Howard
Ridley Howard, Leo Koenig Gallery, New York, NY.

Frank Meuschke
Untitled Solo, Bing Davis Gallery at Upper Iowa University, Fayette, IA.

Matthew Northridge
Something Superbly Small: Pint-sized Art, City of Brea Art Gallery, Brea, CA;

Seriality: Photographs from the Permanent Collection, Palmer Museum of Art, Pennsylvania State University, University Park, PA; *Pictures by Wire and Wireless (solo show)*, KANSAS, New York, NY; *united states*, The Aldrich Contemporary Art Museum, Ridgefield, CT.

Kanishka Raja
Five by Five (curated by Barbara Takenaga), DC Moore Gallery, New York, NY.

Alejandra Seeber
New York Painting, SHOW, Munich, Germany; *ABSTRACTA TU!* (curated by Alejandra Seeber), Miao Miao Gallery, Buenos Aires, Argentina.

Zoe Sheehan Saldana
Chain chain chain, Bischoff/Weiss Gallery, London, England.

Rudy Shepherd
Psychic Death, Mixed Greens Gallery, New York, NY.



Anthony Campuzano '00, *Secrets (For E.H with Study)*, 2011, colored pencil, ink, graphite, and photograph on board, 15" x 20"

Edra Soto
CoLaboratory, The Glass Curtain Gallery, Columbia College, Chicago, IL; *Living by Example*, Northeastern Illinois University Fine Arts Center Gallery, Chicago, IL; *Positive Reinforcement*, Peanut Gallery, Chicago, IL; *On Making Things Matter: Strategies For Preservation*, SHO P (Southside Hub of Production), Chicago, IL; *Spotlight Exhibition:*



Friends gather at the opening of Mike Schuwerk's (A '10) exhibition *Default Swap: The Derivative Series* at the first installation at 92YTribeCa.

SKOWHEGAN AT 92YTRIBECA: AN ALUMNI EXHIBITION IN 3 PARTS

March 8 – May 31, 2012

The annual Skowhegan alumni exhibition this past spring included a series of three, month-long installations in the gallery, café, and lobby/lounge areas of the 92YTribeCa. Alumni from the past 20 summers at Skowhegan were invited to submit proposals for installations and curated group exhibitions that were site-specific and that capitalized on the architecture, flow of traffic, and particular usage of the 92YTribeCa's community-based, multi-use facility. A selection was made from a wide range of submissions and installations were positioned to complement each other within the overall space. Over the course of the three-month program, visitors enjoyed multiple installations, including two Alumni-curated group exhibitions, two solo exhibitions, and three large-scale drawing installations on the lobby walls, behind the reception desk, and in the café. Videos by various artists were also prominently shown on TV monitors in the café and on the lobby walls, and eerily displayed in the entranceway to the theater. With the invaluable support of Vanessa Cohen of the 92YTribeCa and Sarah Workneh, Co-Director of Skowhegan, the public spaces of the 92YTribeCa were filled with work by over thirty artists between March and May. These carefully placed installations created an environment where visitors, coming and going daily for lunch, classes, or cultural events, could encounter, sometimes unexpectedly, the diverse art of Skowhegan alumni.

— Carrie Springer

Juror, Skowhegan at 92YTribeCa, 2012 Senior Curatorial Assistant, Whitney Museum of American Art

Afterimage, Center for Book and Paper Arts, Columbia College Chicago, IL; *Afterimage*, Chicago, IL; *Afrolatinos*, Museo de Arte de Caguas, San Juan, Puerto Rico; *Sic Transit Gloria Mundi: Industry of the Ordinary*, Chicago Cultural Center, Chicago, IL.

2001
Sophia Ainslie
Then and Now, Spoke Gallery, Boston, MA; *Inside Out 2 (solo)*, Grillo Gallery, Beverly, MA.

Amy Finkbeiner
Sunset Rising, Benefit for NARS Foundation, NARS Foundation, Brooklyn, NY; *Kentucky Derby Benefit*, Smack Mellon Gallery, Brooklyn, NY; *The Eternal Incantation*, ITINERANT Performance Art Festival, Grace Exhibition Space, Brooklyn, NY; *The Never-Ending Litany*, ITINERANT Performance Art Festival, Queens Crossing Art Gallery, Flushing, NY; *TOTEM*, www.soft-spot.net, Online; *THE DOUBLE*, Video Screening, organized by Skowhegan Alliance, Cabinet, Brooklyn; LAXART, Los Angeles, Brooklyn, NY and Los Angeles, CA.

Ulrike Heydenreich
Full House, Galerie Gudrun Fuckner, Ludwigsburg, Germany; *Antifoto*,

Kunstraum, Düsseldorf, Germany; *Ground Control*, Kunsthau Muerz, Müzzzuschlag, Austria; *Paradiesische Zustände*, Jutta Kleinknecht Kunsthandel, Düsseldorf, Germany.

Sharon Paz
Goldrausch 2011, Halle am Wasser, Berlin, Germany.

Jessica Plattner
Babyscapes: New Colage by Jessica Plattner, Medicine Hat Cultural Centre, Alberta, Canada; *Jessica Plattner*, Pendleton Center for the Arts, Pendleton, OR.

Draga Susanj
Swarming, site-specific installation, Prudential Plaza Chicago, Chicago, IL; *Hive Culture: Captivated by the Honeybee*, Wave Hill Glyndor Gallery, Bronx, NY.

2002
Donna Conlon
El Museo's Bienal: The (S) Files 2011, Museo del Barrio, New York, NY.

Steve Locke
you don't deserve me, Samson, Boston, MA; *One more kiss then we're history*, Platform Gallery, Seattle, WA; *Hung Jury*, 225 Friend Street, Boston, MA; *Shame/Less*, Fort Point Artists Community Gallery, Boston,



Michael Scoggins '03, *Poor Little Drawing*, 2012, graphite, color pencil on paper, 67" x 51"

MA; *Companions*, Mendes Wood, Sao Paulo, Brasil.

Lauren Portada
Space Over Time, Camel Art Space, Brooklyn, NY.

Wanda Raimundi-Ortiz
SoloESASMujeres, Mission Cultural Center for Latino Arts, San Francisco, CA; *super HUMAN*, Central Utah Art Center, Ephraim, UT.

Aaron T. Stephan
Making Sense, Aucocisco, Portland, ME; *CMCA BIENNIAL*, Center for Maine Contemporary Art, Rockport, ME.

2003
Crystal Z. Campbell
Crystal Z Campbell: Untitled, Wave Hill Public Garden, Bronx, NY.

William Cordova
S-files, Museo del Barrio, New York, NY; *Halleluwah!*, Abtart Stuttgart, Stuttgart, Germany; *Sin Titulo (El Eco de Nicolas Guillen Landrian)*, Espacio Glutinador, Havana, Cuba; *This One's 4U (Pa' Nosotros)*, Boston Center for the Arts: Mills Gallery, Boston, MA.

Johnston Foster
Under the Sea, Mass MOCA, Kid's Space, North Adams, MA.

N. Sean Glover
Masters of the Visual Universe, Delaware Center for Contemporary Art, Wilmington, DE.

Noah Klersfeld
Urban / Suburban, The Islip Museum Art Museum, East Islip, NY; See *Change*, The Los Angeles International Airport, Los Angeles, CA; *The Evidence Shows*, The Museum of Contemporary Photography, Chicago, IL; *The Chain Link Fence*, Carriage House at The Islip Art Museum, Islip, NY; *The Passive Aggressive series*, Video Room at Freight+Volume Gallery, New York, NY.

2004
Thomas Burke
New Paintings, Ameringer, McEnery, Yohe Gallery, New York, NY.

William Cravis
Seven McKnight Artists, Northern Clay Center, Minneapolis, MN.

Michael Henry Hayden
Molting Exercises, Steve Turner, Los Angeles, CA.

Julee Ann Holcombe
Made in Chimerica, The Parlor at Plainspoke, Portsmouth, NH.

Vera Iliatova
Picaresque, David Castillo Gallery, Miami, FL.

Gwenessa Lam
waiting for, Centre A, Vancouver, Canada.

Jason Manley
No Land, Kunsthalle Galapagos, Brooklyn, NY; *Placemakers*, Bemis Center of Contemporary Art, Omaha, NE; *Manhattan Beach 3rd Annual Sculpture Garden*, Manhattan Beach Civic Plaza, Manhattan Beach, CA.

