

Skowhegan School of Painting & Sculpture

200 Park Avenue South, Suite 1116, New York, NY 10003

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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.

2014 Session

June 7 – August 9

Application opens November 2013.
Due February 1, 2014.

SKOWHEGAN Journal 2013

03 1532 Hours in Maine

Semi-semiotic M(n)apping

Matthew Brannon (F '13)

The Drift

Christopher Meerdo (A '13)

Marie Lorenz (A '04, F '13)

Skowhegan, SKOW, SK#... 2K13

Sheila Pepe (A '94, F '13)

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Space Plan

Katie Sonnenborn

Alan Wanzenberg Architects

Winter Will Keep Us Warm

Sarah Workneh

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Untitled (2013)

by Luke Stettner (A '10)



From the Board Leadership

Dear Friends,

We are pleased to share the second edition of the Skowhegan Journal, and think you will enjoy the artworks and essays offering insight into some of the pivotal projects that have occupied Skowhegan over the last twelve months. In its 67th year, Skowhegan remains a leading opportunity for emerging visual artists, and as a member of our extended community, we thank you for supporting the future of artmaking.

If the image to the left seems decidedly *un*Skowhegan, think again. We are thrilled to report that Skowhegan acquired a permanent home in New York. This rendering is the new façade of an approximately 4,500 square foot space at 136 West 22nd Street in Manhattan that will house the office as well as publicly accessible archives and a flexible meeting/programming space. Skowhegan has over 700 alumni and faculty artists living in and around New York, and we are incredibly excited about the prospect of carrying forward some of the distinctive intergenerational exchange found in Maine to the broader art community.

On campus, we are not short of buildings—nearly 80 now dot upper campus and hug the lakeside. The specific landscape informs our understanding of Skowhegan as both a place and an experience, and this year we commenced a campus assessment to catalogue the state of each building, understand our capital needs, and identify sites for future studios, dorms, or common buildings if and as the need for them arises.

One building that looms large at Skowhegan is the Fresco Barn. Redolent with history, it is our gathering place and our performance space, and this Trustees' and Governors' Weekend we were seated together when the heavens erupted during Kate Valk's Mellon lecture, shattering three windows and blowing the power on campus. It was an appropriately awesome and dramatic setting for an artist who has spent her career dissolving the fourth wall and expanding the stage, but we were equally struck by the response of the attendees who, captivated by Valk, huddled closer and illuminated the speaker with dozens of cell phone screens. It was a magical moment, a Skowhegan moment, that was indicative of the total engagement that characterized campus in 2013.

If Skowhegan is nothing without the energy and talents of the participants and faculty artists, it is equally lost without the commitment and fortitude of the year-round and campus staff. Additionally, we are happy to welcome new members to the Boards, Eleanor Acquavella Dejoux and John Melick as Trustees, and Louis Cameron and Guillermo Kuitca as Governors. Their ability, knowledge, and commitment will further our ability to keep Skowhegan strong today and in the future.

Please keep an eye out for the opening of our space in New York, and we look forward to seeing you at a Skowhegan program or event soon.

Ann Gund
Chair, Board of Trustees

Dave McKenzie
Chair, Board of Governors

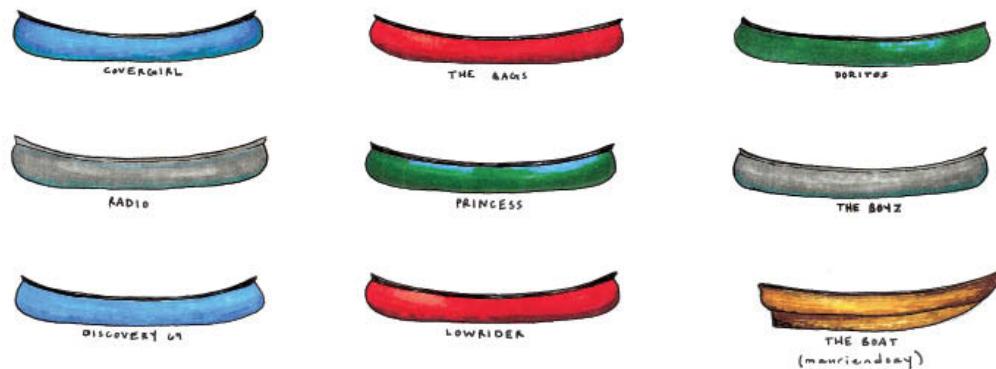
Greg Palm
President, Board of Trustees

Maria Elena González
Vice Chair, Board of Governors

The Drift

Christopher Meerdo (A '13)

and then we named all the boats



Aimlessness is a quality that has profound aspects of civil disobedience when theorized within the correct framework: as a technique for an anti-dominant ideological critique through the means of the *Dérive*. Within Debord's framework of prompting us as social revolutionaries to remap our monotonous environments within a psychogeographic context, we can create multiple modes of experimentation, play, and co-optation through his basic framework. This summer, I and 24 others from Skowhegan descended upon the Kennebec River with this prompt in mind. In the small hours of the morning, bound by new friendships and matching pink watershoes from Walmart, we launched ourselves into the dense fog of the morning mist. With Marie Lorenz at the helm, our *Dérive* brought us to islands, inlets, rapids, embankments, hydroelectric dams, socioeconomically challenged pizza parlors, the rubble of post-industrial logging bridges, and an '80s metal cover band concert. Along the way we floated in tandem, alone, backwards, euphoric, constipated, weary, and above all, with enthusiasm and anticipation for our Drift.

As individual makers, our response to the expedition varied: a collaborative drawing tossed into the river in a bottle as a time capsule, accordion shaped drawing pads with reflexive graphite drawings, a tribute song to the Kennebec, a collection of river articles and other ephemera, the contact-microphone recordings of an oar, a rock splash, and an **archive** of photos and videos.

Jordyn Oetken, *Fleet (The Naming)* (2013), markers from Skowhegan break room on paper

One thing held these different projects together: the immediacy of responding to notions of atmospheres and the aimlessness that prompted them. We can consider these ruptures of passage as ways of pointing, of observing, of catching and releasing. Each bald eagle we passed caused a chorus of participants shouting "Rald Reago!" – a portmanteau of "Bald Eagle" and "Rodrigo" – a fellow participant (who is also lovingly commemorated on the year's group t-shirt). Inside jokes abound, but in these moments of pointing, we can reconfigure epistemological cartographic systems into a psychogeographic reformulation of memory and joy.

Later in the summer, I produced a television show in collaboration with Lindsay Lawson that aired on the local public access channel and was viewed by the school at the Southside Tavern in town. In the episode, *Wesserunsett*, the visible TV crew and our tour guide fellow participant Daniel Petraitis embark on a *Dérive* of our own, wandering the grounds of Skowhegan and pointing out objects and spaces, providing misleading and false information about the school. In the piece we address the tightly controlled myth of Skowhegan but also position ourselves as full participants in the reaffirming of that mythology. The film includes a concluding section of 3D scanned Skowhegan environments that produce a digital/mediated/simulacra *Dérive* that considers more the act of pointing and observation within a psychogeographic space. Through technological simulation, we consider the role of the contemporary *Dériveur*. Can Debord's prompt be activated through virtual means when those same modes of virtualization are responsible for the rigidity and predictability of our contemporary environments? I think perhaps I should have been live tweeting from my canoe.

In *Theory of the Dérive*, Debord reasserts an old Marxist theorem "men can see nothing around them that is not their own image; everything speaks to them of themselves." Anthropocentrism aside, *The Drift* and *Wesserunsett* occupy different psychogeographical spaces. Both consider contrasting modes of moving through atmospheres and the resulting documentation, but the two raise the same question that lies at the heart of the methodology of the *Dérive*: what does the act of pointing tell us about ourselves and the way we operate within the dominant frameworks that Debord impels us to explore? XO



And then we went home

Daniel Giles, *Souvenir (The End)* (2013), inkjet print and pencil on paper

The Drift: Day One

Marie Lorenz (A '04, F '13)

The Drift was a boat excursion down the Kennebec River in Maine, undertaken by me and a group of 25 participants. Our mission was to get as far as we could from Skowhegan to the ocean in two days, to explore, and to treat the river as though it was a wilderness.

WITH:

Samantha Adler de Oliveira
Luis Alonzo
Trevor Amery
Prerna Bishnoi
John Dombroski
Anastasia Douka
Zachary Fabri
Mauro Giaconi
Daniel Giles
Joshua Haycraft
Shana Hoehn
Mira Hunter
Kristian Blomstroem Johansson
Nicholas Johnston
Lindsay Lawson
Christopher Meerdo
Harold Mendez
Joiri Minaya
Michaela Murphy
Jordyn Oetken
Omar Rodriguez Graham
Erik Swanson
Seneca Weintraut
May Wilson
Lindsay Zappas



July 30, 2013

We left camp on an incredibly foggy morning. As the boats pulled away from the bank, they seemed to disappear.



We got to know the boats and each other, and we watched familiar landmarks roll by as if on film.



We knew there might be some walking, but the difficulty surpassed my predictions. We had to walk around two dams—a two-mile trek with nine boats and hundreds of pounds of gear.



Below Waterville, we saw signs of bridges and dams that had been removed in the 1960's. From here on, the water flowed freely all the way to the ocean.



We pulled the boats up on a tiny island in the river. We hadn't come as far as I had thought we would that day, but I tried to put that out of my mind. It was, after all, a 'Dérive', and the crew seemed happy with our home for the night.

The Drift: Day Two

Marie Lorenz (A '04, F '13)



July 31, 2013

This is the tent that May built. She used driftwood and paddles as tent poles, and it slept six people comfortably.



When the sun rose the next morning, the island was strewn with color; canoes, tarps, backpacks, and campers; all waking up from a sound sleep.



Our mission the second day was to go slower and explore. Some of the boats grouped together in a formation known as 'canoodling'. It was a good day for taking it easy.



This was the stretch of river that I had been waiting for; a strangely inaccessible green belt, situated between Interstate 95 and highway 201. As far as our eyes were concerned, we were paddling through the wilderness, but if you listened carefully, you could hear the interstate rumbling in the distance. This is my favorite kind of travel; parallel to civilization but invisible.



We finished our trip in Augusta and were met by a crew of vans and drivers dispatched from camp. We performed a song that Luis composed for the occasion. "The Kennebec is like an angry wife..." it began.

Skowhegan, SKOW, SK#... 2K13

Sheila Pepe (A '94, F '13)



When was the last time you said the entire name of Skowhegan School of Painting and Sculpture? When I talk, I say “Skowhegan,” or sometimes, “Skow” (my siblings called me “Sheil” for decades). I really like the anachronistic parts of Skowhegan’s full title — they speak to my fondness for fixed, but leaky categories like “painting” and “sculpture,” and a pastime of slowly spinning words in my head for inspection. In this case, mentally rotating the term “school” against an array of possible “Skowhegans.”

None of my notions of “school” ever match up to Skowhegan in the here and now. Yet retaining the word in the title proves valuable in a numbers of ways — it marks a history, honors connections and hopefully ensures that the place does not take a short turn as a social sculpture of pedagogy. The use of the term “school” reflects a long-practiced expectation of learning rather than teaching in the traditional sense. For, unlike most schools (no matter hard they try!), Skowhegan fosters a state of learning for all of its participants, from the 65 accepted into the program, to the resident and visiting faculty, to the deans and staff.

After my summer as a Skowhegan participant in 1994, I discovered my ability to sustain a life of making and thinking. I knew I would live as an artist/teacher, a hybrid that has served my studio well. For twenty years, my aim has been to keep parallel tracks of inquiry feeding each other in a tortoise-inspired path toward equally great works in different domains. So serving as resident faculty this past summer was pure bliss as it combined these two important forces in my life. The demand that one immerse oneself in hard work and risk reinvention lies at the heart of the Skowhegan experience. It’s an exalted state of learning available to all who would grab it, no matter what level of experience they arrive with.

I began my role as faculty inside the intergenerational and international group with a simple mix of hugging and prodding. I played my part as the older artist with a long, unusual collection of experiences, someone who loves history and, perhaps most important, who is not afraid to be out of sync with or ignorant of popular trends and opinions. As an experienced educator, I wanted to take the prescribed notion of

“teaching” out of the picture. So I began searching for new information and new ways to convey my values and priorities to the group. I quickly realized that the stunning — and now fully digitized — Skowhegan lecture archive would provide the key.

For my seminar, we came together and learned how to wield yarn with a small hook and nimble fingers. At first I tried sharing some texts meant to be read in tandem with the handwork, then quickly realized that this was way too much like graduate school. A night spent on beers and ping-pong or reading on craft — which would they choose? A number of people wanted to listen to music while we crocheted. So, we listened while we worked — not to music, but to selections from the Skowhegan artist lectures. History is important to me; using the Skowhegan archive meant that I could personalize art history through the voices of those who had come before, especially for those participants who viewed history as an anonymous platform upon which to build. I threaded together a series of talks that pivoted one upon the other through a series of specific “mentions,” starting with the lecture given by Governor and visiting faculty member Byron Kim.

Prompted by Byron’s admiring citation during his own lecture, we listened to Ad Reinhardt’s 1967 lecture as we worked. For the participants, it brought history much closer; for me, it was both thrilling and comical to see a bunch of people crocheting to Reinhardt. The intent in using these lectures was not to teach historical context as such, but to individually expand the intricacies of art tropes, practices and relationships. So where could we go to further explore these layers of complexity — not just in my work as I did in my own public lecture — but in the universe of works and their relationships in time? Luckily Reinhardt gave me a precious lead. During his lecture, he cites Lucy Lippard with a hint of pride and affection, quoting her description of his work, “...these were the first of the last paintings — or the last of the first paintings.” It was a perfect segue.

Lippard’s capacity for holding exquisite contradictions in hand, while sharing aspects of her own intellectual evolution, provided the next listening material for the group. We would listen to Lippard’s 1979 masterful lecture (including knocks on the lectern to cue the next slides) in which she presents ideas later published in her 1983 book: *Overlay: Contemporary Art and the Art of Prehistory*. I had a hunch the New York participants might have seen the Brooklyn Museum’s landmark exhibition “Materializing ‘Six Years:’ Lucy R. Lippard and the Emergence of Conceptual Art.” I wasn’t sure if they knew that she had written such classics as *Ad Reinhardt* (1981); *From the Center: Feminist Essays on Women’s Art* (1976) or *Eva Hesse* (1976), to name but a few. And yet I knew *Overlay* would be a critical find because of its relative obscurity and more important—how it intersected with so many of the ideas floating around campus.

It was a rare perfect Maine evening and we lay out on the grass in front of the Fresco Barn, listening and passing around the book. As the bugs began to bite, we paused the lecture and went inside. The image of participants, resident and visiting faculty, all listening intently, stretched out on benches or seated with yarn-filled laps is

one of the more indelible memories of my summer. As Lippard’s words filled our space, we heard the descriptions of both ancient and contemporary works, situations and projects that set aside the term “art” in pursuit of meaning. Those of us who had read the book when it first came out enjoyed this re-boot of Lippard’s ideas in her own voice, as well as the surprise that registered on younger faces when hearing about social, cultural, political and performative works that predate current didactic terms.

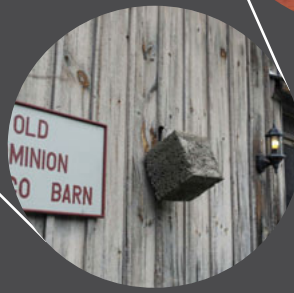
The recorded Q+A was long and fascinating. The first participant’s question prodded Lippard to take a traditionally critical stand in relationship to “works of art.” In response she asks, “...what is the critical thing? Is it about going into a magazine having seen 5,000 striped paintings and saying ‘this striped painting stands up very well in relationship to other striped paintings’ — or ‘wow that really does me in!’?” She goes on to express a deep questioning of her practice, revealing an intellect willing to challenge her role as critic in order to find significant cultural experiences.

That night, thanks to Lippard and to the other artist-lecturers that we listened to over the summer, I could leave behind my role as teacher. I could point to the brilliance of my predecessors’ words to show my new mentees what is important to me as an artist. What better way to show how relationships function in time, how people change ideas and work. If we are lucky — we help each other towards meaningful evolutions. That’s history. It’s the thing into which we work so hard to be included.

I am not sure exactly when Skowhegan stopped being a school that predictably supplied an alternative to contemporary higher education curriculums. No doubt answering that question requires a deep understanding of the teaching philosophies that grew up and around Skowhegan over the years. In the end, one thing is clear to me: the unparalleled, ongoing 50+ year collection of diverse voices that is the Skowhegan Lecture Archive, how these voices have come to be accumulated, and that they have been preserved, stands as the pedagogical core of this school and is what sets it apart from all others.



Left: Joiri Minaya, Michael Royce, Anthony Iacono, and Luis Alonzo
Above: Ad Reinhardt lecturing in the Fresco Barn, 1967



Trustees' and Governors' Weekend

Trustees, Governors, alumni, neighbors, and friends came together in Maine, July 19–21, for a weekend celebration of Skowhegan's program. Highlights included the revelrous costume ball, a lecture by Kate Valk, studio visits, dinner at Red Farm, and a visit to the new wing at Colby College Museum of Art.



01



02



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04



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01 Governor Jane Hammond (F '92, '05) and Craig McNeer in the Costume Ball photo booth 02 Campus office 03 Michael Royce and Sacha Ingber displaying the Weekend's totebag 04 Trustee David Beitzel (A '82) walks with a participant near the Fresco Barn 05 Abby Shahn, Mary Armstrong (A '77) Sheila Pepe (A '94, F '13), and Stoney Conley (A '77) at the Red Farm Dinner 06 Kate Valk's lecture in the Fresco Barn 07 Mores McWreath and Ralph Pugay in Bermant Lab 08 Guests enjoy sunset on the lake

2013 Participants



Samantha Adler de Oliveira
Luis Alonzo
Trevor Amery
Jonathan Armistead
Purna Bishnoi
Julia Bland
Milano Chow
Oreen Cohen
Danilo Correale
Xavier Cunilleras
Cristina de Miguel
John Dombroski
Anastasia Douka

Zachary Fabri
Mauro Giaconi
Daniel Giles
Gordon Hall
Shadi Harouni
Joshua Haycraft
Tzion Hazan
Sarah Hewitt
Shana Hoehn
Mira Hunter
Adelita Husni-Bey
Anthony Iacono
Sacha Ingber

James Inscho
Kristian Blomstroem
Johansson
Nicholas Johnston
Ian Jones
Megan Liu Kincheloe
Gary LaPointe Jr.
Lindsay Lawson
Megan Ledbetter
Nancy Lupo
Mores McWreath
Christopher Meerdo
Fabiola Menchelli Tejeda

Harold Mendez
Joiri Minaya
Stacy Mohammed
Michael Muelhaupt
Lavar Munroe
Michaela Murphy
Jordyn Oetken
Benjamin Pederson
Sondra Perry
Daniel Petraitis
Ralph Pugay
Ronny Quevedo
Jaime Eduardo Restrepo

Omar Rodriguez Graham
Michael Royce
Vabianna Santos
Avery Singer
Becky Suss
Walter Sutin
Erik Swanson
Sarah Tortora
Leila Tschopp
Rodrigo Valenzuela
Seneca Weintraut
May Wilson
Yunyi Yi
Lindsay Zappas

2013 Faculty

Resident Faculty Artists

Matthew Brannon
Marie Lorenz (A '04)
Sheila Pepe (A '94)
RELAX
(chiarenza & hauser & co)

Visiting Faculty Artists

Derrick Adams (A '02)
Charles Atlas
Chitra Ganesh (A '01)
Byron Kim (A '86, F '99)

Tommy Lanigan-Schmidt

(F '91, '92, '97)
Dona Nelson
Lorraine O'Grady (F '99)
Trevor Paglen
Mickalene Thomas

Paul Mellon Distinguished Fellow

Kate Valk

136 West 22nd Street

Space Plan

Katie Sonnenborn

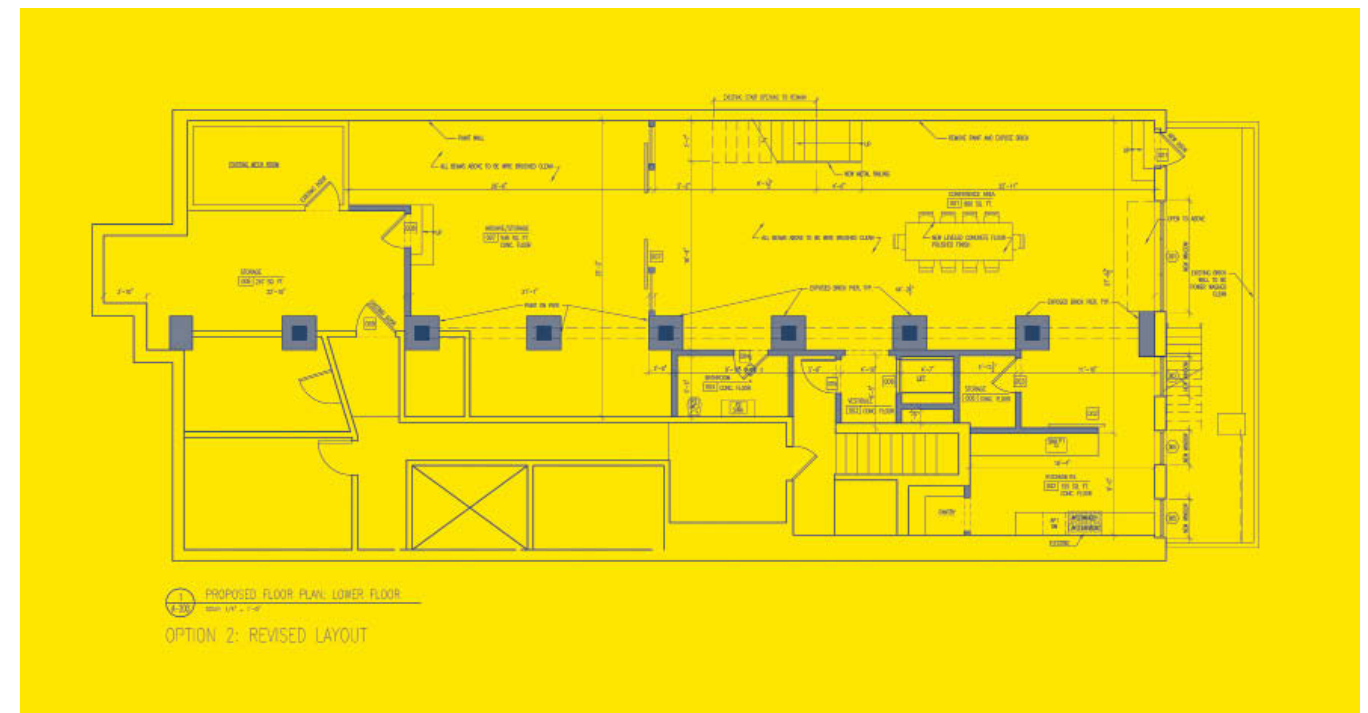
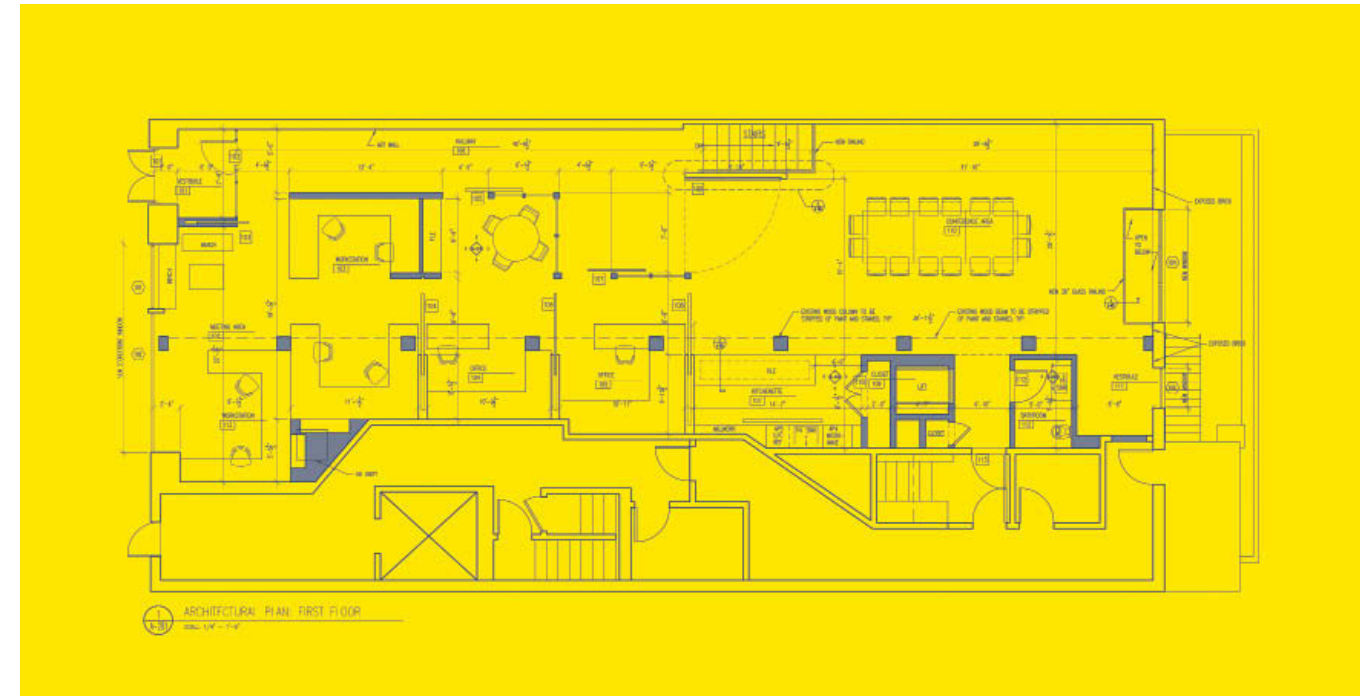
One of the first items I was charged with as Co-Director was finding a space for Skowhegan in New York City. At a practical level, this seemed feasible: real estate is familiar territory. At a philosophical level, the challenge was formidable: how could we appropriately locate Skowhegan in New York when our base understanding of its history, program and purpose is inextricably tied to the physical and phenomenological experience of being on campus?

As we worked with the New York Committee (Trustees & Governors) to parse out priorities (use, space, location, price) and conferred with members of the Alumni Alliance over programmatic objectives, a consensus coalesced over snacks at Joyce Kozloff's loft: we needed a kitchen. For if New York was going to serve as the off-site home for the extended Skowhegan family, a metaphorical "hearth" would be crucial to its success.

Dozens of properties were considered, but West 22nd Street inspired immediate confidence despite being a pretty big mess (in previous lives it was an elevator repair shop; a tile and flooring store; and a photo processing lab). The 1907 warehouse building has a sense of history; a strong relationship to the street; and an open flow across two floors that offers a flexible framework for our programmatic and administrative requirements.

From the beginning we spoke of the space in familial terms, as a "home" for Skowhegan. The plans, illustrated at right, are beginning to be realized. They include the requisite kitchen, communal gathering points, a quiet nook, and invite a transformation that anticipates Gaston Bachelard's axiom that all inhabited environments assume qualities of the domestic. Certainly this is true at Skowhegan where we have made agricultural buildings our own, and it is also a fitting description for Alan Wanzenberg's approach to architecture and his intuitive understanding of how people occupy their surroundings. With his colleague Seky Gomez, Alan has designed a porous and integrated space on West 22nd Street that we envision as a place to continue the active exchange found on campus. Without Alan or Rick Prins, who spearheaded and shepherded the purchase, and the full support of the Boards, this new addition would not exist.

When we move, many people will say that you cannot really know what Skowhegan is unless you go to campus. And while that is true, it will also be true that the experiences offered up through Skowhegan's outpost will forge a meaningful connection to its distinct mission and purpose. This is crucial to our future. It has been challenging for Skowhegan to demonstrate what it does, or who it is, outside of campus, and over the past year both Trustees and Governors have stepped forward to ensure that Skowhegan's contributions are more broadly understood. Don Moffett, Bob Gober, and David Beitzel are particularly effective in articulating the necessity of Skowhegan in the broader art world, and under their leadership an extended circle came together through the Awards Dinner to affirm that Skowhegan matters. This commonality defines and empowers us, and will enable this community—which is as complex and loaded as the various contributions set forth in this Journal demonstrate—to survive and to thrive.



Space Plan as of September 2013, Alan Wanzenberg Architects

Winter Will Keep Us Warm

Sarah Workneh

I have been reading Wayne Koestenbaum's most recent book *My 80s and Other Essays*. In an essay in memory of Eve Kosofsky Sedgwick, he talks about her use of the poetic concept of *enjambment*, a term, as a non-poet, I hadn't ever encountered. Koestenbaum: "Enjambment—reaching toward the brim, and then exceeding it."

In poetry, (I am going admit that for the purposes of time and deadlines, I googled these definitions) it can mean: the continuation of the sense of a phrase beyond the end of a line of verse (*Encyclopedia Britannica*); a straddling (*Collins English dictionary*); the running-over of a sentence or phrase from one poetic line to the next, without terminal punctuation; the opposite of end-stopped (*The Poetry Foundation*).

T.S. Eliot uses it in the first stanza of *The Wasteland*:

**April is the cruelest month, breeding
Lilacs out of the dead land, mixing
Memory and desire, stirring
Dull roots with spring rain.
Winter kept us warm, covering
Earth in forgetful snow, feeding
A little life with dried tubers.**

Apparently, William Carlos Williams' *whole* poem *Between Walls* is an enjambment:

**the back wings
of the
hospital where
nothing
will grow lie
cinders
in which shine
the broken
pieces of a green
bottle**

Even still, perhaps the most meaningful definition, for me, is this: the breaking of a syntactic unit or a clause over two or more lines without a punctuated pause (*Princeton*). I have a degree in Linguistics—Chomskyan Linguistics at that, where ideas about language structure always are applicable on a larger scale (apparently Kosofsky Sedgwick also liked to stretch the capacity for theory by applying them across disciplines). Notions of scope and hierarchy, in linguistics, are crucial to understanding how meaning functions. In what is known as Government and Binding Theory, we are able to parse complex sentences because there is an internal structure to syntax where despite distance, meaning is still retained.

This idea of stretching is interesting when we consider this physical break that happens each summer when we leave Skowhegan. This time of the year, this letter every year, is a moment when we reflect on the power of that break—what it means to come home, what it means to reestablish a practice, what it means to be without proximity to the people and ideas with whom and with which we have just spent nine-weeks.