Michael Scoggins
Colonialism, Trailer Park Projects, San Juan,

Puerto Rico; *Us Against Them*, Freight+Volume Gallery, New York, NY; *SUPERHEROES*, Moot Gallery, Hong Kong, China.

Hong Zhang
Portraiture Now: Asian American Portraits of Encounter, The Smithsonian National Portrait Gallery, Washington, DC; *Out of Line: A Show of Extended Drawing Practices*, University of California, Davis Nelson Gallery, Davis, CA; *Haywire: Site Specific Solo Show*, Lawrence Arts Center, Lawrence, KS.

Michael Zheng
IN YOU IS THE ILLUSION OF THE DAY, Gallery Latitude 28, New Delhi, India; *Conceptualizing the Body: Gaze, Masquerading and Spectacle*, Amelie A. Wallace Gallery, SUNY at Old Westbury, NY; *Double Screens: Duan Yingmei and Michael Jizhong Zheng*, WIE Kultur, Berlin, Germany.

2004
Thomas Burke
New Paintings, Ameringer, McEnery, Yohe Gallery, New York, NY.

William Cravis
Seven McKnight Artists, Northern Clay Center, Minneapolis, MN.

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Molting Exercises, Steve Turner, Los Angeles, CA.

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Michael Scoggins
Colonialism, Trailer Park Projects, San Juan,

Lei Meng
On a Small Piece of Land, FXFWOLE Gallery, New York, NY.

Shana Moulton
Sila Woli, Galeria Arsenal, Bialystok, Poland; *Whispering Pines 10*, SFMOMA, San Francisco, CA.

Christopher Patch
Open Daybook, LACE, Los Angeles, CA.

Daniel Rich
Platforms of Power, Museum of Fine Arts, Boston, MA; *Group Exhibition*, Joshua Liner Gallery, New York, NY.

2005
Rachel Frank
New Prints 2012/Winter, International Print Center New York, New York, NY; *In Search of...*, Rhodes College, Memphis, TN; *The Shadow Self*, Peru State College, Peru, NE.

Heather Hart
The Northern Oracle: We Will Tear the Roof Off the Mutha, Franconia Sculpture Park, Franconia, MN; *The Viewing Program*, curated artist registry, New York, NY; *RAW/COOKED*, Brooklyn Museum, Brooklyn, NY.

Shervone Neckles
Curated Amplify Action: Sustainability Through the Arts, Skylight Gallery at Bedford Stuyvesant Restoration Corporation, Brooklyn, NY.

2006
Elena Bajo
ON Uncertain Terms (Solo Exhibition), SAMETITLED S/T, Berlin, Germany; *Elena Bajo*, Sara MacKillop, *Cristiana Palandri: Aesthetic Anarchy*, SCARAMOUCHE, New York, NY; *Uncommonplaces*, Extra City Kunsthall Antwerpen, Antwerp, Belgium; *A Script for a Form*, PERFORMA 11 BIENNIAL, New York, NY; *Vessel*, The Stonehouse, Fringe BAS 7, Plymouth, UK; *Art in the Parking Space*, Getty Foundation's Pacific Standard Time and LAXART, Los Angeles, CA; *Elena Bajo Reconstructing of the Common*, D+T

Project Gallery, Brussels, Belgium; *The Factory of Forms*, Manifesta 9 Parallel - Onderwijslaan 4, Waterschei, Genk, Belgium; *The Factory of Forms - JVE*, Jan Van Eyck Academie, Maastricht, Netherlands; *Who told you so?! #2 Truth vs. Organization*, Onomatopé, Eindhoven, Netherlands; *Gibst Du mir Steine, geb ich Dir Sand*, Performance Project Liste 17 Basel curated by Burkhard Meltzer, Basel, Switzerland.

Ben Kinsley
8501 to 11400 (On Moving), MOCA, Cleveland, OH; *From The Mezzanine*, Kresge Gallery, Ramapo College of New Jersey, Mahwah, NJ; *Drawings Related to Performance Works*, 92Y Tribeca, New York, NY.

Emily Mast
B!RDBRA!N, Roy & Edna Disney Cal Arts Theater, Los Angeles, CA; *B!RDBRA!N (Epilogue)*, Public Fiction, Los Angeles, CA.

Katja Mater
Come le lucciole (As the fireflies), Galleria Nicoletta Rusconi, Milan, Italy; *Tangible Time*, Nest, The Hague, The Netherlands; *Les marques aveugles*, Le Centre d'Art Contemporain Genève, Switzerland; *Evidence of Houdini's Return*, AMOA-Arthouse, Austin, TX; *Silverstein Annual*, Bruce Silverstein Gallery, New York, NY; *Autumn of Modernism*, De Vleeshal, Middelburg, The Netherlands; *Un paisaje holandés / A Dutch Landscape*, La Casa Encendida, Madrid, Spain.

Adam Shecter
Queer States, The Visual Arts Center, Austin, TX.

Molly Springfield
Art=Text=Art: Works by Contemporary Artists, Zimmerli Art Museum at Rutgers University, New Brunswick, NJ; *The Proto-History of the Internet (solo exhibition)*, Thomas Robertello Gallery, Chicago, IL.

Fiona Tan
Fiona Tan - Point of Departure, Centro Andaluz

de Arte Contemporaneo, Sevilla, Spain; *Fiona Tan - Disorient*, Gallery of Modern Art, Glasgow, Scotland; *Beyond Imagination*, Stedelijk Museum Amsterdam, The Netherlands.

2007
Diana Al-Hadid
Diana Al-Hadid (Solo), Nasher Sculpture Center, Dallas, TX; *Diana Al-Hadid: Water Thief (Solo)*, Nevada Museum of Art, Reno, NV; *Diana Al-Hadid (Solo)*, Centro de Arte

Katie Herzog
Object-Oriented Programming, Palo Alto Research Center, Palo Alto, CA; *Journal of Rejected Research*, Quint Gallery Restroom, La Jolla, CA; *Movement, Anomalies and Distractions*, Wolfson College Gallery, University of Oxford, Oxford, England; *Next Generation Show*, PØST, Los Angeles, CA.

Elanit Kayne
Visionary Sanctuary curated by Alison Beth

Nacional de San Carlos, Mexico City, Mexico; *30 Aniversario del Museo Nacional de Arte*, Museo Nacional de Arte MUNAL, Mexico City, Mexico.

Ishmael Randall Weeks
S-Files Bienal, Museo Del Barrio, New York, NY; *The Peripatetic School: Itinerant drawing from Latin America*, Drawing Room, London, UK.

Sean Slemon
The Sun Stands Still, Magnan Metz Gallery, New York,



N. Sean Glover '03, *Beyond the Sea (process shot)*, 2011, fresco on foam with sound, 90" x 80" x 26"

Contemporaneo, La Conservera, Murcia, Spain.

Ei Anatsui
Gravity and Grace, Akron Art Museum, Akron, OH; *When I Last Wrote To You About Africa*, North Carolina Art Museum, Raleigh, NC; *Stitch in Time*, Axel Vervoordt Gallery, Antwerp, Belgium; *When I Last Wrote To You About Africa*, Denver Art Museum, Denver, CO; *Intense Proximity*, Triennale de Paris, Paris, France; *18th Biennale of Sydney*, Sydney, Australia; *Bienal de Montevideo*, Montevideo, Uruguay; *We Face Forward*, Manchester Art Gallery, Manchester, UK; *Masters of the Transvanguardia*, October Gallery, London, UK.

Adam Shecter
Queer States, The Visual Arts Center, Austin, TX.

Molly Springfield
Art=Text=Art: Works by Contemporary Artists, Zimmerli Art Museum at Rutgers University, New Brunswick, NJ; *The Proto-History of the Internet (solo exhibition)*, Thomas Robertello Gallery, Chicago, IL.

Fiona Tan
Fiona Tan - Point of Departure, Centro Andaluz

Levy, Art Connects New York, permanent art exhibition at Mercy First.

Alison O'Daniel
Walking Forward-Running Past, Art In General, New York, NY; *Night Sky (screening)*, Anthology Film Archives, New York, NY; *Night Sky (screening)*, Black Box, Pacific Standard Time: Art in Los Angeles, 1945-1980, Los Angeles, CA; *Prince at the Forum*, Beacon Arts Center, Los Angeles, CA; *Night Sky (screening)*, Fusebox Contemporary Art and Performance festival, Austin, TX.

Alejandro Pintado
Nature, Summaria Lunn Gallery, London, UK; *Incisión al Romanticismo*, Museo

NY; *Dont / Panic*, Durban Art Gallery, 2nd Floor City Hall Building, Durban, South Africa; *Implemented Environments*, Brundyn & Gonsalves Gallery, Cape Town, South Africa.