I have been thinking about this new space that Skowhegan finally owns for a long time and what it means to be part of a place like Skowhegan—why it's so transformative in its bounded time, its bounded community (and when I first arrived *if* it is, indeed, that transformative). What is the scope of that transformation and is it limited to the time we are in Maine or does it exist only as a ghost trace (another linguistics term)? Is it a place? Is it a nostalgia? Or is it an idea and a commitment that can live outside a specific location, time, or group of individuals? As each summer draws to a close, I tell the participants that the most important part of Skowhegan is that it ends, but perhaps that's not actually true. Yes, being in Maine ends, and being with a closed set of 85 people ends, but we also know that there exists an historical thread that links us all together (and is frankly, our foundation) and a telescoping to a future of artists that we don't yet know that will also share in this experience. *Enjambment*.

This all sounds like abstract romance—so as is the favorite question we ask during the admissions process: where is the content? As you will read in subsequent pages, the notion of community is not enough to serve as content at this point. I will be honest that when I invited Park McArthur and Dan Levenson to write about the new space in the context of what it could offer our community, I had specific ideas of what I wanted them to say. I wanted it to be a challenge to us all to think about uses of space, to consider how we, not Skowhegan with a capital S but all of those who are part of Skowhegan, could use the space and this moment to reconsider our participation in the life of Skowhegan. To activate those Gramscian theories that were so popular this summer, where we as an engaged community have the opportunity to set our own discourse and ask the questions about how we talk and think about contemporary practices. When Dan and Park returned with the very staunch and very necessary challenge to notions of community, I felt a little deflated, and frankly a bit naïve.

As I think about the moments on Skype with the two of them, trying to make my ideas and wants clear, and listening to each of their specific challenges and in negotiating differing opinions, struggling with up against these two great thinkers, I realized this discussion, perhaps even more so than the end result, is exactly why I believe that this is new space is so necessary—beyond the pragmatics of office rent and square footage, beyond simply not wanting to haul chairs across the city to offer a lecture, and beyond clogging up the existing and abundant environment of "cultural production" with more programming. This type of frustration and challenge and patience is *actually* what the transformation really is about. We cling to Skowhegan because we cling to the freedom of ideas that is so, so difficult to find outside—because of time, because of money, because of the market, and because of how we relate to each other in the real world.

This space, as a proposed *enjambment* of whatever the hell it is we do for nine-weeks in Maine each summer, is an intellectual space and gathering of generosity, and in many ways an expression of care for the practices, ideas, and explorations of those we may not know, but who are likewise in this nebulous space beyond the brim and who have also experienced this hiccup from one line to the next. While this is not an experiment in social practice or a way to fix the world through artmaking as social justice, it is our job as engaged thinkers to push beyond what we know. That is what I think Skowhegan, from June to August is really good at. And as an organization of artists who are, whether through mythology or reality, the most forward thinking in our field, we should commit to that constant process of inquiry. It doesn't always end up the way you think it will, and that of course, is the point.

Skowhegan is once in a lifetime...it is summer...it is 65 people, but what we learn from Skowhegan, what we can extend out of Skowhegan can now, in winter, keep us warm.

Skowhegan Burial Society

Dan Levenson (A '09)

We are a lonely society. Most of the time we're working or struggling to stay afloat and in between we comfort ourselves with haphazard friendships, professional networks, family and possibly marriage. We call these things “communities” even though they are all disconnected, fragmented, and don't really support us. Your co-workers might like you a lot and meet you for a drink every now and then and they'd be sad if you got sick but you can't expect them to pay your medical bills or bring you chicken soup or mop your brow when you have a fever. In our society we are forced to support ourselves.

The idea of a Skowhegan Burial Society emerged during a conversation between Sarah Workneh and a group of recent Skowhegan alumni following Hurricane Sandy. Sarah's idea was to brainstorm ways in which Skowhegan could possibly provide material support for artists affected by natural disasters. I suggested (only partially jokingly) that we might consider setting up a burial society, since these can be seen in some ways as ancient precursors to modern insurance companies. When Skowhegan alumni pass away the expenses and arrangements would be taken care of by the society.

Following this Sarah asked Park McArthur and me to begin a conversation about what possibilities we could imagine for Skowhegan's new space in Manhattan. Via Skype we had several conversations covering a range of topics, beginning with our very different experiences at Skowhegan, to the question of the artist's role in society, questions of the possibility of community, of organization, of mutual aid, of the individualism of artists, of the new trend of “social practice” in art, and of the very real social antagonisms that institutions like Skowhegan must work to paper over. I proposed an idea about which I am still uncertain. My idea was that the central function of art and the function of Skowhegan are similar. Both can ask questions about what is possible in society. At best they can help us to imagine possibilities that we had not previously seen. But when art, (in the form of social practice) or Skowhegan (if it ever did attempt to become a burial society, for example) attempt to immediately realize their idealisms beyond what our essentially non-cooperative society can support, good intentions can lead to bad results.

This is not to say that nothing real should be attempted, that we should satisfy ourselves with image-making and not attempt real social change, just that we should be aware of the enormity of the task. In creating a community, in creating a space of possibility, we should be aware of the context in which we are operating. We should remember that the real supportive lifelong community of friendship and material support that Skowhegan aspires to is never a fait accompli.

Funeral and Burial Instructions of _____ .

[Artist Name]

To Whom It May Concern:

I have completed this document to provide instructions concerning my funeral and burial arrangements and/or requests.

I have not made funeral and/or burial arrangements
 I have made funeral and/or burial arrangements with:

Name: _____

Location of my signed agreement: _____

The funeral will be held at: _____

Address: _____ Telephone: _____

The following religious observances will be conducted:

My remains shall be embalmed
 There be an open casket There be a closed casket
 A viewing or wake will be held at: _____
 My burial clothing/jewelry will be: _____
 Flowers for my funeral will be: _____
 The pallbearers will be: _____
 I wish to have a burial, and for the burial request that:
 The following religious observances will be conducted:

I will be buried at:

Cemetery: _____

Address: _____ Telephone: _____

I wish to be cremated, and I request that my cremated remains be:
 Placed in a columbarium or mausoleum
 Buried in a cemetery plot
 Retained at the home of: _____
 Stored in a house of worship / religious shrine,
if local zoning laws allow
 My ashes are scattered in accordance with local laws
 The religious observances to be conducted will include:

I wish to have a: Memorial Monument Marker
with the following instructions: _____

I wish that the following service(s) take place:

Funeral Service Casket Burial Memorial Service,
 Service at Disposition of Cremated Remains, conducted by:

Name: _____

Instead of flowers, donate to the following charities or causes:

The following should be included:

Music: _____ Readings/Scriptures: _____
 The following person(s) speak publicly at the service(s):

The following person(s) not speak publicly at the service(s):

I have written my obituary, and it may be found at:

I have not written my obituary, but hope that it includes:

Arrangements referred to in this document have been prepaid to:

Name: _____

Address: _____ Telephone: _____

I have set up a joint or pay-on-death account at:

Institution Name: _____

Address: _____ Telephone: _____

Written instructions concerning donation of my organs and tissues may be found at: _____

The ethical will I have written that spells out my values and views about life may be found at: _____

My additional wishes or thoughts are: _____

I direct my chosen agents, family members and/or other responsible persons, to take all steps necessary to carry out the above instructions.

Dated: _____

Printed Name _____

Signature _____

How Comes Community

Park McArthur (A '12)

Community is a major concept with which visual art now contends. Like the ready-made, like the document, like audience, like market, community is, among other things, a locus of creative activity as well as a subject of art history. The rise in art's attention to community since the 1970s occurs alongside two related developments in the social field: one, a streamlining of the non-profit entity as a container for imagination and social change. And, two, the acceleration of critical theory's attention to philosophies of communal organization (an acceleration which grew, concomitantly, with contemporary art's increased attention to theorists such as Edouard Glissant, Giorgio Agamben, and Jean Luc Nancy).

As recipients of this Journal—as staff, alumni, funders, and board members of Skowhegan—we can, and perhaps do, think of ourselves as a community. As people committed to, thankful for, and surprised by the proposition of providing artists the ability to live nine weeks on a former farm in New England, we represent an array of interests, beliefs, and experiences whose relations to Skowhegan are variable, contradictory, even antagonistic. Skowhegan is not one thing or a thing, but a heteroglossia. And it is by understanding Skowhegan-as-composite that we can establish the idea of Skowhegan community not as fact or entity, but as possibility.

The possibility of community is not carefree. Kellie Jones, Martha Rosler, Dave Beech, Mike Davis, and Claire Bishop have all, using their own terms, thought long and hard about visual art's renewed interest in community. The phenomena that these writers, artists, and historians track mandate that we think about the idea of community in relation to the closing of community hospitals, the privatization of community services, and the yet-unknown and myriad effects of community development corporations. Community, as a discourse, as an idea, functions to take up the hopeful remains of the public and publicness. It, at the same time, oversimplifies the causes and effects of the lack of public services, and, most offensively, the historical and economic events that first brought these services into being. Community, as a series of relations born out of group-protection, group-struggle, group-identity, and group-pleasure, has become something to preserve, to create, and to fight on behalf of. These fights are both intra- and extra-communal. Today, these fights often come under the purview of a professionalized entity such as a nonprofit. Nonprofits and hybrid government bodies with diverse and often antithetical goals all use community as a term to rally around. Similarly, museums and the artist-run spaces have taken up the concept of community as a space to exercise the mandate of engaging audiences, providing knowledge, and manifesting cultural credibility. Following the lead of progressive nonprofits, art institutions of all sizes have designated community as the place for imagining what is to be done. From community days, to community involvement, to an “art world” that insists on the presence of “art communities,” we experience ourselves in relation to the idea of community, virtual and otherwise: as part of, as partial to, or, simply as apart. Community, has, as such, become the only viable reason to do anything socially, economically, and increasingly, artistically.

Why, then, discuss community in relation to the opening of Skowhegan's new space on 22nd street between 6th and 7th Avenues in Manhattan? Partly, because the question of how community might manifest in our day-to-day lives today and tomorrow, rather than as a summer memory, is of great importance. Partly, in order to recognize that we need the idea of community much more than it needs us. Partly, to emphasize that the aspirations and needs that constitute Skowhegan form its possibilities, and that these possibilities, prefigured and exceeded by the nine weeks (or more) of actual Maine time, make Skowhegan what it is and, perhaps more importantly, what it can be. And, partly, to propose that, if we choose to depend on such a term to describe the relations we seek, then we do so with a great humbleness for what that term means and how it is employed. If we are to propose community as an expansive horizon of action and possibility—as a place to find the alternatives we seek within a world of increasingly few—then we need to proceed with a real belief in something else, even if that something demands a name other than what we first imagined.

Luke Stettner's Continuum

Carmen Winant (A '10)

In the summer of 2010, Luke Stettner attended Skowhegan School of Painting & Sculpture with a plan. He moved into a room in the newly renovated Guston dorm and a studio in the middle of the Reis block (desirable spaces!) and, as do all the participants, set to making the spaces feel like his own. I had arrived with few ideas and even fewer materials and admired Stettner's purposefulness. He wanted, among other things, to make a new urn for his father's ashes and had brought a dozen plastic nesting plates that he had eaten off as a child to do it. One of my first real conversations with Stettner was in the sculpture shop as he drilled holes about three inches in diameter through the brightly colored plates. I asked him if he really intended to put his father's ashes inside of them to which he responded "yes."

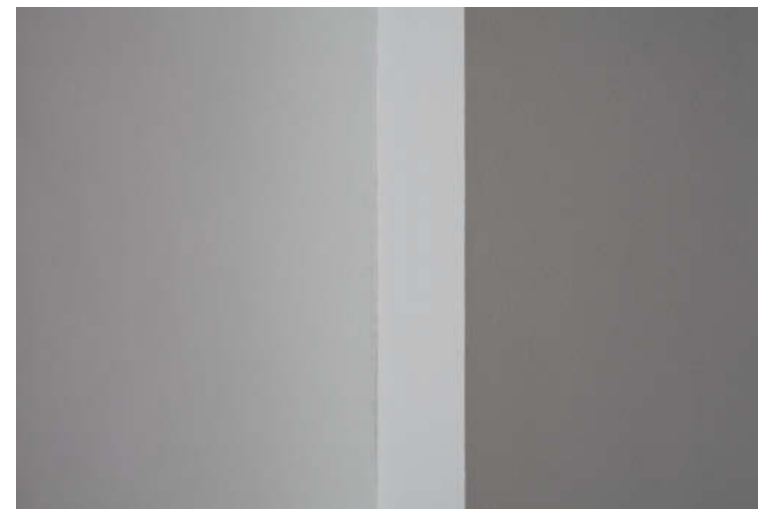
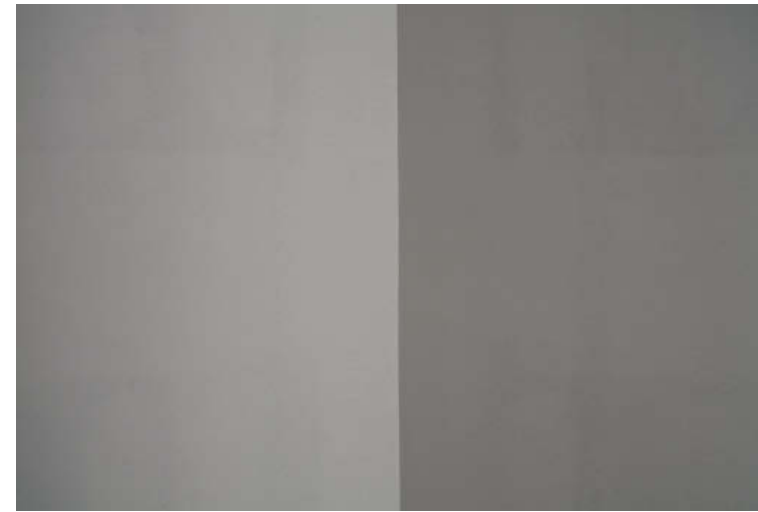
Born in 1979 in Alpine, New Jersey, Stettner grew up in the neighboring city of Tenafly. Both are under twenty minutes from the George Washington Bridge and as a result, he crossed into New York City many times as a teenager, often late at night. Stettner moved to Tucson, Arizona to attend college in the Sonoran desert where there are no allergies (which must have been really nice as he's allergy-prone.) As an undergrad, he worked at the Center for Creative Photography at the University of Arizona, which contains the full archives of over 2,000 photographers including Edward Weston and Harry Callahan. During that time, Stettner took thousands of photographs on a series of long walks, sometimes from dusk until dawn, recording information about every frame he shot in a journal and ultimately organizing and labeling all of his negatives. He must have thought about the future and its possibilities.

Stettner received his Masters' degree in Photography from the School of Visual Arts, where he made very little photography. By that time, frustrated with the limitations of the medium (having not yet discovered his conceptual forbearers) he turned to object-making. He started with his late father's things, rifling through his small inheritance of objects. Among other projects, Stettner re-pulped his father's papers into new, ghostly "erased" versions of themselves ("What Was, What Wasn't and What Will Never Be") and set all of his leftover belongings in a box on top of a blue carpet that resembled the one in his father's apartment. After letting the weight settle for many months, Stettner lifted it to reveal an impression that itself would be the framed work ("All the Wait I Have Left (232LBS).") It was the beginning, the real beginning, of a sustained practice dedicated to investigating the presence of absence and the relationship of time to loss.