Tiffany Sum
Extreme Forms, O.W.W. Gallery, Shanghai, China; *Across the Divide*, Crossman Gallery, Whitewater, WI; *Across the Divide*, University of Texas, Austin, TX.

2008
Kuba Bakowski
Open City Festival, Lublin, Poland; *Videoex Festival*, Zurich, Switzerland; *Sport in Art*, Museum of Contemporary Art in Krakow (MOCAK), Krakow, Poland.



Sophia Ainslie '01, *Fragmented-Wall-1*, 2012, wall paint on wall, 15'h x 23'w, Gustav Hoiland

Store under pavillion clean-up edge of blueberry field for mowing drain all plumbing on UPPER

protect all traps w/ non-toxic antifreeze lock + support lower gate Turn off all outside lights

Avantika Bawa
At Owners Risk, Suyama Space, Seattle, WA; *About Framing*, Half /Dozen, Portland, OR; *Another Documentation*, Gallery Maskara, Mumbai, India.

Caitlin Berrigan
Notes on the Species, Mills Gallery, Boston, MA; *2012 deCordova Biennial*, deCordova Museum, Lincoln, MA; *Spectrum of Inevitable Violence*, Cyclorama, Boston Center for the Arts / deCordova Museum, Boston, MA.

Suzanne Broughel
Collectivity: Art-making in a Collective, Jamaica Center for Arts and Learning (JCAL), Jamaica, NY; *H(A)UNTED*, The Caribbean Cultural Center, New York,

NY; *PoorQuality: Inequality*, Duke University, Durham, NC; *Open*, Soup Lab Gallery, Norwich, UK.

Nicholas Fraser
Ground Rules, various sites in Nizhny Tagil, Ekaterinburg & Nizhny Tagil, Russia; *Art Prospect: MODEL*, Liteiny Prospect, St. Petersburg, Russia; *Branding Projects 1,2,3*, Governors Island, New York, NY.

Lydia Greer
Experimental Film Fest, Portland 2012, Gallery Homeland, Portland, OR; *In Praise of Shadows (solo show)*, Cabin Exhibitions, Chicago, IL.

John Houck
To Understand Photography, You Must First Understand

Photography, Kansas Gallery, New York, NY; Bill Brady KC, Kansas City, MI.

MaryKate Maher
The Bricoleurs, BRIC Rotunda Gallery, Brooklyn, NY; *Group Exhibition of Gallery Artists*, Hinge Gallery, Chicago, IL.

Christian Maychack
Christian Maychack: New Work, Jeff Bailey Gallery, New York, NY; *Decade*, Gregory Lind Gallery, San Francisco, CA; *Dead in August*, I-20, New York, NY.

Monika Sziladi
31 Women in Art Photography, Hasted Kraeutler, New York, NY; *Tabula Rasa*, Curious Matter, Jersey City, NJ.

Jonathan VanDyke
With One Hand Between Us, Scaramouche (Part of the Performa Biennial), New York, NY; *Coming After*, The Power Plant, Toronto, Canada.

Jacob Yanes
Philomela, Steve Turner Contemporary, Los Angeles, CA.

2009
Lauren Adams
Out of Fashion, South Eastern Center for Contemporary Arts, Winston-Salem, NC; *Unravelling the National Trust*, Nymans House and Gardens, Sussex, UK; *A Cloak Over the Ocean*, Back Lane West, Redruth, Cornwall, UK; *Forthcoming*, Contemporary Art Museum, St. Louis, St. Louis, MO; *Solo Project with Contemporary Art Museum*, St. Louis, Expo Chicago, Chicago, IL; *Out of Fashion*, Cameron Art Museum, Wilmington, NC; *Home Work: Domestic Narratives in Contemporary Art*, Green Hill Center for NC Art, Greensboro, NC.

Nayari Castillo
Once Tipos / Eleven Types, La Sala Mendoza, Caracas, Venezuela.

Rachel Fainter
Bushwick Blackout, The Shirey, Brooklyn, NY.

Amy Feldman
Amy Feldman: Dark Selects, Blackston Gallery, New York, NY.

Jane Fox Hipple
The Way of Things (solo exhibition), DODGE Gallery, New York, NY.

Janelle Iglesias
El Museo's Bienal: The (S) Files 2011, El Museo del Barrio, New York, NY; *Fell from the Same Tree*, Y Gallery, New York, NY; *Makeup on Empty Space*, Larissa Goldston Gallery, New York, NY; *Janelle Iglesias*, Larissa Goldston Gallery, New York, NY.

Nova Jiang
The Creatomatic, Eyebeam, New York, NY; *Sunroom Project Space*, Wave

Hill, Bronx, NY; *Machine Wilderness*, ISEA2012, Albuquerque, NM.

Ji Eun Kim
Art Spectrum 2012, Samsung Museum of Art LEEUM, Seoul, Korea.

Mie Olise Kjaergaard
Shipsearching, Honor Fraser Gallery, Los Angeles, CA; *The Silent Station*, Kunsthallen Nikolaj Copenhagen Contemporary Art Center, Copenhagen, Denmark; *wanderings*, Y Gallery, New York, NY; *Habitation*, Marianne Friis Gallery, Copenhagen, Denmark; *Searching*, Mixed Greens, New York, NY; *Houston Art Fair*, Barbara Davis Gallery, Houston Art Fair, Houston, TX; Lars Olsen Gallery, Copenhagen, Denmark; *Papermatch*, Carlsberg / Halmageret, Copenhagen, Denmark.

Anna Kunz
Works on Paper/Wearable Sculpture, UUSI Design Collaborative, Chicago, IL; *Luminae*, White Box NYC, New York, NY; *Color Fully Engaged*, A+D Gallery, Chicago, IL; *Spectral Landscape with Viewing Stations*, GALLERY 400, Chicago, IL; *Works on Paper: Anna Aunz, Thomas Nozkowski, Michelle Wasson*, Lake Forest College, Lake Forest, IL; *Anna Kunz and Paige Cunningham for The Industry of the Ordinary Retrospective*, The Chicago Cultural Center, Chicago, IL; *Anna Kunz for THE SELDOMS Dance Co. Exit Disclaimer- Science and Fiction Ahead*, Traveling Dance performance, Chicago and Touring.

Dan Levenson
State Art Academy Zürich Monochrome Workshop, Vox Populi, Philadelphia, PA.

Nat Meade
Falsetto, Froelick Galery, Portland, OR.

Matthew Metzger
Be-Longing, Art 43 Basel, Switzerland; *Ghost*, The Smart Museum of Art, Chicago, IL; *Backdrop*, Tony Wight Gallery, Chicago, IL.

Nyeema Morgan
Dirty Sensibilities: A 21st Century Exploration of the New American Black South, Caribbean Cultural Center African Diaspora Institute, New York, NY; *Our Daily Rite*, Artspace, New Haven, CT; *Project Gutenberg*, Galerie Jeanroch Dard, Paris, France; *At Play 4*, Bracknell Gallery, South Hill Park Arts Centre (traveling exhibition), Bracknell, UK; *What Do You Believe In?*, New York Photo Festival 2012, Brooklyn (DUMBO), NY; *Nyeema Morgan: The Dubious Sum of Vaguely Discernable Parts*, The Bindery Projects, St. Paul, MN.

Rosalind Murray
Lateral Canal Ahead, CAC Gallery, Cambridge Arts Council, Cambridge, MA; *Painting In A Bag*, Itinerant Arts Festival, New York, NY; *Taylorfest*, Visual Centre For Contemporary Art & The Bernard Shaw Theatre, Carlow, Ireland.

Ann Oren
EPOS - Cinepublika, The Tel-Aviv Museum of Art, Tel-Aviv, Israel; *Skowhegan at 92Y Tribeca*, 92Y Tribeca, New York, NY; *InContact*, Anthology Film Archives, New York, NY.

Tara Pelletier
Pacific Non Standard Time, FAR at Autonomie, Los Angeles, CA; *First Light Last Light*, Abrons Art Center, New York, NY.

Jaye Rhee
Keeping It Real, CU Art Museum, Boulder, CO; *Crying, Seasaw, Tear, Between: New Video*, Norton Museum of Art, Palm Beach, FL.

Christopher Robbins
Ghana ThinkTank at The Global Contemporary, Art Worlds After 1989, ZKM, Karlsruhe, Germany; *2011 Shenzhen & Hong Kong Bi-City Biennale*, Shenzhen, Hong Kong, China.