A year after leaving Skowhegan, Stettner had his first solo show in New York City at Kate Werble Gallery, "Eyes that are like two suns"—a luminous title discovered in the middle of a spam message. The nesting-plate urn was a part of it, along with several other pieces conceived in Maine: a calendar, again pulped and recycled into imageless pages, a series of monochrome white paintings on high density foam, each with a single slit down their front, and a three-channel video of hands configuring an origami cube in different variations. As a grouping, it was a poignant treatise on chance and mourning, which was at points as playful as it was somber. Critic Debbie Kuan wrote for Artforum that the works, which Stettner understood to be a part of a single whole, embodied "the perplexing nature of loss as a kind of laceration" and "enact[s] the anger and futility of mourning." Above all, Stettner's work pointed to the power of empathetic feeling above the importance of empirical fact.

Since that time, Stettner has returned to his early interest in photography, once disavowed. For his upcoming solo exhibitions at Kate Werble Gallery and The Kitchen, in January and February respectively, he is busy mining his own collection of photographs, now over a decade old, as well as his familial archive of images. Stettner's work has long orbited the conditions and effects of mortality, and, while these exhibitions will be no different in that regard, his focus has shifted to the measurement and management of time and record keeping.

Stettner's work is curious and penetrating for these reasons: a concern with the rituals of impermanence (that never feels morbid or melancholic); an unwavering dedication to art as a substantial, singular medium through which real feelings and intentions are channeled; an interest in poetry as a vessel; and an openness to variable material and sensitivity to the demands of a given idea. Skowhegan offered him the space, community, resources, and time to grow into the sensitive artist that he is. I know because I've watched it happen.



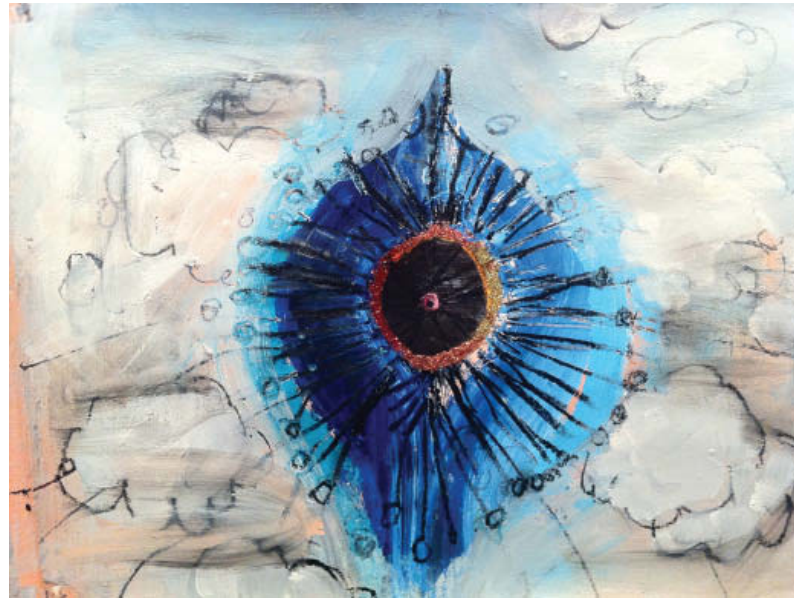
In late spring 2013, Luke Stettner (A '10) documented Skowhegan's new space prior to the interior demolition. His work creates an index of the space's history that will begin anew with Skowhegan's presence.

Untitled (2013), Luke Stettner

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, 2012 and October 31, 2013.



Deborah Buck '75, *Into the Blue* (2012), acrylic paint, pastel and glitter on paper, 19.5" x 29.5"

1949
David Black
LIFTOFF, Public Sculpture
Washington DC

1957/1958
Suzanne Hodes
Family Matters: Three Generations of Women, Kriznik Gallery, Women's Studies Research Center, Brandeis University, Epstein Building, Waltham, MA

1961
Ditta Baron Hoerber
Ditta Baron Hoerber: Proximity, Paley Gallery at Moore College of Art and Design, Philadelphia, PA; *Seventeen Women*, Philadelphia Episcopal Cathedral, Philadelphia, PA

1963
Sandy Walker
In Nature, Elizabeth Harris Gallery, New York, NY; *New Prints 2012 / Autumn*, International Print Center New York, NY; *Revelations: Drawings in Various Mediums*, Meridian Gallery, San Francisco, CA

1964
James Kielkopf
James Kielkopf: New Work, Thomas Barry Fine Arts, Minneapolis, MN

1965
Mark Oxman
Portrait of Elizabeth Joy Roy (private commission)

1966
David Reed
Recent Paintings, Häusler Contemporary Zurich, Zurich,

Switzerland; *Recent Paintings*, Galerie Schmidt Maczollek, Cologne, Cologne, Germany; *Reinventing Abstraction* (curated by Raphael Rubinstein), Cheim & Read, New York, NY

Gail C. Salzman
Gail Salzman/Soundings, BCA Center, Burlington, VT

Rochelle Woldorsky
Water Works, Duluth Art Institute, Duluth, MN

1968
Christy Bergland
Members Show, Riverview Gallery, Havre de Grace, MD; *Spirit of Place and its Transitions: The Great Pond on Biddeford Pool Maine*, Gormley Gallery - Notre Dame Maryland University, Baltimore, MD

Lorna Ritz
Art Beyond Group Exhibition, MacGadfrey Gallery/Sunny Savage, Boston, MA; *landscape drawing exhibition*, Boston State House, Senator Rosenberg's Office Gallery, Boston, MA

1969
Marilyn Propp
Climate of Uncertainty, DePaul Art Museum, Chicago, IL

1970
David J. Einstein
Permanent Collection, Crocker Art Museum, Sacramento, CA

Susan Heidman
Proteanna, Danforth Museum, Framingham, MA

1972
Philip Ayers
Philip Ayers: Small Portraits, The Painting Center, New York, NY

David Longwell
Action/Reaction, Etherton Gallery-Temple Gallery, Tucson, AZ

Dena Schutzer
People in Space, Washington Art Association, Washington Depot, CT

1973
Alan Singer
A Guide to Nature, The Roger Tory Peterson Institute of Natural History, Jamestown,



John Yue '67, *East End Landscape #1* (2012), interactive acrylic on jute canvas, 36" x 60"

NY; *Annual Members Juried Exhibition*, Arts & Cultural Council for Greater Rochester, Rochester, NY; *Reflections*, Memorial Art Gallery, Rochester, NY; *Roberson Regional Exhibition*, Roberson Museum and Science Center, Binghamton, NY

1974
Robert Flynt
Mykonos Biennale, Mykonos, Greece; *Pi=3.14*, LaMama Galeria, New York, NY; *The Man Show*, Carrie Haddad Gallery, Hudson, NY; *There Are Many Like It, But This One Is Yours*, The Front Room, Brooklyn, NY

Michiko Itatani
Cosmic Kaleidoscope, Linda Warren Project, Chicago, IL; *Color and Construct*, Black & White Casual Gallery, Long Island City, NY; *Mark Making: Prints from Wildwood Press*, St. Louis University Art Museum, St. Louis, MO; *Paper Works: Mary Judge and Charles Geiger*, Imogen Holloway Gallery, Saugerites, NY; *Raisonnement Circulaire (Circular Reasoning)*, ParisCONCRET, Paris, France; *To be a Lady: Forty Five Women in the Arts*, 1285 Ave of the Americas Gallery, New York, NY

David Rich
David Rich Paintings, Ethan Pettit Gallery, Brooklyn, NY

1975
Dennis Aufferly
All Florida Annual Juried Show, Boca Raton Museum of Art, Boca Raton, FL; *County Contemporary*, Main Gallery Palm Beach Cultural Council, Lake Worth, FL

Helen Glazer
Arts in Embassies Program, US State Department, American Embassy, Lima, Peru; *Centennial Juried Exhibition*, Delaware Art Museum, Wilmington, DE



Joanna Kao '75, *Couple* (2013), painting with collage, 20" x 24"

Joanna Kao
Community of Artists, Danforth Museum, Framingham, MA; *Diaspora*, New Century Gallery, New York, NY; *Double Happiness*, Attleboro Arts Museum, Attleboro, MA

1976
Ken Buhler
Birdlands, Lesley Heller Workspace, New York, NY; *Notes From the Edge of the World*, Galerie Gris, Hudson, NY

Betsy Dovydenas
Berkshire Salon, Eclipse Mill Gallery, North Adams, MA; *Group Show*, Welles Gallery, Lenox, MA; *Paper and Paste*, St. Francis Gallery, Lee, MA

1977
Anita Curtis Glesta
Gernika/Guernica, Museum of Contemporary Art Krakow, Krakow, Poland; *Gernika/Guernica*, Sackler Museum of Art, Beijing, China; *Putti for Sara*, Galeria Praxis, Buenos Aires, Argentina; *Watershed*, The Old School New Museum Ideas City Festival, New York, NY; *Watershed as a Special Project in the Volta Fair*, Volta Art Fair, New York, NY

N. Christina Hutchings
Biennial Exhibition of Contemporary Bermuda Art, Bermuda National Gallery, Hamilton, Bermuda

Kathy Soles
Shoals, Hallspace, Dorchester, MA

Lindsay Walt
Painting + Drawing (curated by Anya von Gosssein), Newtonbarry House, Wexford, Ireland; *Silhouette* (curated by Bill Carroll), The Elizabeth Foundation for the Arts, New York, NY; *Silk and Sequined Earth*, The George Gallery, Laguna Beach, CA; *What I Know* (curated by Jason Andrews), NYCAMS, New York, NY

1978
Peter Dudek
Spring Break Art Show, New York, NY

Tamara E. Krendel
Animals Dreamed & Dreaming, The Concord Art Association, Concord, MA; *Illuminations*, Mass General Hospital's Cancer Care Center, Boston, MA

Carol Perroni
Annual Postcard Collage Exhibition, Downtown Gallery, Kent State University, Kent, OH; *Collage/Assemblage Centennial 1912-2012*, International Museum of Collage, Assemblage and Construction, Pagosa Springs, CO; *Collect 10/Lucky 13*, Center For Contemporary Arts, Santa Fe, NM; *The Omega and the Alpha*, Millicent Rogers Museum, Taos, NM

Tyler K. Smith
62nd Annual All Florida Juried Competition and Exhibition, Boca Museum of Art, Boca Raton, FL

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 2012 and fall 2013.



Daniel Bozhkov (A '90, F '11) simultaneously interprets performances by Erwin Wurm and Albert Oehlen

DO IT (OUTSIDE)

May 12, 2013

In summer 2013, Socrates Sculpture Park presented *do it (outside)*, curated by Hans Ulrich Obrist and presented in partnership with Independent Curators International (ICI). *do it (outside)* was the very first "do it" exhibition to be presented in New York City and the very first to be presented completely outdoors. With historical antecedents in Dada, Fluxus, Conceptual art, and Relational Aesthetics, *do it (outside)* was an experimental exhibition that presented artists instructions and interpretations of these instructions by other artists, performers, community groups, local students, staff, and the public. At Socrates, the interpretations resulted in installations that ranged from explicitly sculptural, to the performative, to the poetically ethereal. During the opening on May 12, 2013 from 2–6pm, more than a twenty alumni artists and faculty, selected by Skowhegan, interpreted instructions throughout the day and created a sublime critical mass of performative actions and environments.

—Elissa Goldstone

Exhibition Program Manager, Socrates Sculpture Park



Jonathan Ehrenberg speaks to reception guests before the screening

THE OUTSKIRTS

May 2, 2013

SKOWHEGAN AND FINE ARTS WORKS CENTER HOSTED A TALK WITH JONATHAN EHREBERG A '11 (FAWC FELLOW '11-12) ON THE OCCASION OF HIS SOLO EXHIBITION AT NICELLE BEAUCHENE GALLERY, NY.

Inspired by Kafka's *The Castle*, *The Outskirts* is a beautifully crafted video that, in memory, seems to have been experienced rather than watched. The video follows the loose narrative of a man's journey to a castle on a hill. Emerging from the forest, he is pulled along by a strange cast of characters encountered on the road. When he's abandoned, the video unravels into a fracturing of earlier imagery that reflects the longing and disorientation of the protagonist's state of mind. The video is a mesmerizing alchemy of everyday materials: Ehrenberg's saturated, expressive lighting turns paper, plaster, branches, and cloth into a vast atmospheric world populated by strange, sometimes gruesome, figures that seem to emerge from the imagination, or the fears, of the protagonist on his wanderings.

—Meredith James A '11

Tabitha Vevers

(S) *M, L Suitcase Show*, Inez Suen Art & Design Consulting, (traveling exhibition), Asia; *LOVER'S EYES II: Water's Edge*, Albert Merola Gallery, Provincetown, MA; *Tabitha Vevers: LOVER'S EYES*, Lori Bookstein Fine Art, New York, NY

1979 Sue Collier

25/75, Queens College Art Center, Queens, NY; *40 Years of Women Artists at Douglass Library*, Mary H. Dana Women Artists Series, 40th Anniversary Virtual Exhibit (1971-2011), New Brunswick, NJ; *Plein Air - One Person Show*, Ceres Gallery, New York, NY; *Sight Specific*, 547 West 27th Street, New York, NY; *Works on Paper*, Saraghi Art Space, Victoria, Australia

Celeste Roberge

Maine Women Pioneers III Dirigo, University of New England Art Gallery, Portland, ME

1980 Melanie Kozol

Art @ The Lake, Sembrich Museum, Bolton Landing, NY; *Damsels in Distress*, Damsels in Distress by Whit Stillman, New York; *The Red Show*, The Village@Gureje, Brooklyn, NY; *TreeHouse New Paintings*, Lake George Arts Project, Courthouse Gallery, Lake George, NY; *Yo Brooklynites*, Hadas Gallery, Brooklyn, NY

1981 Kim T. Abraham

Fresh show, Zenith Gallery, Washington, DC

Candida Alvarez

Candida Alvarez, Hyde Park Art Center, Chicago, IL

Larry Deyab

Invitation à l'imaginaire - Œuvres de la collection du Frac Bretagne, L'Imagerie, Lannion, France; *The 25th Annual Art Show*, Park Avenue Armory, New York, NY

Margaret M. Lanzetta

Al Andaluz, Fez Medina, Morocco, Fez, Morocco; *Famous Ornament, Tokyo*, Youkubo Art Space, Tokyo, Japan; *Spark*, Cantor Gallery, Worcester, MA; *Super Market: Stockholm*, Stockholm Independent Art Fair: Super Market, Stockholm, Sweden

Leslie D. Wilkes

Double Take, Barry Whistler Gallery, Dallas, TX

1983 Marsha Goldberg

Smoke Rises... new drawings, Beautiful Eyes Gallery, Jerusalem, Israel

Jean Sausele-Knodt

32nd National Faber Birren Color Award Show, Juror: Ian Altevèer, Stamford Art Association, Stamford, CT

1984 Nancy M. Cohen

Nancy Cohen: Beyond the Surface, Garrison Art Center, Garrison, NY; *On the way to recognition*, Accola Griefen Gallery, New York, NY; *Shattered: Contemporary Sculpture in Glass*, Frederik Meijer Gardens & Sculpture Park, Grand Rapids, MI; *The Land Before and After Time*, Accola Griefen Gallery, New York, NY

Maria Katzman

Maria Katzman: Cabin Paintings, Ruth S. Harley University Center Gallery, Garden City, NY

Wendy Klemperer

Sites for Sculpture, Dowling College, Oakdale, NY; *Wendy Klemperer/Chain-Hounds and Caribou*, University of New Hampshire Museum of Art, Durham, NH; *Wendy Klemperer/Sculpture*, Four Corners Art Ctr, Tiverton, RI