Clarissa Tossin
2012 Core Exhibition, Glassell School of Art, Museum of Fine Arts Houston, Houston, TX; *Dallas Biennial*, Dallas

Contemporary, Dallas, TX; *2012 Summer Preview*, The Mission, Chicago, IL; *When Attitudes Became Form Become Attitudes*, CCA Wattis Institute for Contemporary Arts, San Francisco, CA; *Brasilia, Cars, Pools & Other Modernities (solo exhibition)*, Center 3 for print and media arts, Hamilton, Canada.

Ian Warren
2012 MFA Thesis Exhibition, Emily Fisher Landau Center for Art, Queens, NY.

Jayoung Yoon
Operating System, Sylvia Wald and Po Kim art gallery, New York, NY; *Show me your hair*, Space°C gallery, Seoul, Korea.

2010
Strauss Bourque-LaFrance
Dead in August curated by site95, I-20 Gallery, New York, NY.

Tim Campbell
What if I take my problem to the united nations?, Porch Projects, Washington, DC; *Lost and Found*, Museum of New Art Detroit and Passenger, Detroit, MI; *The Aesthetic Document*, WVTF, Roanoke, VA; *Natural Fallacy*, 87Florida, Washington, DC.

Ahram Jeong
Ahram Jeong, Momenta Art, Brooklyn, NY.

Anna Chiaretta Lavatelli
New Contemporaries V: The San Diego Art Prize, Susan Street Fine Art Gallery, Solana Beach, CA; *My Pink Rooms*, San Diego Space 4 Art, San Diego, CA.

Grimm Lee
Graduate Thesis I Exhibition, North Avenue Market Space, Baltimore, MD; *Young Blood*, Maryland Art Place, Baltimore, MD.

David Leggett
David Leggett New Paintings, Hinge Gallery, Chicago, IL; *Coco River Fudge Street*, Hyde Park Art Center, Chicago, IL; *B.A.D.*, Beverly Arts Center, Chicago, IL; *It's Getting To The Point Where Nobody Respects*

The Dead. Fresh to Death., Western Exhibitions, Chicago, IL; *Wheres My Clone At?*, Double Break Gallery, San Diego, CA; *Blaque Lyte*, ADA Gallery, Richmond, VA; *Afterimage*, DePaul Art Museum, Chicago, IL.

Marisa Mandler
Systems of Sentiment, Structures of Labor, USC Hillel Gallery, Los Angeles, CA; *The Road Ahead*, Roberts & Tilton, Los Angeles, CA.

Mary Mattingly
Lianzhou Foto2011: Toward the Social Landscape, Lianzhou Foto2011, Lianzhou, China; *Temporary Structures: Performing Architecture in Contemporary Art*, deCordova Museum and Sculpture Park, Lincoln, MA; *Labour of Love*, Arko Art Center, Seoul, Korea; *Under Cover*, Maryland Institute College of Art Decker Gallery, Baltimore, MD; *Camp Out: Finding Home in an Unstable World*, Laumeier Sculpture Park, St. Louis, MO; *Surface Tension: The Future of Water*, Eyebeam Center for Art and Technology, New York, NY.

Eliza Myrie
Skyscraper: Art and Architecture Against Gravity, Museum of Contemporary Art Chicago, Chicago, IL.

Gala Porras-Kim
Prospecting Notes About Sounds, 18th Street Arts Center, Santa Monica CA; *Whistling and Language Transfiguration*, Commonwealth and Council, Los Angeles, CA.

Christopher Samuels
What if I take my problem to the United Nations?, Porch Projects, Washington, DC; *Lets Talk About Love, Baby*, Museum of Contemporary Art Detroit (MOCAD), Detroit, MI; *Evidence of Houdini's Return*, AMOA, Arthouse, Austin, TX.

Jessica Segall
International Symposium for Electronic Art, Earthbound Moon Project Site, Albuquerque, NM; *untitled*, Mongolian National Modern Art Gallery, Ulanbaatar, Mongolia; *Found Outside*,



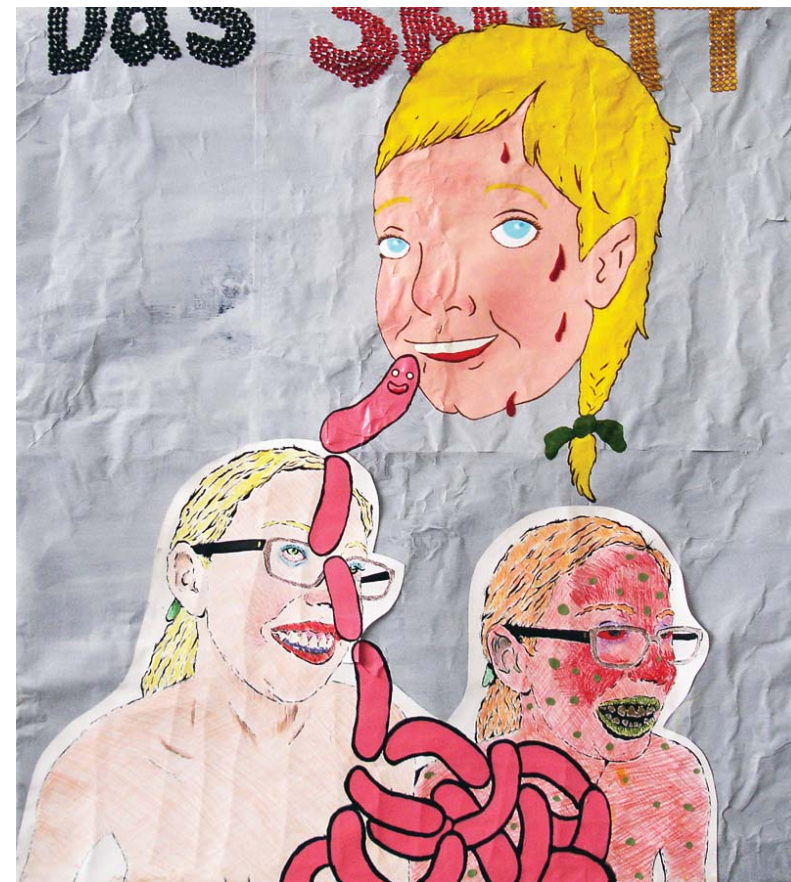
Gabriel Martinez '03 and Roxana Pérez-Méndez '03 performing *Blind Justice* in 2011.

SkowheganPERFORMS

September 29, 2012

Occupying the entire Park, SkowheganPERFORMS invites Skowhegan School of Painting & Sculpture alumni to activate Socrates Sculpture Park with an afternoon of performance. The site-specific works are located throughout the Park, taking into account the uniqueness that Socrates provides as a venue—with its gardens, waterfront access, view of the Manhattan skyline, and field of public sculpture. The event coincides with existing fitness and educational programming along with our weekly farmers market, creating a beautiful social dynamic between our usual Park-goers, un-expecting passersby, and the invited art public. The artists respond to Socrates' context of being a place where our community gathers and engages the viewers in surprising ways. SkowheganPERFORMS fosters a stimulating, thought-provoking atmosphere and truly furthers our mission to encourage a strong interaction between artists, artworks, and the public. Everyone involved benefits from this collaboration, and we here at Socrates look forward to future events.

—Shaun Leonardo (A '04)
 Director of Public Programs
 Socrates Sculpture Park



David Leggett '10, *The Chicago Dog*, 2012, paper mounted on canvas, acrylic, rhinestones, color pencil, and collage, 54" x 60"

Turn off all outside lights wipe the slate - remove sculpture + installations from woods + fields

FALL - ROUTINE CHORES (3) Rearrange Sculpt. Shop



Clare Grill '11, *Birds*, 2012, oil and charcoal on paper, 17" x 11.75"

Aldrich Contemporary Art Museum, Ridgefield, CT.

Mitchell Squire

no 'nother country, CUE Art Foundation, New York, NY; *Museum as Hub: Stephanie Jemison and Jamal Cyrus: Alpha's Bet Is Not Over Yet*, New Museum, New York, NY; *Mitchell Squire 'Inside the White Cube'*, White Cube, London, UK.

Fabian Tabibian

Same Same But Different, SOIL, Seattle, WA; *Same Same But Different*, Parallel Art Space, Brooklyn, NY.

Cullen Washington Jr.

Superheroes, 516 ARTS, Albuquerque, NM.

Scott Patrick Wiener

The Luxury of Distance, 92Y Uptown, Weill Gallery, New York, NY.

Matthew Wilson

Skowhegan Alumni Exhibitions, Drawings Related to Performance Works, 92Y Tribeca, New York, NY; *2012 First-Year MFA Exhibition, Columbia University Visual Arts Program*, Wallach Art Gallery, Columbia University, New York, NY; *Outside Mediation*, Green Hall Gallery, Yale University, New Haven, CT; *Corso Aperto*, Como, Italy.

Brian Zegeer

Queens International 2012: Three Points Make a Triangle, Queens Museum of Art, Flushing Meadows Corona Park Queens, NY.

Sharona Eliassaf

Queens International 2012: Three Points Make a Triangle, Queens Museum of Art, Flushing Meadows Corona Park Queens, NY.

Catherine Fairbanks

Salon Show, Pop Up Art House, Las Vegas, NV; *Transference is a Tough Row to Hoe*, Experimental Film Festival, Homeland Gallery, Portland, OR; *Constructing Fantasy*, Beacon Arts, Los Angeles, CA; *Far Along, Part 1*, James Madison University, Smith House Gallery, Harrisonburg, VA; *About the Thing and the Thing Itself*, Pop Up Art House, Las Vegas, NV.

Maya Hayuk

2012 Apocabliss (solo show), Anonymous Gallery, Mexico City, Mexico; *High Five (group show)*, New Image Art Gallery, Los Angeles, CA; *Mary Heilmann: Good Vibrations/ Maya Hayuk: Heavy Lights*, Bonnefanten Museum, Maastricht, The Netherlands.

Shara Hughes

Sculptures By Shara Hughes, P-R-I-M-E-T-I-M-E, Brooklyn, NY; *New Works*, American Contemporary, New York, NY; *Shara Hughes*, Atlanta Contemporary Arts Center, Atlanta, GA.

Jeremiah Hulsebos-Spofford

On making things matter: Strategies for preservation, The Southside Hub of Production, Chicago, IL; *Graveyard*, Terraformer, Chicago, IL.

Jules Jones

Champion Contemporary booth, TX Contemporary Art Fair, Houston, TX; *The Hundred Handed Ones (solo show)*, Conduit Gallery, Dallas, TX; *Vestigial Projections*, Co-Lab, Austin, TX.

Pepe Mar

Discrepant Modernism, Frost Art Museum, Miami, FL; *Texas National 2012*, The Cole Art Center, Nacogdoches, TX.

Tyler McPhee

Fishing from the Beach: Syracuse University MFA Exhibition curated by students from Bard CCS, Dumbo Arts Center, Brooklyn, NY.

Michael Menchaca

Of Migratus, Red Space Gallery, Austin, TX; *Estampas De La Raza: Contemporary Prints From The Romo Collection*, McNay Art Museum, San Antonio, TX; *Serie Print Project XIX*, Mexic-Arte Museum, Austin, TX.

Javier Rodriguez

They don't know why, but they keep doing it, Waterside Contemporary, London, UK; *DOBLE DISCURSO*, Centro Cultural Chacao, Caracas, Venezuela.

Gamaliel Rodriquez

ARCO 30 Feria Internacional de Arte Contemporáneo (solo projects), Madrid, Spain; *Interconexiones: Lecturas Curatoriales de la Colección Permanente*, Museo de Arte de Puerto Rico; *The UBS Prize*, Museo de Arte de Puerto Rico.

Andrew Ross

Take It With You, Jack Chiles Gallery, New York, NY; *July Group Show*, CEO Gallery, Malmo, Sweden.

Gabriela Salazar

The Build Up, Fowler Arts Collective, Brooklyn, NY; *For Closure (Outdoors, the Bronx)*, West Farms Square Plaza, Bronx, NY.

Lauren Silva

Columbia 2012 First-Year MFA Exhibition, Miriam & Ira D. Wallach Art Gallery, Schermerhorn Hall, Columbia University, New York, NY.

Jennifer Sullivan

Adult Movie, Las Cienegas Projects, Los Angeles, CA; *It's a Process Performance*, Primetime, Brooklyn, NY; *Can't Stop the Rock Lobster*, Shoot the Lobster, New York, NY; *The Dirty Dozen*, Freight+Volume, New York, NY; *Another Side*, The Re Institute, Millerton, NY; *The Right Wrong*, Greene Exhibitions, Los Angeles, CA.

Maria Walker

Domesticities, Bull and Ram, New York, NY; *Maria Walker and Sun You*, Open Space Gallery, Long Island City, NY; *001* | Ryan Kitson, *Matthias Merkel-Hess*, *Maria Walker*, Favorite Goods, Los Angeles, CA; *Homecoming: First Annual Alumni Exhibition*, Brown University, Providence, RI; *Potential Images*, 1708 Gallery, Richmond, VA; *Immaterial Ergonomics*, Space 4 Art, San Diego, CA; *Four Rooms*, John Davis Gallery, Hudson, NY; *Upside Downturn*, HKJB @ Gallery Laroche/ Joncas, Montreal, Canada.

Asim Waqif

Filmprogram; But a pit stop on a long journey, Wanas Foundation, Sweden; *2+2=5*, Palette Gallery, New Delhi, India; *Lavaris Vastu*, India Art Fair 2012, New Delhi, India; *Asim Waqif +Sin;drome+ 9 Circuits*, Khoj International Artists' Association, New Delhi, India; *Andekhi Jumna (site specific installation)*, River Yamuna, New Delhi, India; *Cynical Love*, Kiran Nadar Museum of Art, NOIDA, India; *Video Wednesday*, Gallery Espace, New Delhi, India.

Katie Wynne

SIN Strength in Numbers, SCOPE, Miami, FL; *The Big Show*, Lawndale Art Center, Houston, TX; *Let's talk about love, baby*, Museum of Contemporary Art Detroit (curated by Chido Johnson), Detroit, MI.

Claire Zitzow

Strange Glue, Thompson Gallery, Weston, MA; *The Natural Number*, Curfman Gallery, Fort Collins, CO; *Y53k*, Artifact Gallery, San Diego, CA.

Alumni Awards

American Academy in Rome Prize

Nari Ward '91

American Academy in Rome, Visiting Artist

Teresa Booth Brown '88

Anonymous Was a Woman Award

Linda Besemer '81
Yoko Inoue '00
Sheila Pepe '94

Art Matters Grant

Mary Walling Blackburn '11
Hasan Elahi '09
Hope Ginsburg '97
Wardell Milan '03
Sreshta Rit Premnath '09
Jessica Segall '10

Creative Capital, Visual Arts

LaToya Ruby Frazier '07
Zach Moser '08
& Eric Leshinsky
Nathan Young '09
& Raven Chacon
Lisa Sigal '86

John Simon Guggenheim Memorial Foundation Fellowship

Ellen Altfest '02
Matias Duville '11
Chitra Ganesh '01

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

Deborah Grant '96

Finalists

Derrick Adams '02
Clifford Owens '04

Joan Mitchell Foundation Grant

Diana Al-Hadid '07
Nicole Awai '97
William Cordova '03
Janelle Iglesias '09
Virgil Marti '90
Catherine Murphy '66
Kanishka Raja '00

Korea Arts Foundation of America (KAFA)

Jean Shin '99

New York Foundation for the Arts Fellowship

Michael Berryhill '07
Louis Cameron '96
Ridley Howard '00
Liz Magic Laser '08
Christian Maychack '08
Shana Moulton '04
Daniel Rich '04
William Villalongo '02

Pollock-Krasner Foundation Grant

Sarah Cain '06
Kyung Woo Han '10
JC Lenochan '01
Kathryn Nobbe '89
Bundith Phunsombatlert '09
Gamaliel Rodriguez '11
Jacob Yanes '08

Marie Walsh Sharpe Art Foundation

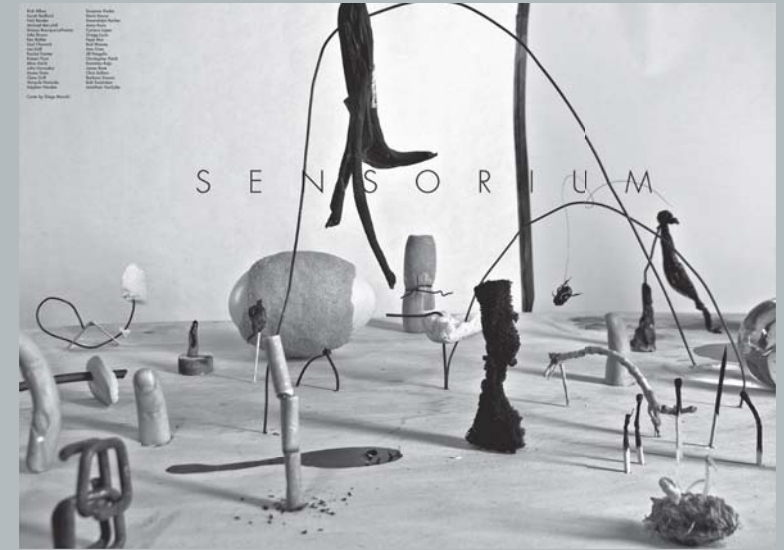
Amy Feldman '09
Susan Homer '93
John J O'Connor '00
Erika Ranee '93
Randy Wray '90

MTA, Arts for Transit, Public Arts Commission

Jean Shin '99

The Studio Museum in Harlem, Resident Artists

Steffani Jemison '08
Cullen Washington, Jr. '10



Diego Bianchi (A '06), *Finger Park*, Photograph, 2012. Cover design by Gabe Fowler (A '04).