Robert L. Pollien

Naturally Drawn: Recent Works by Robert Pollien, Wendell Gilley Museum, Southwest Harbor, ME

Brenda Zlamany

Portrait of Abu Dhabi in Four Parts, Abu Dhabi Art Hub, Abu Dhabi, United Arab Emirates



Margaret Lanzetta '81, *Famous Ornament: Tokyo* (2013), photograph, 42" x 75" each photograph 10" x 12"

1985 Dozier Bell

Seescape, George Adams Gallery, New York, NY; *Wood, Lovely, Dark, and Deep*, DC Moore Gallery, New York, NY

Lynda Frese

Earth Voices, Borgo della Marmotta, Spoleto, Italy; *Pacha Mama: earth realm*, Acadiana Center for the Arts, Lafayette, LA

Sarah Haviland

Curl at NYU Langone Medical Center, NYU Langone Medical Center, New York, NY; *Figuratively Speaking*, Gallery 66, Cold Spring, NY; *Ossining in 3D*, Village of Ossining High School, Ossining, NY; *Sculptors Guild*, Fountain Art Fair, New York, NY

Julia Jacquette

The Female Gaze: Women Artists Making Their World, Pennsylvania Academy of the Fine Arts, Philadelphia, PA

Yukako Okudaira

2012 Art in a Box, Masters and Pelavin Gallery, New York, NY; *El Verano*, Gallery 128, New York, NY; *Graphik-Malerei-Plastik*, Galerie B. Haasner, Wiesbaden, Germany; *Holiday Show: Part 2*, Gallery 128, New York, NY; *Visual AIDS Show '13*, Cheim & Read Gallery, New York, NY; *Wish You Were Here 12*, A.I.R. Gallery, Brooklyn, NY

Barbara Penn

Animal Sign/Animal Mind, Rosenthal Gallery, College of Idaho, Caldwell, ID;



Stephen Hendee '89, *The Last People* (2013), Site: Lab, 54 Jefferson, Grand Rapids, MI

Animal Sign / Animal Mind, Aigantighe Art Gallery and Museum, Timaru, New Zealand; *Art Faculty Exhibition*, University of Arizona Museum of Art, Tucson, AZ; *Domestic Wild*, Rosenthal Gallery, College of Idaho, Caldwell, ID; *Focus-Five Women Artists*, Davis Dominguez Gallery, Tucson, AZ; *Small Things Considered*, Davis Dominguez Gallery, Tucson, AZ

Virginia Crawford Pierrepont

Plein Air Arts Festival, Castine Arts Association, Castine, ME; *Who's Who- A Survey of Noho-M55 Artists*, Noho/M55 Gallery, New York, NY

1986 Tom Burckhardt

404 E 14 (Organized by Tom Burckhardt), Tibor De Nagy Gallery, New York, NY; *Simulacrum*, CCAD Gallery, Columbus, OH; *Tom Burckhardt- New Paintings*, Tibor De Nagy Gallery, New York, NY

Bart Gulley

2013 Artists of the Mohawk-Hudson Region, The Hyde Collection, Glens Falls, NY; *New Works on Paper*, Joyce Goldstein Gallery, Chatham, NY; *ReCycle, ReCreate, ReImagine*, Orni International Arts Center, Ghent, NY

Gail Spaien

Gail Spaien: New Paintings, Miller Yezerski Gallery, Boston, MA; *Gail Spaien: New Paintings*, William Scott Gallery, Provincetown, MA; *The World Over*,



Rosemarie Fiore '88, *Smoke Painting Machine, Sting Ray* (2012) mixed media and color smoke from fireworks

Institute of Contemporary Art, Portland, ME

1987 Teresa Hubbard

A Window on the World: From Dürer to Mondrian, Museo d'Arte di Lugano, Switzerland; *Hubbard / Birchler*, Museum Brandhorst, Munich, Germany; *Open End*, Haus der Kunst, Munich, Germany; *Open places - Secret Places: Works from the Verbund Collection*, Museum der Moderne, Salzburg, Salzburg, Austria

Margaret Libby

Hidden Histories: A Project by Maggie Libby, Colby College Museum of Art, Waterville, ME; *Maternal Aesthetics: The Surprise of the Real*, Studies in the Maternal (online), Birkbeck, University of London, UK

1988 Teresa Booth Brown

Community Supported Art Colorado, Denver Botanic Garden and Boulder Museum of Contemporary Art, Denver, CO; *SMALL Master Pieces*, Rule Gallery, Denver, CO; *Summer Stock*, Quintenz

Gallery & David Floria, Aspen, CO; *Teresa Booth Brown: Paintings and Drawings and an Installation: A Unified (Edible) Scheme*, Anderson Ranch Arts Center, Snowmass Village, CO

Brent A. Crothers

Centennial Juried Exhibition, Delaware Art Museum, Wilmington, DE

Stacy Levy

Spiral Wetland, Walton Arts Center, Fayetteville, AR

Nan Hall Lombardi

City and Country, Sanford Smith Fine Art, Great Barrington, MA

1989 Francis Cape

Utopian Benches, Murray Guy, New York, NY

1990 Lilian Garcia-Roig

Cernuda Arte, LA Art Show, Los Angeles, CA; *Conspicuous Nature (Solo Show)*, Valley House Gallery, Dallas, TX; *Nature X 3*, Blue Spiral 1 Gallery, Asheville, NC; *Sight-Specific (Solo Show)*, McKinney Avenue Contemporary (MAC),

Dallas, TX; *The Young and the Restless*, Cernuda Arte, Coral Gables, FL; *Valley House Gallery*, Dallas Art Fair, Dallas, TX

Randy Wray

MICAPairs, 92YTribea, New York, NY; *Paperazzi 2*, Janet Kurnatowski Gallery, Brooklyn, NY; *Schmatte*, Storefront Bushwick, Brooklyn, NY; *Sideshow Nation*, Sideshow Gallery, Brooklyn, NY

Ryuhei Rex Yuasa

DIOCHROMA, William Turner Gallery (Bergamot Station), Santa Monica, CA

1991 Patricia Cronin

Dante: The Way of All Flesh, Ford Project, New York, NY; *NYC 1993: Experimental, Jet Set, Trash and No Star*, New Museum, New York, NY

Rebecca Fortnum

Behind the Eyes; Making Pictures (group show), Gallery North, Northumbria University, Newcastle upon Tyne, UK; *Self Contained (solo exhibition)*, Freud Museum, London, UK

Paul Santoleri

Fleur du Mal, Foundation Gallery, New Orleans, LA

1992

Keith Hale

New American Paintings 103, Publication; *Scapes*, Denver Art Museum, Denver, CO

Annetta Kapon

Not Actual Size, Proxy Gallery, Culver City, CA

Shawne Major

Rhyme and Reason: The Art of Shawne Major, Hilliard Museum of Art, Lafayette, LA

Charlotte Schulz

Drawn to Nature, Wave Hill, Bronx, NY; *It's the End of the World as We Know it (and I Feel Fine)*, Ramapo College, Mahwah, NJ

1993

Warren Craghead

seed toss, Arlington Art Center, Arlington, VA

Angela Ellsworth

All Things Become Wild & Free, HF Johnson Gallery of Art at Carthage College, Kenosha, WI; *Mysterious Content of Softness*, Rollins Fine Art Museum, Rollins College, Winter Park, FL

Richard Feaster

Richard Feaster: Paintings, Gallery 363, Memphis, TN

Saya Moriyasu

Eastern Traditions / Western Expression, Boise Art Museum, Boise, ID; *Japan's Beckoning Cats - From Talisman to Pop Icon*, Bellevue Arts Museum, Bellevue, WA; *NIHON/ WA Japanese Heritage*, Washington Artists, White River Valley Museum, Auburn, WA

1994

Lynn Koble

Natural Order, Wave Hill, Bronx, NY

Mark Masyga

Fountain Art Fair, 69th Regiment Armory, New York, NY

1995

Jennifer McCandless

Body Double: The Figure in Contemporary Sculpture, The Frederick Meijer Sculpture Museum, Grand Rapids, ME

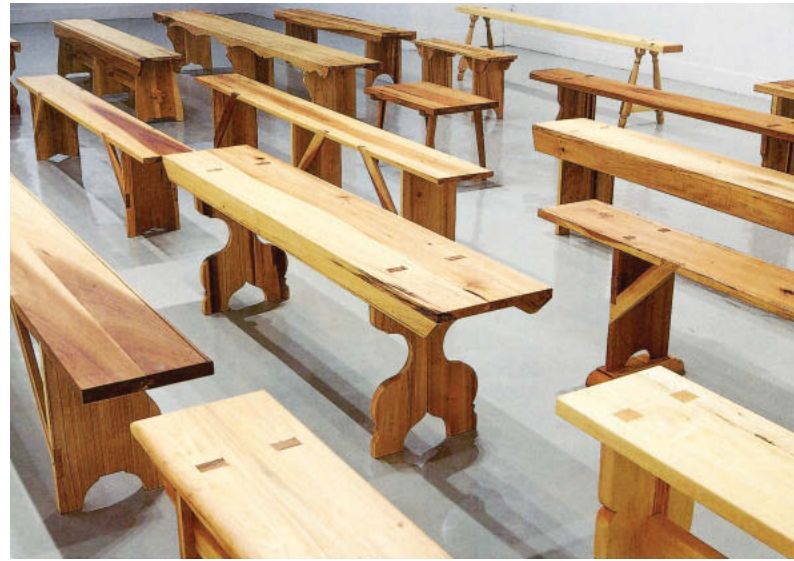
Juana Valdes

III Bienal de Arte Latinoamericano del Bronx 2012, New York, NY

1996

Michele Brody

Cheng Long Wetlands International Environmental Art Project, Cheng Long Wetlands, Cheng Long, Taiwan; *Reflections in Tea*, Chashama 461 Gallery, New York, NY



Francis Cape '89, F '08, *Utopian Benches* (2013), poplar wood, traveling exhibition

Erik Geschke

(Title TBA) Solo Window Installation, SAM Gallery, Seattle Art Museum, Seattle, WA; *Erik Geschke: Select Work*, McMahon Gallery, The Dairy Center for the Arts, Boulder, CO; *Heads, Shoulders, Genes and Toes*, Museum of Fine Arts, Florida State University, Tallahassee, FL; *Selections from Portland 2012: A Biennial of Contemporary Art*, Schneider Museum of Art, Southern Oregon University, Ashland, OR

Jennie C. Jones

Higher Resonance, The Hirshhorn Museum and Sculpture Garden, Washington, DC

Yoshiko Kanai

Secound Annual Curate NYC (online exhibition)

Annette Lawrence

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

Megan Walch

15 Artists invitational, Redcliffe City Art Gallery, Brisbane, Queensland

1997

Nicole Awai

Be Inspired! Kemper at the Crossroads, Kemper Museum of Contemporary Art, Kansas City, NO; *Happy Islands*, Fundacion Encuentro Prome Bial di Aruba, Oranjestad, Aruba; *Mi Papi, Dream On Happy Ending*, Washington Windows, 80wse Galleries, New York University, New York, USA



Keith Hale '92, *falling faintly through the universe* (2012), oil on linen, 26" x 68"

Toni Jo Coppa

2013 MFA Thesis Exhibition, ICA, Portland, ME; *8th Annual Boston Young Contemporaries Exhibition*, 808 Gallery, Boston, MA; *Toni Jo Coppa & Karen Merritt: Healing Works*, The Gallery at Planned Parenthood of Northern New England, Portland, ME

Heather Cox

Clipped, W10W, New York, NY; *Project Atrium: Heather Cox - Crush*, Museum of Contemporary Art, Jacksonville, FL

Andrew St., New Orleans, LA; *The Bridge & The Devil Road Tattoo*, Commissioned by NYC DOT Urban Art Program, Bronx, NY

1998

J.D. Beltran

The Future Imagined: What's Next, 2012 zero1biennial, Performance Art Institute, San Francisco, CA

Glexis Novoa

Losing the human form, A seismic image of the eighties in Latin America, Museo Nacional Reina Sofia, Madrid,

1999

Brian Alfred

Epic Fail, Storefront Bushwick, Brooklyn, NY; *Storms and Stress*, Hezi Cohen Gallery, Tel Aviv, Israel

Jeff Hargrave

Jeffrey Hargrave: 14 Year Survey, Paintings, Sculpture and Video, Contemporary Art Editions, Millburn, NJ

Desiree Holman

Approximately Infinite Universe, Museum of Contemporary Art San Diego, La Jolla, CA; *Destined to*



Jacolby Satterwhite '09 and reception guest

THE MATRIARCH'S RHAPSODY

February 12, 2013

SKOWHEGAN AND FINE ARTS WORKS CENTER HOSTED A TALK WITH JACOLBY SATTERWHITE A '09 (FAWC FELLOW '11-13) ON THE OCCASION OF HIS SOLO EXHIBITION AT MONYA ROWE GALLERY, NY.

Key Frames

In *The Matriarch's Rhapsody*, Satterwhite's videos are exhibited alongside drawings and photographs. This juxtaposition unifies three crucial elements in his practice and act as a key to navigating the relationships between them: stills from his Reifying Desire video series, family photographs, and his mother's drawings of schematic diagrams. Invented objects in these drawings are repurposed as the architecture of the videos, and the photographs provide a familial context interpreted and re-performed by Jacolby. Together, they form a series of cross-referencs that oscillate throughout the exhibited works. Self-portraiture and family history are departure points that immediately challenge the viewer with new narratives venturing beyond normative ideas of the political body and physical space. Jacolby's videos never rest, only vogue, wobble, twerk, and electrically slide into a new space-time-culture continuum. This new virtual realm allows Jacolby executive permission to overwrite stagnant identities and the possibility for existence of new and dynamic cultural modes. that oscillate throughout the exhibited works.

—Zachary Fabri A '13



Chris Sollars '98, *Buster: Left Behind Series* (2009-2013), ongoing digital photo series of public sculptures made with ready-made trash and debris on streets and sidewalks around my San Francisco Mission neighborhood

Marjan Laaper

Ah wat Lief, Villa Zebra, Rotterdam, The Netherlands; *Cine y Fotografia y La Ilusion*, Exhibition, Marbella, Spain; *Duende Dicht*, Open Studios, Rotterdam, The Netherlands

Steed Taylor

Daughters and Sons Knot Road Tattoo Commission, Washington, DC; *Galloon Road Tattoo*, Commissioned by Navy Pier w/support by City of Chicago, Chicago, IL; *INVASIVE Road Tattoo*, Sculpture Park of the North Carolina Museum of Art, Raleigh, NC; *Labor Line Road Tattoo*, Arlington, VA; *Radiant Road Tattoo Commission*, St.