SENSORIUM

October 25, 2012

It was a pleasure to be invited to be on the committee selecting the works featured in Skowhegan's latest alumni project—*Sensorium*, a newsprint publication featuring the work of 36 artists, juried by Amy Sillman (F '00), Gabe Fowler (A '04), Dan Levenson (A '09) and myself. The newspaper was intended to highlight 2-D works and submitting artists were asked to create pieces specifically for this format—a kind of site-specific journal of art. Skowhegan is not just a residency but also a place of self-refinement. In viewing works from artists who are alumni from as many as 30 years ago, the selection process exposed me to a fascinating, long-standing history of artists who've taken part in this life changing experience, including my fellow committee members. I admit it was difficult to look past the history and the works of talented friends and decide collectively what would be best curation for the first issue. Although there were significant submissions it was as much about the language of imagery from page to page and cover to cover. The term *Sensorium* perfectly describes both the works included in the publication, and the experience of Skowhegan itself.

—Derrick Adams (A '02)

Juror, *Sensorium*, a publication

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store 2 MINIVANS IN R.F. GARAGE

Residencies

Art342.

Fort Collins, CO
Claire Zitzow '11

Art OMI International Residency Program,

Ghent, NY
Gamaliel Rodriguez '11

Askeaton Contemporary Arts, Welcome to the Neighbourhood, Limerick, Ireland
Ben Kinsley '06

Atlantic Center for the Arts, New Smyrna, FL
Wanda Raimundi-Ortiz '02

The Banff Centre for the Arts, Alberta, Canada
Elena Bajo '06

Bemis Center for Contemporary Arts, Omaha, NE
Amy Brener '11

Columbus State University, River Fellow Artist in Residence, Columbus, GA
Claire Zitzow '11

Constance Saltonstall Foundation for the Arts, Ithaca, NY
Melanie Kozol '80

Corning Museum of Glass, Corning, NY
Nancy M. Cohen '84

The Danish Art Workshops, Copenhagen
Mie Olise
Kjaergaard '09

El Zaguan Historic Santa Fe Foundation, Mexico
Max-Carlos Martinez '97

European Ceramic Work Center, Den Bosch, Netherlands
Juana Valdes '95

Fine Arts Work Center, Provincetown, MA
Mike Calway-Fagan '11
Heather Hart '05
Jennifer Sullivan '11

Fondazione Antonio Ratti, Como, Italy
Matthew Wilson '10

Franconia Sculpture Park, Jerome Fellow, Schafer, MN
Jessica Segall '10

Fundacion Vaparaiso, Mojacar, Andalusia, Spain
Robert Flynt '74

Futura Centre for Contemporary Art International, Prague
Gamaliel Rodriguez '11

Headlands Center for the Arts, Sausalito, CA
Emily Mast '06

International Studio & Curatorial Program, Brooklyn, NY
Keren Benbenisty '09

Islip Art Museum, Carriage House, Paul Santoleri '91

Kala Art Institute, Project Space, Berkeley, CA
Lydia Greer '08

Land Art Mongolia, Gobi Desert
Jessica Segall '10

The Lighthouse Works Residency, Fishers Island, NY
Maya Hayuk '11
Shara Hughes '11

Lower East Side Print Shop, Special Editions Residency, New York, NY
Jennie C. Jones '96

MacDowell Colony, Peterborough, NH
Gwenessa Lam '04
Gamaliel Rodriguez '11

MassArt Winter Garden, Boston, MA
Caitlin Berrigan '08

Nes Artist Residency, Skagaströnd, Iceland
Jayoung Yoon '10

The Pew Center for Arts and Heritage, White Box Residency, Philadelphia, PA
Anthony Campuzano '00

Prattsville Residency, Prattsville, NY
Marisa Mandler '10

PS122 Gallery, Studio Residency Program, New York
Tara Pelletier '09

Rijksakademie van beeldende kunsten, Amsterdam
Crystal Z Campbell '03

The Royal Scottish Academy, Edinburgh
Kuba Bakowski '08

Salzburg International Summer Academy of Fine Arts, Matthew Wilson '10
Villa Raffet, Paris
Asim Waqif '11

SAM Art Projects, Villa Raffet, Paris
Asim Waqif '11

Serie Project XIX, Coronado Studios, Austin, TX
Michael Menchaca '11

SIM, The Association of Icelandic Visual Artists, Reykjavik
Corey J. Willis '03

Smack Mellon Artist Studio Program, Brooklyn, NY
Shana Moulton '04
Monika Sziladi '08

SOMA Summer, Mexico City
Ahram Jeong '10

Spaces World Artist Program, Spaces Gallery, Cleveland, OH
Ben Kinsley '06

Studio Time: Work of the Living Watch, Banff, Canada
Elena Bajo '06

Triangle Arts Association, Brooklyn, NY
Jonathan Ehrenberg '11

Vermont Studio Center, Johnson, VT
Mike Calway-Fagan '11

Virginia Center for the Creative Arts, Fellow in Residence, Amherst, VA
Charles A. McGill '87

The Wassaic Project, New York
Catherine Fairbanks '11
Tomoe Tsutsumi '10

The Workshop Residence, San Francisco, CA
J.D. Beltran '98

Yaddo, Saratoga Springs, NY
Becca Albee '99
Rachel Frank '05
Elizabeth Hazan '91
MaryKate Maher '08
Gabriela Salazar '11

Grants & Fellowships

Albert K. Murray Fine Arts Fund, Artist Grant
Toni Jo Coppa '97

Alfredo Orselli Memorial Scholarship, UCLA
Theodora Allen '11

American Austrian Foundation, AAF Prize for Fine Arts
Matthew Wilson '10

Blanche E. Colman Award
N. Sean Glover '03

BRIC Media Center Fellowship
Rachel Frank '05

The Center for Cultural Innovation, ARC Grant
Emily Mast '06

City University of New York, PSC-CUNY Research Award
Sarah Haviland '85

Columbia College, Chicago, Faculty Development Grant
Marilyn Propp '69

The Department of Cultural Affairs, Chicago, Cultural Arts Grant
Anna Kunz '09

Foundation For Contemporary Art, Emergency Grant
Jessica Segall '10

Franconia Sculpture Park, Open Studio Artist
MaryKate Maher '08

The Graham Foundation, Project Grant for Shifter Magazine
Matthew Metzger '09
Sreshta Rit Premnath '09

Hallie Ford Foundation Grant
Ellen Lesperance '99

Illinois Arts Council, Project Grant
Jeremiah Hulsebos-Spofford '11

The Leon Levy Foundation Grant
Gamaliel Rodriguez '11

The Loomis Institute, Palmer Fellowship
Jennifer McCandless '95

Louisiana Division of the Arts, Career Development Grant
Shawne Major '92

Maryland State Arts Council, Individual Artist Award in Photography
Helen Glazer '75

Massachusetts Cultural Council, Fellowship in Painting
Sophia Ainslie '01

Minnesota State Arts Board, Artist Initiative Grant
William Cravis '04

Oregon Arts Commission, Individual Artists Fellowship
Erik Geschke '96

Portland State University, Professional Development & Travel Grant
Erik Geschke '96

Saint Botolph Club Foundation, Emerging Artist Award
John C. Gonzalez '08

US Embassy in Paris, Cultural Envoy, Debre Hospital
Paul Santoleri '91

Wave Hill, Van Lier Visual Artist Fellowship
Nova Jiang '09

SkowheganWALKS

Alumni artists Negar Ahkami '04, Michele Brody '96, Jennie C. Jones '96, and David Reed '66 spoke about their favorite works in the Metropolitan Museum's collection. (February 25, 2012)

A tour of New York gallery exhibitions with four artists: Elena Bajo '06, Suzanne McClelland '99, Matthew Northridge '00, and Patricia Treib '11. (November 29, 2011)

Watts House Project founder Edgar Arceneaux '99 led a tour of the neighborhood followed by a pot-luck with residents. Los Angeles, CA. (October 22, 2011)

CONVERSATIONS

The Association For the Advancement of Creative Cinematic Maladjustment

A conversation between Cauleen Smith (A '07, F '12) and Greg Tate on the occasion of Dr. Martin Luther King, Jr.'s birthday, at the New Museum, New York, NY. (January 15, 2012)

Consciousness Raising in Contemporary Culture

A conversation with Marlene McCarty (F '11) and Christine Vachon, at Third Streaming, New York, NY. (April 11, 2012)



Skowhegan Governor, Marlene McCarty (F '11) and producer Christine Vachon discussing culture, radical politics, and family life at Third Streaming in April 2012.