Spain; *Politics: I do not like it, but it likes me*, Center for Contemporary Art Laznia, Gdansk, Poland

Alicia Paz

Alicia Paz, Dukan Gallery, Paris, France; *Alicia Paz*, Instituto Cultural de Mexico, Paris, France; *Heute.Spektrum. Malerei*, Kunstmuseum Magdeburg, Magdeburg, Germany; *Masquerade, be Another*, Stepehn Lawrence Gallery, University of Greenwich, London, UK

Christopher Sollars

Trash, The New Children's Museum, San Diego, CA

Disappear, The Armory Show, New York City, NY; *New Ages*, Philip J. Steele Gallery, Rocky Mountain College of Art & Design, Denver, CO; *The Indigo & the Ecstatic: A Motion to the Future*, SF MOMA, San Fransisco, CA

Andrew Johnson

Ossuary, University of Tennessee Downtown Gallery, Knoxville, TN; *OUT OF RUBBLE*, Harris Art Gallery, University of La Verne, La Verne, CA; *The Map is Not the Territory*, The Jerusalem Fund Gallery, Washington, DC



Left: Steffani Jemison, *Untitled (Projection)* (2012), inkjet print on acetate, gesso, panel, hardware, 36" x 24"; Right: Carter, *Triple Portrait* (1997, 2006, unknown), various media, 16" x 20" x 20"

SILHOUETTES

May 18–June 16, 2013

For four weeks an empty storefront in Windsor Terrace became a temporary gallery for *Silhouettes*, an exhibition of work by Skowhegan alumni. Hosted by Richard Prins, Marluna Seecharen, Rick Prins and Connie Steensma, the show included works by Becca Albee '99, Lucas Blalock '11, Daniel Bozhkov '90, F '11, Carter '94, Steffani Jemison '08, Em Rooney '12, Lauren Silva '11, Matt Taber '12, and Carmen Winant '10. Organized as a group of informal portraits, the works were alternately precise and incomplete, and included painting, sculpture, installation and photography. Several of the artists chose to make new work for the space, taking the project, curated by Christopher Aque '12 and myself, as a chance to experiment. As an exhibition space, Fort Hamilton provided a platform for dialogue and exchange within the Skowhegan community, but also with the surrounding neighborhood. During the run of the exhibition, the space hosted a performance by members of the Brooklyn orchestral collective (and neighbors), The Knights, as well as a literary reading by local writers Adrienne Brock, Amanda Calderon, David McLoghlin, Richard Prins and Melissa Swantkowski.

—Anissa Mack A '99, F '11
Co-curator

Ellen Lesperance

It's Never Over, Ambach & Rice Gallery, Los Angeles, CA; *We Tell Ourselves Stories in Order to Live*, Museum of Contemporary Craft, Portland, OR

Jean Shin

Context Revisited, Art in Embassies Program, US Ambassador's Residence, Seoul, Korea; *Jean Shin & Brian Ripel: RETREAT*, deCordova Sculpture Park and Museum, Lincoln, MA

Gedi Sibony

Chat Jet - Painting Beyond The Medium, Kunsterhaus Graz, Austria; *Memories: Some Favorite Objects*, an exhibition selected by Emily Rauh Pulitzer, Cincinnati Art Museum, Cincinnati, OH; *The Ecstasy of the Newness of the Image (or the Communicability of an Unusual One)*, Hessel Museum of Art, CCS Bard, Annandale-on-Hudson, NY; *undefined*, Greene Naftali Gallery, New York, NY

Mary Temple

Simulacrum, Columbus College of Art and Design, Canzani Center Gallery, Columbus, OH

2000

Anthony Campuzano
In Front of Strangers, I Sing, Woodmere Museum, Philadelphia, PA; *Local Color (solo exhibition)*, Churner and Churner, New York, NY; *New Wine New Bottle*, Fleisher Ollman Gallery, Philadelphia, PA; *The White Album*, Louis B James, New York, NY

Saul Chernick

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

Megan Cump

BLACK MOON (solo), Station Independent Projects, New York, NY; *One Minute Film Festival*, MASS MoCA, North Adams, MA; *Summer Break*, Station Independent Projects, New York, NY; *THIS LAND*, Salisbury University Art Gallery, Salisbury, MD

Stephanie Diamond

Time Capsules for our Grandchildren, City of Philadelphia Mural Arts Program, Philadelphia, PA

Angelina Gualdoni

Pour, Asya Geisberg Gallery and Lesley Heller Gallery, New York, NY

Riad Miah

Factor 41N-9W, Rooster Gallery, New York, NY

Matthew Northridge

united states, The Aldrich Contemporary Art Museum, Ridgefield, CT

John O'Connor

Classless Society, Tang Museum; *Pierogi Gallery*, Armory Show, New York, NY; *Solo Exhibition*, Pierogi Gallery, Brooklyn, NY

Melissa Oresky

Angular Seduction, TSA, Brooklyn, NY; *System Preferences*, SCA Contemporary, Albuquerque, NM

Soo Y. Sunny Park

Unwoven Light, Rice Gallery, Houston, TX

Kanishka Raja

Nearly Neutral, Sarah Lawrence College, New York, NY; *Terra Incognita*, University of North Carolina, Pembroke, NC; *X-Tra*, Lesley Heller Workspace, New York, NY

Sigrid Sandstrom

Solo Exhibition, Inman Gallery, ADAA The Art Show, Park Avenue Armory, New York, NY



Steve Locke '02, *in the watching* (2013), wall paint on wall, 46 x 16 x 20", wall paint on wall, egg tempera and oil on wood, wood base with collage, milk paint, and enamel, beveled and painted on bottom with painted wood legs, stripped and painted poles, connectors, and flanges. Right: detail



Hong Zhang '03, *Bond* (2013), charcoal on paper scroll, 48" x 100"

Daniel Seiple

Can't see the wood for the trees, Gavin Smith / Scottish Sculpture Workshop, Corgarff, Aberdeenshire, Scotland

Edra Soto

East Garfield Park Neighborhood (curator), Chicago Artists Month, Chicago, IL; *et aliae*, Galeria Agustina Ferreyra, San Juan, Puerto Rico; *Front & Center*, Hyde Park Art Center, Chicago, IL; *Home Field Play (collaboration with Alberto Aguilar)*, Museum of Contemporary Art Chicago, Chicago, USA

Ann Toebbe

Open House: Art About Home, Elmhurst Museum of Art, Chicago, IL; *The Inheritance*, EBERSMOORE Gallery, Chicago, IL

2001

Amy Finkbeiner

I'm Just Putting It All Out There, BIPAF 10-Minute Marathon, Brooklyn

International Performance Art Festival, Brooklyn, NY

Chitra Ganesh

Chitra Ganesh & Dorothea Tanning, Armory Focus, The Armory Show, New York, NY; *Chitra Ganesh, Rina Banerjee, Zarina*, The Armory Show, New York, NY

Ulrike Heydenreich

Boesner Art Award, Markisches Museum, Witten, Germany; *Renania Libre*, Galeria Helga de Alvear, Madrid, Spain

Billie Grace Lynn

White Elephants, Boise Art Museum, Boise, MT

2002

Nils Karsten

Suburbia Hamburg 1983, Churner & Churner Gallery, New York, NY

Steve Locke

PAINT THINGS: beyond the stretcher, DeCordova Sculpture Park and Museum,

Lincoln, MA; *there is no one left to blame*, Institute of Contemporary Art, Boston, MA; *White Boys*, Cantor Fitzgerald Gallery, Haverford College, Haverford, PA

Vidho Lorville

From The Soul, GALLERY35, New York, NY

Wanda Raimundi-Ortiz

superHUMAN, Aljira, Newark, NJ

Aaron T Stephan

Art Handling, Samsom, Boston, MA; *Making Sense*, Aucocisco, Portland, ME; *Paths*, Coleman Burke, Brunswick, ME; *Second-Hand Utopias*, Decordova Sculpture Park and Museum, Lincoln, MA

Katherine Taylor

2013 Earth Moves: Shifts in Ceramic Art and Design National Exhibition, 2013 Earth Moves: Shifts in Ceramic Art and Design National Exhibition, Arvada, CO; *Chaos! Ro2 Art Summer Small Works Show*, Ro2 Art Downtown, Dallas, TX; *From the CAV(e) to The Temple: Katherine Taylor*,

2003

Crystal Z Campbell

Crystal Z Campbell: I Live To Fight (No More) Forever, ARTERICAMBI, Verona, Italy

William Cordova

Yawar Malku: Temporal Landscapes, Sikkema Jenkins & Co., New York, NY

Brad Hampton

Brad Hampton: New Work, Seohwa Gallery, Seoul, South Korea

Noah Klersfeld

See Change, The Los Angeles International Airport (LAX), Los Angeles, CA

Claudia Sbrissa

Claudia Sbrissa: Avvolto, AC Insitute Gallery, New York, NY; *Fiber 2 Form*, Salem Art Works, Salem, NY; *Inside Out*, Kentler International Drawing Space, Brooklyn, NY; *Never Underestimate a Monochrome*, Project Space, Wignall Museum of Contemporary Art, Rancho Cucamonga, CA; *One of a Kind: Unique Artist's Books*, AC Insitute Gallery, New York, NY; *Trace & Gestures*, Grey Gallery, Milwaukee, WI

Shinique Smith

Dark Flow Lurking, David Castillo Gallery, Miami, FL

Hong Zhang

Asian American Portraits of Encounter (traveling show), Asia Society Texas Center, Houston, TX; *Asian American Portraits of Encounter traveling show*, Japanese American National Museum, Los Angeles, CA; *On the Way Home*, The 9th Shanghai Biennale, Pudong International Airport Art Museum, Shanghai, China; *The Moment for Ink*, Chinese Culture Center of San Francisco, San Francisco, CA; *Three Sisters Bound to the Elements*, Sacramento State University Library Gallery, Sacramento, CA

2004

Yuki Kasahara

Wonderland - Jewel Underwater, Bene Ginza Salon, Tokyo, Japan

Gwenessa Lam

Shadow, Truck Gallery, Calgary, AB, Canada; *The Painting Project*, Galerie de L'UQAM, L'Université du Québec à Montréal, Montreal, Canada



Shana Moulton '04, *Restless Leg Saga* (2012), video still

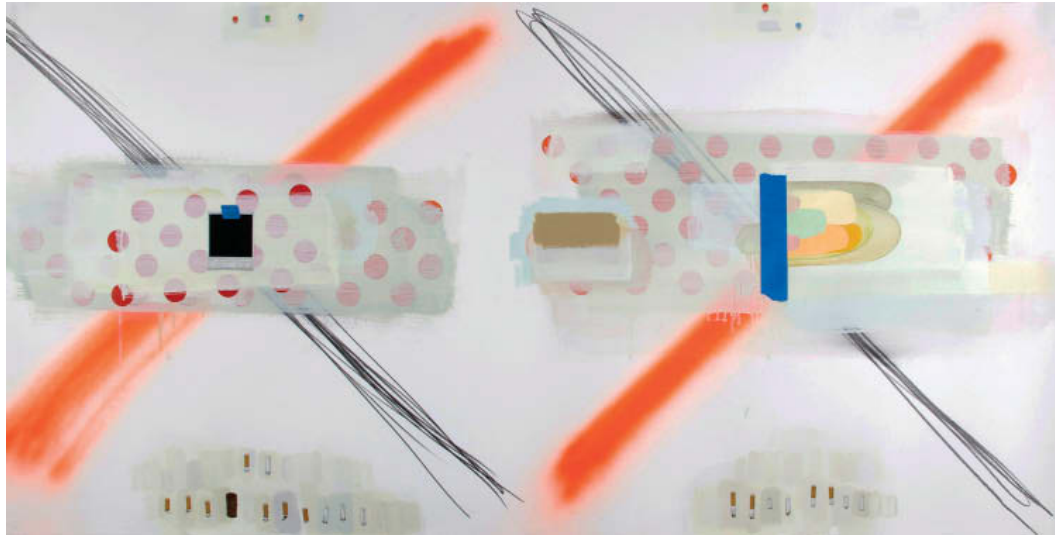
Chris Blackhurst, & Charley Allen, Texas A&M University, Commerce Art Gallery, Commerce, TX; *Mesmerize*, Pearl Fincher Museum of Fine Arts, Spring, TX; *Not So Fast: Ceramic Sculpture by Barbara Frey and Katherine Taylor*, Ro2 Art, Dallas, TX

Michael Scoggins

Drawing the Line, Hilger Contemporary, Vienna, Austria; *The Decline and Fall of the Art World, Part 1*, Freight + Volume Gallery, New York, NY; *The Wild Bunch*, Gallery Poulsen, Copenhagen, Denmark

Shaun El C. Leonardo

Champion of the World, Praxis International Art, New York, NY; *Radical Presence*, Contemporary Arts Museum Houston, Houston, TX; *superHUMAN*, Aljira, a Center for Contemporary Art, Newark, NJ



Craig Drennen '06, *Double Painter 3* (2013), graphite, acrylic, oil, alkyd on paper, 40" x 80"

Jason Manley
3rd Annual Sculpture Garden, Manhattan Beach Civic Plaza, Manhattan Beach, CA; *Wild West*, Lambet Gallery, Brussels, Belgium

Daniel Rich
Platforms of Power, Museum of Fine Arts, Boston, MA

2005 Rachel Frank
Bed on the Floor, Zurcher Studio, New York, NY; *In Search of...*, TSA, Brooklyn, NY

Heather Hart
The Northern Oracle: We Will Tear the Roof off the Mutha, Franconia Sculpture Park, Franconia, MN

Saskia Jorda
Unraveling Tradition, Grand Central Art Center, Santa Ana, CA

2006 Elena Bajo
Can't Hear my Eyes (curated by Niekolaas Lekkerkerk), Noguera Blanchard Gallery, Madrid, Spain; *Elena Bajo Solo Objects*, ARCO Art Fair with D+T Project, Madrid, SPAIN; *Group Show Presented by D+T Project*, Art Brussels, Brussels, Belgium; *La Femme Radicale* or *The Point of No Return*

(solo), D+T Project Gallery, Brussels, Belgium; *Ma Prochaine Vie*, Ceci N'est Pas-Courtesy, Los Angeles, PA; *Pictorial Field*, D+T Project Gallery, Brussels, Belgium; *QUICK RESPONSE*, Practice, Philadelphia, PA; *SOCIAL SOUND*, VHDG Blokhuispoort, Leeuwarden, NETHERLANDS; *The Cosmic Artisan* (curated by Bastien Rousseau), Siegfried Contemporary, London, UK; *Throw a Rock and See What Happens* (curated by Juan Canela), La Casa Encendida, Madrid, Spain; *Yours in Solidarity / Reading Anarchism - Talk-*, NASA New Art Space Amsterdam, Amsterdam, Netherlands

Victoria Fu
A Cloud is Not a Sphere, Flashpoint/CulturalDC, Washington, DC; *Approximately Infinite Universe*, Museum of Contemporary Art San Diego, La Jolla, CA; *Belle Captive*, Emerson Dorsch Gallery, Miami, FL; *Lorem ipsum*, Marginal Utility, Philadelphia, PA

Donna Huanca
24 SPACES, Malma Konsthall, Malma, Sweden; *Elevation*, Arnhem Fashion Biennale, Arnhem, Netherlands; *Maenad Cymbals*, KSF presented by Peres Projects, Berlin, Germany; *Pioneer*

Voices, Galleri of Northern Norway, Harstad, Norway

Ben Kinsley
Janks Archive: Belfast Collection, FIX 2013 - a program of Catalyst Arts, Belfast, Northern Ireland; *Quick Response*, Practice Gallery, Philadelphia, PA



Jason Head '07, *Short Sail* (2012), duralar film, vinyl paint and paper shift, 16" x 20"

Gallery, New York, NY; *Chick Lit: Revised Summer Reading*, Tracy Williams, Ltd., New York, NY; *Graphite*, Indianapolis Museum of Art, Indianapolis, IN; *Slippage*, Center for the Arts Gallery, Towson University, Towson, MD; *The Marginalia Archive* (solo exhibition), Steven Wolf Fine Arts, San Francisco, CA

Mark Taber
America The Beautiful, Liz Afif Gallery, Philadelphia, PA; *Metaphor And Art*, Online Exhibition

Fiona Tan
Beyond Imagination, Stedelijk Museum Amsterdam, Amsterdam, The Netherlands

2007 El Anatsui
Ala, Earth Matters, Smithsonian National Museum of African Art, Washington, DC; *Bienal de Montevideo*, Montevideo, Uruguay; *Broken Bridge II*, The High Line, New York, NY; *El anatsui: Recent Works*, Jack Shainman Gallery, New York, NY; *Gravity and Grace*, The Brooklyn Museum, Brooklyn, NY; *TSIATSIA-Searching for Connection*, Royal Academy, London,

Molly Springfield
Art=Text=Art, Hafnarborg: The Hafnarfjordur Centre of Culture and Fine Art, Hafnarfjordur, Iceland; *Art=Text=Art: Works by Contemporary Artists*, Zimmerli Art Museum at Rutgers University, New Brunswick, NJ; *Autocorrect*, Josée Biennvenu



The tour group in Maya Hayuk's studio

UK; *Undressing To Think Deeper*, ArtZuid (Sculpture Biennial Route), Amsterdam, The Netherlands; *When I Last Wrote to You About Africa*, Denver Art Museum, Denver, CO

Jonathan Baldock
A strange cross between a butchers shop and a nightclub, Wysing Arts Centre, Cambridge, Cambridgeshire, UK; *Are You Alright? New Art from Britain*, Museum of Contemporary Canadian Art (MOCCA), Toronto, Ontario, Canada

Jason Head
Fluid: Construct, One Liberty Plaza, New York, NY

Katie Herzog
Transtextuality (SB 48), Night Gallery, Los Angeles, CA

Sandy Litchfield
In The Zone, Station Independent Projects, New York, NY; *What Blooms in the Rubble*, Carroll and Sons, Boston, MA

Alison O'Daniel
Alison O'Daniel: Quasi Closed-Captions, Samuel Freeman Gallery, Los Angeles, CA; *Rogue Wave*, L.A. Louver, Venice, CA

Alejandro Pintado
30 Aniversario del Museo Nacional de Arte, Museo Nacional de Arte MUNAL, Mexico City, Mexico

Tiffany Sum
Almost, O.WW Gallery, Shanghai, China; *Transcendent Ordinaries*, K11 Art Mall, L107 Art Space, Hong Kong, China

2008 Suzanne Broughel
Group Therapy: Aesthetics and Politics, DUMBO Galleries, Brooklyn, NY; *Memphis Social: An Apexart Franchise Exhibition*, Hyde Gallery, Memphis, TN; *Solo Exhibition: Bleach Bronzed*, Trailer Park Projects, San Juan, Puerto Rico

Hadassa Goldvicht
Invisible Realms: Encountering the Sacred, Westmont Ridley-Tree Museum of Art, Santa Barbara, CA; *More Love: Art, Politics and Sharing since the 1990s*, Ackland Art Museum, NC; *Perchance to Dream*, Andrea Meislin Gallery, New York, NY

Lydia Greer
Conversation Continuum, Martina-Johnston Gallery, Berkeley, CA; *Night Light*, SOMArts, San Francisco, CA; *Stop/Motion: Splitting the Frame*, Interface Gallery, Oakland, CA; *Temescal Street Cinema-Film Festival*, curator for selected shorts, Temescal Street Cinema 2013, Oakland, CA

John Houck
A History of Graph Paper, On Stellar Rays, New York, NY;

Museum of Modern Art and Western Antiquities, Department of Light Recordings, Section IV: *Lens Drawings*, Marian Goodman, Paris, France

MaryKate Maher
Auspicious Positions, Real Art Ways, Hartford, CT; *Homeward Found*, The Wassaic Project, Wassaic, NY; *In Free Fall*, Interstate Projects, Brooklyn, NY; *Peekskill Project V*, Pugsley Park, Peekskill, NY

Monika Sziladi
After the Fall (curated by Andrea Pemberton), Garis & Hahn Gallery, New York, NY; *Hrvoje Slovinc and Monika Sziladi: There is More to the Story*, Helac Fine Art, New York, NY; *Let's Face It: A selection of Contemporary Photography and Video by Hungarian Artists*, Radiator Gallery, New York, NY; *New York I Love You Sometimes* (organized by George Terry), Classic Six, New York, NY; *Wide Receivers - New Works*, Godot Galeria, Budapest, Hungary

2009 Lauren Adams
Garden, The Carrack, Durham, NC; *Home Work: Domestic Narratives in Contemporary Art*, Green Hill Center for NC Art, Greensboro, NC; *RELAY RELAY*, Ortega y Gasset Projects, Brooklyn, NY; *Social Security*, The Luminary

SkowheganWALKS

March 30, 2013

A tour of Skowhegan alumni studios in Greenpoint and Williamsburg with six artists: Keren Benbenisty '09, Christopher Carroll '08, Maya Hayuk '11, Andrew Ross '11, Claudia Sbrissa '03, and Jef Scharf '00.

Center for the Arts, St. Louis, MO; *Unravelling the National Trust*, Nymans House and Gardens, Sussex, UK; *Worked*, ATHICA, Athens, GA

Carmen Argote
720 Sq.Ft, Vincent Price Art Museum, Los Angeles, CA

Krista Caballero
Balance Unbalance, Balance-Unbalance International Conference, Noosa, Australia; *ISEA 2012: Machine Wilderness*, 516 ARTS, Albuquerque, NM; *Terrestrial Transmission*, Ruffin Gallery, Charlottesville, VA

Caleb Charland
Backscatter, Gallery Kayafas, Boston, MA; *Fathom and Fray*, Schneider Gallery, Chicago, IL

Amy Feldman
DECENTER, Henry Street Settlement/Abrons Art Center, New York, NY ; *RAW GRACES*, Gregory Lind Gallery, San Francisco, CA; *The Academy of Arts and Letters Invitational Exhibition*, The Academy of Arts and Letters, New York, NY

Jane Fox Hipple
Corresponding Selves, DODGEGallery, New York, NY

Anna Kunz
Angular Seduction, TSA Gallery, Brooklyn, NY; *Anna Kunz and Paige Cunningham for the Industry of the*

Ordinary Retrospective, The Chicago Cultural Center, Chicago, IL; *Works on Paper: Anna Kunz, Thomas Nozkowski, Michelle Wasson*, Lake Forest College, Lake Forest, IL

Nyeema Morgan
Collinear Points, Carol Jazzar Gallery, Miami, FL; *FEEDBACK*, Arts Incubator, Chicago, IL; *Forty-Seven Easy Poundcakes Like grandma Use To Make*, BRIC Arts | Media Rotunda Gallery, Brooklyn, NY; *History! Hauntings and Palimpsests*, The Anya & Andrew Shiva Gallery, John Jay College of Criminal Justice, New York, NY; *Lost & Found Part II*, Hal Bromm Gallery, New York, NY; *NEWSFEED: Anonymity & Social Media in African Revolutions and Beyond*, Museum of African and Diasporan Arts (MOCADA), Brooklyn, NY; *Toonskin*, Artspace, New Haven, CT

Tara Pelletier
Tropiclipse (with Jeffrey Kurosaki), Vox Populi, Philadelphia, PA

Bundith Phunsombattier
A.T.E. (Art Technology Experiment), Amelie A. Wallace Gallery, SUNY College at Old Westbury, NY; *EAF 12: 2012 Emerging Artist Fellowship Exhibition*, Socrates Sculpture Park, Long Island City, NY



Lauren Adams '09, *We the People* (2012), mixed media participatory installation, solo booth Expo Chicago 2012

Jaye Rhee

The Flesh and the Book, DOOSAN Gallery, New York, NY

Clarissa Tossin

Brasilia, Cars, Pools & Other Modernities (solo exhibition), Center 3 for print and media arts, Hamilton, Canada; *When Attitudes Became Form* *Become Attitudes*, CCA Wattis Institute for Contemporary Arts, San Francisco, CA

Jayoung Yoon

East and West, Ohio Craft Museum, Columbus, OH; *Mind Out of Time* (Solo show), Here Arts Center, New York, NY; *Sacred Vision, Separate Views*, Tibet House US, New York, NY

2010

Strauss Bourque-LaFrance
In The The Spring, KANSAS Gallery, New York, NY

Tim Campbell

Vox IX, Vox Populi, Philadelphia, PA

Lauren Cohen

Bloomberg New Contemporaries, Institute of Contemporary Art, London, London, U.K.

Anna Chiaretta Lavatelli

The Wreck, Angel's Gate Cultural Center, San Pedro, CA

David Leggett

Afterimage, DePaul Art Museum, Chicago, IL; *Hoochie Coochie Man*, Tracy Williams Ltd., New York, NY; *SQUIRTS: April Childers*, David Leggett, Max Maslansky, Regina Rex Gallery, Queens, NY; *Whisper Down the Lane*, Gallery 400, Chicago, IL

Marisa Mandler

40/40, University of Southern California, Los Angeles, CA; *Imaginary Travels*, Contemporary Art Space for Kids- Amerika Haus, Berlin, Germany; *Traces of Life*, Wentrup Galerie, Berlin, Germany

Mary Mattingly

Common interests: mobility and transformation of public life., Rowan University, Glassboro, NJ; *System Economies*, Boston University, Boston, MA

Rosemarie Padovano

That Fell on Deaf Ears, Momenta Art, Brooklyn, NY

Gary Pennock

The Asynchronous Coma: Living Screens, Rooms, and Bodies, AC Institute, New York, NY

Jessica Segall

Videorover, Nurture Art, Brooklyn, NY

Mitchell Squire

Mitchell Squire: Inside the White Cube, White Cube, London, UK

Fabian Tabibian

Same Same but Different, Guest Spot (At The Reinstitute), Baltimore, MD

Scott Patrick Wiener

The Luxury of Distance, Kunstverein Weiden, Weiden, Germany

Matthew Wilson

Columbia Visual Arts 2013 MFA Thesis Exhibition, Fisher Landau Center for Art, Long Island City, NY

2011

Matthew Ager

Open Cube, White cube - Mason's Yard, London, UK

Samantha Bittman

Get Off the Lawn, Parade Ground, New York, NY; *July Group Show*, Guerrero Gallery, San Francisco, CA *Repeat(s)*, Flash Atolye, Izmir, Turkey; *Samantha Bittman and Gabriel Pionkowski*, Thomas Robertello Gallery, Chicago, IL

Ivonne Dippmann

12 = 6 x 2, Projektraum Stilper, Frankfurt, Germany; *Aktivisten & Westarbeiter #2*, nichtsalsgespenster, Berlin, Germany; *Aktivisten*

und Westarbeiter, Westwerk, Hamburg, Germany; *Every time I recall I pull my nose*, Tel Aviv, Israel *Les modes personnelles*, Tel Aviv, Israel

Jonathan Duff

From Joy to Terror, Delaware Center for Contemporary Art, Wilmington, DE

Catherine Fairbanks

Overtuning the Artifice, SOMarts, San Francisco, CA; *We are the Field*, Scrawl Center for Drawing, San Francisco, CA

Clare Grill

Cathedral, Silas Marder Gallery, Bridgehampton, NY; *Dying on Stage: New Painting in New York*, Garis & Hahn, New York, NY; *Loves Industrial Park*, GrizzlyGrizzly, Philadelphia, PA; *Paintings and Drawings*, Edward Thorp Gallery, New York, NY; *Season Review: A Selection*, Edward Thorp Gallery, New York, NY

Maya Hayuk

And in the Morning After the Night I Fall in Love with the Light, A.L.I.C.E. Gallery, Brussels, Belgium; *Hammer Projects: Maya Hayuk*, The Hammer Museum, Los Angeles, CA; *Mary Heilmann: Good Vibrations/ Maya Hayuk: Heavy Lights*, Bonnefanten Museum, Maastricht, Netherlands; *This Wall Could Be Your Life*, Museum of Contemporary Canadian Art, Toronto, Ontario, Canada

Shara Hughes

Bathers, Morgan Lehman Gallery, New York, NY; *Shara Hughes*, Atlanta Contemporary Arts Center, Atlanta, GA

Jeremiah Hulsebos-Spofford

Hall of Khan, Hyde Park Art Center, Chicago, IL

Jules Buck Jones

The Hundred Handed Ones (solo show), Conduit Gallery, Dallas, TX



Jennifer Sullivan '11, *Untitled (Picasso poster)* (2013), digital print, 30" x 20"

Pepe Mar

Pivot Points 15 Years and Counting: MOCA's 15th Anniversary Collection, Museum of Contemporary Art North Miami, North Miami, FL; *The Eye, The Vessel and The Spell*, David Castillo Gallery, Miami, FL

Tyler McPhee

One Minute Film Festival: 10 Years Later, MassMoCA, North Adams, MA; *Smack Mellon Hot Picks*, Smack Mellon, Brooklyn, NY

Michael Menchaca

Estampas De La Raza: Contemporary Prints From the Romo Collection, McNay Art Museum, San Antonio, TX; *IPCNY New Prints/ New Narratives: Summer 2013*, IPCNY, New York City, NY; *New Works: Michael Menchaca*, AMOA/Arthouse Gatehouse Gallery, Austin, TX; *Window Works*, Artpace, San Antonio, TX

Gabriela Salazar

This Is Where We Jump: La Bienal 2013, El Museo del Barrio, New York, NY; *We Are STILL Here: Art IN the Bronx*, Andrew Freedman Home, Bronx, NY

Maria Walker

Charles Miller and Maria Walker, Dedee Shattuck Gallery, Westport, MA; *Performing Methods-- in context*, CB1 Gallery, Los Angeles, CA

Asim Waqif

Khalal (Gallery Solo), Nature Morte, New Delhi, India *Solo*, Palais De Tokyo, Paris, France; *untitled*, Devi Art Foundation, Gurgaon, India

Katie Wynne

a chain of non-events, Lawndale Art Center, Houston, TX; *Let's do tomorrow what we did today*, Good Weather, North Little Rock, AK

Claire Zitzow

Remains To Be Seen, White Box at the University of Oregon in Portland, Portland, OR; *Strange Glue*, Thompson Gallery, Weston, MA



Brindalyn Webster Chen, *Believing in God for 3 Seconds* (2009), digital video still, 4:51

LIARS, ACTORS, AND BELIEVERS

A ONE-NIGHT SCREENING OF VIDEO WORKS BY SKOWHEGAN ALUMNI, CURATED BY THE SKOWHEGAN ALLIANCE. CABINET, BROOKLYN, NY

May 21, 2013

Liar: *noun* (from Old English *lêogere*, from *lêogan* to lie) One that usually knowingly and habitually utters falsehood: one that lies

Actor: *noun* (Middle English *actour*, doer, pleader, from Latin *actor*, from *actus* (past part. Of *agere* to drive, do)

1. Roman law: one that conducts a legal action: PLEADER
- 2a. One that acts in a stage play, motion picture, radio, or television play, or dramatic sketch
- b. A theatrical performer (a professional)
- c. One that behaves as if acting a part
- 3a. One that takes part in any affair: PARTICIPANT
- b. WRONGDOER, TORT-FEASOR

Believer: *noun* (Middle English *bilven*, *beleven*, from Old English *belêfan*, *belyfan*, from *be* + *lêfan*, *lyfan* to allow, to believe; akin to Old English *gelyfan*, *believe*, Proto-Germanic *galaubjan*, to believe, hold dear, love)

1. One that holds a firm or wholehearted religious conviction or persuasion
2. One that takes (a statement or person making a statement or existence) as true, valid, or honest
3. One that gives credence: TRUST