Faculty Appointments

American University, Washington DC
Ben Kinsley '06,
Professorial Lecturer,
Media/New Practices

Bethel University, St. Paul, MN
David Rich '74,
Visiting Artist

Central Oregon Community College, Bend, OR
William Cravis '04,
Full-Time Faculty

Columbia College, Chicago, IL
Anna Kunz '09, Senior Lecturer

Columbia University, New York, NY
Jessica Segall '10,
Assistant Professor,
Drawing

CUNY, Borough of Manhattan Community College, New York, NY
Sarah Haviland '85,
Associate Professor

Maryland Institute College of Art, Baltimore, MD
Lauren Adams '09,
Professor of Art

Pratt Institute of Art and Design, Brooklyn, NY
Philip Ayers '72,
Associate Professor

Princeton University, Princeton, NJ
Louis Cameron '96, Lecturer

Pace University, New York, NY
Louis Cameron '96, Adjunct
Associate Professor

School of the Art Institute of Chicago, Chicago, IL
Samantha Bittman '11,
Part-Time Faculty

SUNY, University at Buffalo, Buffalo, NY
Joan Linder '99,
Associate Professor

Texas State University, San Marcos, TX
Jules Jones '11,
Adjunct Lecturer

University of Colorado, Boulder, CO
Claire Zitzow '11,
Visiting Faculty

University of Illinois at Chicago, Chicago, IL
Matthew Metzger '09,
Assistant Professor
Studio Arts

University of North Carolina, Greensboro, NC
David Rich '74,
Visiting Artist

Universidad Torcuato Di Tella, Buenos Aires
Alejandra Seeber '00,
Art Program
Painting Course

STORE OUTSIDE SCULPT. EQUIPMENT IN SC 1

STORE TRAILER IN SC. 2

STORE FIREWOOD IN SC. 2

Consolidate Trash Cans in SC. 16

KUBOTA in

Support

Thank You!

Unrestricted gifts sustain Skowhegan’s programs and operations, and ensure the artists working with us have the things they need, from alizarin crimson pigment to zucchini bread, and everything in between. Skowhegan’s flexible pedagogical framework and responsive campus environment means that we don’t know in June what will happen in July. This is a fundamental characteristic of the program, and it is made possible by the individuals, corporations, and foundations listed below that generously contributed to Skowhegan over the past year.

• denotes Skowhegan alumni

\$30,000 +	\$1,000–\$4,999
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Katherine Gass
James Goodman Gallery
Deborah Harris, The Armory Show
Eileen Kaminsky
Jenette Kahn
Buff Suzanne Kavelman
June Kelly Gallery
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Stephanie LaNasa
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• Ellen Altfest
John J. Anselmi
• Dike Blair
Rebecca J. Cook
Joshua David and Robert Hammond
• Elizabeth D. Dovydenas
• David Driskell
Linda Earle
• Dr. Richard A. Entel
Marie and John Evans

Matching Tuition Schools

In 2012, scholarships were provided by the following schools so that current students and in some cases alumni could attend Skowhegan.

California Institute of the Arts Carnegie Mellon Columbia University Maine College of Art Maryland Institute College of Art Minneapolis College of Art and Design New York University Rhode Island School of Design Rutgers University School of the Art Institute of Chicago School of Visual Arts State University of New York, Purchase Tyler School of Art, Temple University University of Georgia, Athens University of Iowa, Iowa City University of Pennsylvania, Philadelphia University of Tennessee, Knoxville University of Wisconsin, Madison Virginia Commonwealth University	Mr. and Mrs. Peter O. Lawson-Johnston Jr. The Lunder Foundation Catherine MacMahon Madison Business Gateway, Town of Madison • Virgil M. Marti, Jr. and Peter Barbarie Richard Massey Anthony Meier Paul Morris, The Armory Show • Carrie Moyer • Bonnie S. Newman Wendy Olsoff, PPOW • Hunt Slonem • Shinique Smith and Gary Pennock Katie and Jonah Sonnenborn Elizabeth Strong-Cuevas • Fabian G. Tabibian Sarah Frances Workneh
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Joanne Greenbaum
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• Ralph Helmick
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Susan Kahaner
• Alex and Ada Katz
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Alix Pearlstein and • Bill Adams
Lindsay Pollock and Andrew Zarnett
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Edward Messikian
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Alix Pearlstein and • Bill Adams
Lindsay Pollock and Andrew Zarnett
• Rhoda Ross
Gregory and Jeanine Rush
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• Margaret Bernstein
Kathryn Berry
• Michael Biddle
Lotte Blaustein
• Sandra F. Blum
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• Susan M. Boscarino
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• David Coggins

Scholarship Grants

A cornerstone of Skowhegan’s success is our confidential admissions process, and our firm commitment to providing scholarship aid to any accepted artist who could not otherwise afford to attend. The egalitarian nature of the program allows Skowhegan, and all of our funders, to invest in the future of artmaking by bringing the most talented and groundbreaking artists together, regardless of their financial status. In 2012, scholarships were provided to 92% of participants. Skowhegan is deeply grateful to the following foundations and individuals for generously providing the gifts which sustain this policy.

\$25,000 and above	\$10,000–\$24,999
The Brown Foundation The National Endowment for the Arts	D. Capobianco & Elfi Schuselka Gesso Foundation The Horace W. Goldsmith Foundation Rochelle Feinstein • Amy Feldman • Sara Ferguson • Ruth Fine Thomas Finkelpearl • Jeanette Fintz • Rosemarie Fiore • David Flaughter Fleisher/Ollman Gallery • Robert N. Flynt • Rachel Frank • Kathryn Freeman • Lynda Frese • Robert Gainer • Lilian Garcia-Roig • Adu A. Gindy • Leslie A. Golomb • Tracey Goodman • Asuka Goto • Philip M. Grausman Dr. Vivien Greene Greenhut Galleries • Iva Gueorguieva • David G. Hacker Jane Hammond • Bang Geul Han • Heather Hart A. Peter and Karla A. Harwich • Lynne Harwood • Connie Hayes • Maya Hayuk • Paula S. Heisen • Stephen Hendee • Michael Henderson • Carol Hendrickson Heritage House Restaurant • Shelley Herman Jason Herrick • Corin Hewitt • Ulrike Heydenreich • Suzanne Hodes • Stephen Hoke

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Endowed Scholarships	Endowed Scholarships
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If you are interested in learning more about how to endow a Skowhegan scholarship, or support a current participant, please contact Marie Weller at mweller@skowheganart.org or 212.529.0505.

Sc. 13 Mowers in Sc. 12 Chipper in Sc. 11 All Sc. Tables in Sc. 6 + 7 All Sc.

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and the class of 1960

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in memory of *Betty Miller*

• Heidi Nitze
in memory of *Margaret Day Blake*

Jacqueline Sackler
in honor of *Chiara Edmands*

• Mary Salstrom
in memory of *Al Blaustein (A '46, '53; F '69, '70, '81), Bill Midgette (A '53, '54, '59; F '76, '77), and Susan Shatter (A '64; F '77, '70)*

• Margo Sawyer
in memory of *Linda Adair Day*

• Jose Smith
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• Wesley Miller
• Jennifer Monick and
• Gedi Sibony
• Ann-Michele Morales
• Shana Moulton
Nicholas Baume
• Catherine Murphy
• Eliza Myrie
• Eliza Newman-Saul
• Jann Nunn
• John O'Connor
• Beryl Odette

• Ann Oren
• Helen O'Toole
Katie and Lew Oulette
• Jill Pangallo
The Paper Klip
• Herbert Parsons
Bruce Pearson
Steven Perelman
• Charlotte Present
PS New York
• Jon Rajkovich
• David F. Reed
• Daniel Rich
• Blithe Riley
• Angela Ringo
• Christopher Robbins
• Jacque Rochester
• Paco Rodriguez
• Wendy and Dan Rowland
• Sara Saltzman
• Claudia Sbrissa
• Ralph Scarcelli
• Carrie Schneider
• Robert Michael Scoggins Jr.
• Abigail Shahn
• David Shapiro
• Adam Shecter
• Anne Kesler Shields
• Arthur Simms
• Alan Singer
• A.J. Smith Jr.
Michael Smith
• Ellen M. Soffer
• Miyoung Sohn
• Kathleen Soles
Andrew Solomon
• Molly Springfield
• Kimberly Squaglia
• Mitchell Squire
• Aaron T. Stephan
• Luke Stettner
Barbara Sullivan
• Monika Sziladi
• Mary Temple
• Hank Willis Thomas
• Barbara Campbell Thomas
• Niels Thorsen
Towne Motel
• Nicole Tschampel
Dr. and Mrs. Alexander Turbyne
• Susanna G. Vapnek
• Maria Walker
• Richard T. Walker
• Sandy Walker
Ware-Butler, Inc. Lumber & Building Supply
Dorsey Waxter
• Danielle C. Webb
Kate Werble
• Allison K. Wiese
• Abbey Williams and
• David Hardy
• Matthew Wilson
• Gerald Wolfe
Cecilia and Ira Wolfson
• Randy Wray
• Eva Wylie
• Gordon Yee
• Hong Zhang

If you would like to make a gift in memory of someone, or include Skowhegan in your estate planning, please contact Marie Weller at mweller@skowheganart.org or 212.529.0505

The Alumni Challenge: Help Skowhegan Succeed in 2012

Trustee and Alumnus

David Beitzel

and Governors

Daniel Bozhkov

Francis Cape

Daphne Cummings

Richard Haas

Jane Hammond

Byron Kim

Joyce Kozloff

Iñigo Manglano-Ovalle

Fabian Marcaccio

Marlene McCarty

Suzanne McClelland

Dave McKenzie

Donald Moffett

Carrie Moyer

Alix Pearlstein

Paul Pfeiffer

Allen Ruppertsberg

Alison Saar

Beverly Semmes

Lisa Sigal

Marc Swanson

Julianne Swartz

William Wegman

will match up to \$10,000 in alumni contributions for gifts made between October and December 2012.

Each alumni who contributes will be eligible to win one of five seats at a dinner with five Skowhegan Governors at the home of Byron Kim and Lisa Sigal.

Join them today, and make a gift online at www.skowheganart.org (click SUPPORT).

Vehicles Fuel Vehicles / Add stabilizer PUT SNOW TIRES ON 3/4 TON + VAN CHANGE HYDRAULIC

Awards Dinner

On April 24, 2012, Skowhegan hosted its Annual Awards Dinner in New York City which was attended by over 350 alumni, faculty artists, philanthropists, and friends. Skowhegan Medals were awarded to artists Luis Camnitzer, Mary Heilmann, and Kara Walker, and the Governors' Award for Outstanding Service to Artists was given to Exit Art. Save the date for the 2013 Awards Dinner on April 9th in New York City.



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01 Kara Walker, Luis Camnitzer, Mary Heilmann, Sarah Workneh, Papo Colo, Katie Sonnenborn, Maria Elena Gozález, and Kathy Halbreich; 02 Eugenie Tsai, Fred Wison, Susan Firestone, and Tom Finkelppearl; 03 Jud Reis and David Driskell with the 2012 Awards Dinner mug; 04 Alexander Gray, Marc Swanson, Joe Mama-Nitzberg, Luis Camnitzer, and David Cabrera; 05 Cheryl Donegan, Amy Sillman, and Stephen Westfall; 06 Ann Gund; 07 Maria Elena González and Sonia Lopez; 08 Meredith James and Marlene McCarty; 09 Barbara Lapcek, Jennie C. Jones, Kara Walker, and Daniel Bozhkov; 10 Lois Dodd, David Reed, and Lillian Ball; 11 Ken Landauer, Patrick Killoran, Sara Nadal, Anoka Faruqee, and David Driscoll; 12 Michael Ludwig, Nataliya Slinko, Andrew Deutsch, and Jennifer Sullivan; 13 Phong Bui and Kathy Halbreich; 14 Carmen Winant, Arthur Simms, and Lucy Fradkin; 15 Sanford Biggers and Sarah Sze; 16 Catherine MacMahon, Bill Holmes, and Chiara Edmands

FLUID IN SNOWPLOW Fill sand box 1/2 full w/ Sand-Salt mixture Install plowing markers (40)

Trustees' and Governors' Weekend

Trustees, Governors, alumni, neighbors, and friends came together in Maine, July 20–22, for a weekend celebration of Skowhegan's program. Highlights included the revelrous costume ball, a lecture by Arlene Shechet, dinner at Red Farm, fresco workshops, studio visits, and beautiful weather, three days straight!



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01 Libbie Masterson, Sarah Workneh, Sheila Pepe, and Lee Cummings; 02 Arlene Shechet and Donald Moffett; 03 Fresco Barn with installation by Jack Pavlik; 04 Carrie Moyer, Dike Blair, and Sheila Pepe; 05 Rick Prins in the Fresco Studio; 06 Lunch in the Fresco Barn; 07 David Beitzel and Michael Taylor; 08 Susan Firestone and Katie Sonnenborn; 09 Abby Shahn and Dozier Bell; 10 Performance by Mary Vettise at Red Farm Dinner; 11 Loid Dodd, Emma Amos, and guests; 12 Mildred Brinn and Yvonne Jacqueline; 13 Cocktails at the Red Farm Dinner; 14 Maya Hayuk, Marlene McCarty, and Sean Glover; 15 Carrie Moyer, Elizabeth Mooney, Nadia Ayari, Sean Glover, Craig Drennen, and Kate Gilmore; 16 Cauleen Smith and Virgil Marti

In Memorium

Hugh Gourley, Director of the Colby Museum (1966–2002), Skowhegan Trustee (2004–2009) and Advisory Committee member (1971–2004). March 12, 1931 – July 25, 2012

Henry W. Grady, a Skowhegan Trustee (1968–1993), board Treasurer (1975–1978) and Vice President (1986–1993). 1925–November 16, 2011

Robert Looker, Sr., husband of Trustee Mary Looker, father of Trustee Robert Looker Jr., and founder of The Looker Foundation, an instrumental Skowhegan supporter. August 30, 1922 – June 28, 2012

Stephen Mueller, painter and Skowhegan alumni (1968) whose work is represented in the collections of the Whitney Museum of American Art, the Brooklyn Museum, the Denver Art Museum, and the Museum of Fine Arts, Houston. September 24, 1947 – September 16, 2011

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2012 Journal Design

psnewyork.com

Throughout campus

Bring All Picnic Tables to Fresco Barn

Store canoe in Fresco Barn

Monitor de-humidifiers in C.H., M.L., & Brian Ann NOV. — REMOVE & STORE de-humidifiers in R.F. Cellar

Skowhegan School of Painting & Sculpture

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Founded in 1946 by artists for artists, Skowhegan School of Painting & Sculpture is one of the country's foremost residency programs. The intensive nine-week summer session, held on our nearly 350-acre campus in Maine, provides a collaborative and rigorous environment for artistic creation, risk-taking, and mentorship, by creating a flexible pedagogical framework that is informed by the School's history and responsive to the individual needs of each artist. Skowhegan summers have had a lasting impact on the practices of thousands of artists, and the institution plays an integral role in ensuring the vitality of contemporary artmaking.

2013 Session

June 8 – August 10, 2013

Application opens
November 2012.
Due February 1, 2013.

Resident Faculty
Matthew Brannon
Marie Lorenz
Sheila Pepe
RELAX
(chiarenza & hauser & co)
Mickalene Thomas

Visiting Faculty
Charles Atlas
Dona Nelson
Trevor Paglen
Reggie Watts

Paul Mellon
Distinguished Fellow
Kate Valk

List as of September 2012, additional Visiting Faculty to be announced.