Featuring works by:

Amanda Alfieri '08
Crystal Z. Campbell '03
Brindalyn Webster Chen '09
Monica Cook '12
Esteban del Valle '11
Benjamin Dowell '06
Jennifer Levonian '07

Jennifer Macdonald '05
Dafna Maimon '08
Nir Nadler '12 (in collaboration with Nadev Nadler)
John Peña '09
slinko '10
Mary Vettise '12
Michael Zheng '03

Definitions taken from: Grove, Philip Babcock (Ed.), *Webster's Third New International Dictionary*, 1993: 22, 200, 1302



Che Mangiamo (Sustenance and Art), Accademia di Brera, Milan, Italy *the still point (performance)*, SuperNOVA International Performance Art Festival, Rosslyn, VA

Ander Mikalson
A Score for A Dinosaur, Temple Contemporary, Philadelphia, PA; *A Score for Two Dinosaurs*, Institute for Contemporary Art, Portland, ME

Gabriel Pionkowski
American Painting Today: Physical & Visceral, Krasl Art Center, St. Joseph, MI; *Of That Which Concerns the Visual*, Porter Butts Gallery, Madison, WI; *Samantha Bittman and Gabriel Pionkowski*, Thomas Robertello Gallery, Chicago, IL; *Wisconsin Triennial*, Madison Museum of Contemporary Art, Madison, WI

Naomi Safran-Hon
A Discourse on Plants, RH Gallery, New York, NY; *GO: a Community-Curated Open Studio Project*, Brooklyn Museum, Brooklyn, NY; *SLAG GALLERY Booth 2.13*, VOLTA, New York, NY; *Two Times Gray*, Slag Gallery, Brooklyn, NY

Becky Sellinger
20 Rainbows, Live

Performance, Rooster Gallery, New York, NY

Clare Torina
Material Anthology, Crosstown Arts, Memphis, TN

John Walter
Ceri Hand Summer Fete, Ceri Hand Gallery, London, UK; *KALEID 2013*, The Art Academy, Mermaid Court, London, UK; *Playpark*, Smart Consultants, Aberdeen, UK; *The John McCrick Memorial Bar*, Art Flea at Stroud Valleys Artspace, Stroud, Gloucestershire; *The Rocco Riots*, VITRINE Bermondsey Street, London, UK

Jody Wood
5th International Video Art Festival of Camaguey, Various Locations, Camaguey, Cuba; *Jody Wood VideoArt Screening*, Fitness Center for Arts and Tactics, Brooklyn, NY; *Not Exactly: Between Home and Where I Find Myself*, RedLine, Denver, CO; *Requiem Praeter*, Governor's Island, New York City, NY

John Zappas
RE: Day Job (Don't Quit Your), Work Gallery, Ann Arbor, MI; *Stamps School of A&D Faculty*, Slusser Gallery, Ann Arbor, MI; *Unsuddenness*, Good Weather Gallery, Little Rock, AK; *Unsuddenness*, Vessel & Page, Pontiac, MI



Jody Wood '12, *Beauty in Transition* (2013), social intervention performance

John Walter '12, *The Wookie Hole* (2013), digital print, acrylic, oil and resin on canvas, 24" x 30"

2012 Christopher Aque
Homonyms (for Misfits and Outcasts), PeregrineProgram, Chicago, IL; *Street Trash*, organized by *Virginia Overton*, Marshall Arts, Memphis, TN; *Taken*, Practice Gallery, Philadelphia, PA; *The Made-up Shrimp Hardly Enlightens Some Double Kisses*, Laurel Gitlen, New York, NY

Itziar Barrio
Casting: The Perils of Obedience, ABRONS ARTS CENTER, New York, NY; *We Could Have Had It All*, S2A, New York, NY

Felipe Castelblanco Olaya
The Foreigner, Spaces Gallery, Cleveland, OH

Amy Flaherty
Palindromic Sequences, Elizabeth A. Beland Gallery, Essex, MA

Dan Gunn
Art Brussels with Moniquemeloche, Brussels Expo (Heyssel), Brussels, Belgium; *Marine Salon No. 11*, Marine Art Salon, Santa Monica, CA

Anna So Young Han
The Two Doors, Busan Biennale Special Exhibition, Busan Cultural Center Exhibition Hall, Busan, Korea

Amber Hawk Swanson
The Participants at Denny Gallery, Denny Gallery, New York, NY

Emre Kocagil
Future Folk, Part II, Loft 594, Brooklyn, NY; *Quandary*, LVL3 Gallery, Chicago, IL *Severe Style*, Leroy Neiman Center Gallery, Chicago, IL; *VERY- Emre Kocagil @ Peanut Gallery*, Peanut Gallery, Chicago, IL

Nicolas Mastracchio
Adquisiciones, donaciones y comodatos 2012, Museo de Arte Latinoamericano de Buenos Aires, Buenos Aires, Argentina; *Nicolas Mastracchio*, Galeria Pilar, Sao Paulo, Sao Paulo, Brazil

J.J. McCracken
A Recursive Lens, Hillyer/International Arts & Artists, Washington, DC; *Earth & Alchemy*, Bakalar & Paine Galleries at MassArt, Boston,

MA; *Green Acres*, Arlington Arts Center, Arlington, VA; *Green Acres*, Katzen Arts Center Museum at American University, Washington, DC; *Green Acres*, Contemporary Art Center, Cincinnati, OH; *Plot (performance)*, Artisphere, Rosslyn, VA; *Siamo Quel*

Alumni Awards

Art Matters Grant
Jennie C. Jones '96
Alison O'Daniel '07
Ander Mikalson '12
Lisa Sigal '86
Nicole Awai '97

Barbara Bishop Emerging Artist Award
Jonathan Duff '11

The Horticultural Society of New York, Award of Excellence
Hunt A. Slonem '72

Joan Mitchell Foundation Grant
Anissa Mack '99
Melissa Brown '00
Abigail DeVillle '07
Yvonne Estrada '86
Noelle Mason '04

John Simon Guggenheim Memorial Foundation
Christopher Sollars '98

Louis Comfort Tiffany Award
J.J. McCracken '12
Rodney McMillian '00
Michael Rakowitz '96

LaToya Ruby Frazier '07
Lauren Kelley '07

Louisiana State Arts Council, Inaugural Lifetime Cultural Achievement Award
Hunt A. Slonem '72

Marie Walsh Sharpe Art Foundation
Liz Magic Laser '08
Amy Feldman '09
Sam Messer '74

Nancy Graves Foundation Grant
Stephanie Syjuco '97

Pollock Krasner Foundation Grant
Gwendolyn Kerber '79
Karyn Olivier '00
Helen J. O'Toole '89

The Joyce Alexander Wein Prize, The Studio Museum in Harlem
Jennie C. Jones '96

Rema Hort Mann Foundation Grant
Korakrit Arunanondchai '12

Smack Mellon Hot Picks
Gabriela Salazar '11

Trawick Prize Finalist, Bethesda Urban Partnership
Lauren Adams '09

William H. Johnson Foundation for the Arts Prize
Clifford Owens '04
Finalist
Steve Locke '02

Residencies

Abu Dhabi Art Hub, Abu Dhabi, United Arab Emirates
Brenda Zlamany '84

Alice Yard, Port of Spain, Trinidad
Nicole Awai '97

Arte Studio Ginestrelle, Assisi, Italy
Lynda Frese '85

Bemis Center for Contemporary Art, Omaha, NE
Samantha Bittman '11
Mike Calway-Fagan '11

Beyond Sandy 2013, La Napoule Art Foundation, France
Monika Sziladi '08

Bronx Museum International Artist Residency, Bronx Museum, Bronx, NY
Pepe Mar '11

Denali Artist-in-Residence, Denali National Park, AK
Wendy Klemperer '84

Djerassi Resident Artist Program, Woodside, CA
Erik Geschke '96

C-Scape, Fowler Dune Shack, Provincetown, MA
Lorna Ritz '68

Fine Arts Work Center, Provincetown, MA
Felipe Castelblanco-Olaya '12
Gabriel Pionkowski '12

Glenfiddich Artist-in-Residence, Dufftown, Scotland
Jonathan Ehrenberg '11

Gullkistan Residency for Creative People, Laugarvatn, Iceland
Neil Callander '05

Hewnoaks Artist Colony, Lovell, ME
Toni Jo Coppa '97
Christopher Patch '04

In-SITE b(ART)er Collective Residency, RedLine, Denver, CO
Jody Wood '12

I-Park Foundation, Artist in Residence, East Haddam, CT
Jayoung Yoon '09
Linda Molenaar '07

Kohler Arts Industry Program, Kohler Foundry, Kohler, WI
Celeste Roberge '79

Lower Manhattan Cultural Council
Lucas Blalock '11
Gordon Hall '13
Amber Hawk-Swanson '12
Irvin Morazon '09
Nyema Morgan '09
Tara Pelletier '09
Andrew Ross '12
Jacolby Satterwhite '09
Jody Wood '12

Luminary Center for the Arts, St. Louis, MO
Ben Kinsley '06

The Lighthouse Works, Fisher's Island, NY
Meredith James '12
Harold Mendez '13
Tyler McPhee '11

The MacDowell Colony, Peterborough, NH
Michael Scoggins '03
Jessica Segall '10
James Robert Southard '12

McColl Center for Visual Art, Gantt Center, Charlotte, NC
Andrea Chung '08

Millay Colony for the Arts, Austerlitz, NY
Gabriel Pionkowski '12

Vermont Studio Center, Johnson, VT
Virginia Crawford
Pierrepont '85
Zachary Fabri '13
Connie Hayes '89
Jordyn Oetken '13
Tomoe Tsutsumi '10

Taliesin Artist Residency, Wright School of Architecture, WI
Montana Torrey '06

The Sou'wester Artist's Residency, Seaview, WA
Lydia Greer '08

Ucross Foundation, Clearmont, WY
Teresa Booth Brown '88
Sandy Walker '63

UrbanGlass Residency, New York, NY
Hadassa Goldvicht '08

Virginia Center for the Creative Arts, Amherst, VA
Melanie Kozol '80

Whitney Independent Study Studio Program, Whitney Museum of American Art, New York, NY
Danielle Dean '12
Devin Kenny '09
Matthew Wilson '10

Faculty Appointments

Five Colleges Inc., Amherst, MA
Lorna Ritz '68
Associate Member

Haystack Mountain School of Crafts, Deer Isle, ME
Samantha Bittman '11
Instructor

Middlesex University, London, UK
Rebecca Fortnum '91
Professor of Fine Art

Portland State University, School of Art and Design, Portland, OR
Erik Geschke '96
Associate Professor of Art

San Francisco Art Institute, San Francisco, CA
Keith Hale '92
Visiting Faculty

The School of the Art Institute of Chicago, Chicago, IL
Edra Soto '00
Instructor

Super Normal Festival, Oxfordshire, England
Brenda Zlamany '84
Plein Air Workshop



Alison Crocetta '92 performing *SURRENDER (New York)* with Charlotte Schulz '92

SkowheganPERFORMS

September 28, 2013

Alumni activated Socrates Sculpture Park with an afternoon of performance at the third annual SkowheganPERFORMS. Site-specific performance works were located throughout the Park, taking into account the uniqueness that Socrates provides—its gardens, waterfront access, view of the Manhattan skyline, a field of public sculpture, and visitors of all ages. Each original work interpreted this year's theme: PLAY.

Performing Artists:

Eun Woo Cho '08
 Alison Crocetta '92 with Charlotte Schulz '92
 John Dombroski '13
 Linda Ford '02
 Daniel Giles '13 with Diana Harper
 John Landewe '00
 Megan Marlatt '85 & the Big Head Brigade
 Mores McWreath '13
 Linda Molenaar '07
 Ross Moreno '03 & Justin Cooper '07
 Barb Smith '12
 Clare Torina '12
 Tomoe Tsutsumi '10

Grants & Fellowships

Adolph & Esther Gottlieb Grant
 Randy Wray '90

Albert K. Murray Fine Arts Educational Fund
 Toni Jo Coppa '97

American Academy in Berlin
 William Cordova '03

Arts Collinwood Artists in Residence Project Grant
 Jef Scharf '00

Berkshire Taconic, Artists' Trust Award
 Lorna Ritz '68

British School in Rome, Abbey Fellowship in Painting
 Jonathan Baldock '07

Belle Foundation Individual Grant
 Maria Walker '11

BRIC Community Media Center Fellowship
 Nicholas Fraser '08

Columbia College Faculty Grant, Chicago
 Anna Kunz '09

Connect the Lines, Marbles Kids Museum
 Mary Carter Taub '95

The Foundation for Contemporary Arts, Emergency Grant
 Monika Sziladi '08

Ford Family Foundation Fellowship
 Erik Geschke '96

Hamiltonian Artists Fellowship
 Mike Calway-Fagan '11

Harpo Foundation Fellowship
 Jeremiah Hulsebos-Spofford '11

Haystack Mountain School of Crafts, Mary B. Bishop and Francis S. Merritt Scholarship
 Virginia Crawford Pierrepont '85

Humble Arts Foundation, New Photography Grant
 Monika Sziladi '08

Jerome Foundation, Travel and Study Grant
 Asuka Goto '08

John S. Kittredge Foundation Grant
 Tyler McPhee '11

Massachusetts College of Art and Design Faculty Fellowship
 Steve Locke '02

New Jersey State Council on the Arts Fellowship
 Marsha Goldberg '83

Northern Manhattan Arts Alliance
 Lynn Koble '94

Orange County Arts Commission, Artist Grant
 Mary Carter Taub '95

The Puffin Foundation
 Lynn Koble '94
 J.J. McCracken '12

San Francisco Arts Commission, Individual Artist Commission Grant
 Christopher Sollars '98

University of Westminster, Department of Architecture
 John Walter '12

Support

Thank You!

The Skowhegan experience is most transformative when we don't try to prescribe outcomes. We set the summer so that there is the room, the time, the will, and the enthusiasm to make anything happen. This flexible and responsive framework is fundamental to the program, and it is made possible by those listed below that generously contributed to Skowhegan over the past year.

- denotes Skowhegan alumni
- + denotes Skowhegan faculty

Gifts received from 09/01/2012 – 09/30/2013

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- Thea Westreich and Ethan Wagner
- Francis H. Williams

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- Debra Tanner Abell, MD and
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- Brian Alfred
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- Erin Curtis
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- Alec Dartley
- Joshua David
- Stephanie Diamond
- David Michael DiGregorio
- + Lois Dodd

Matching Tuition Schools

In 2013, the following schools provided scholarships so that current students, and in some cases alumni, could attend Skowhegan.

California Institute of the Arts

Carnegie Mellon

Columbia University

Cranbrook Academy of Art

Maryland Institute College of Art

Massachusetts College of Art & Design

Northwestern University

Parsons the New School for Design

Pratt Institute

School of the Art Institute of Chicago

Temple University, Tyler School of Art

University of California, Davis

University of California, San Diego

University of Pennsylvania

University of Texas at Austin

Virginia Commonwealth University

Washington University in St. Louis

- Kirsten and Michael Doyle
- Craig Drennen
- Christopher Duncan
- Ellen Levine Ebert
- Angela Ellsworth
- Abraham Elterman
- Karen Eskesen
- Patricia Esquivias
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- and • Harrison Williams
- Hersha Evans
- Constance Evans
- Benjamin A. Fain
- Farnsworth Art Museum
- & Wyeth Center
- + Rochelle Feinstein
- Amy Feldman
- Mark Ferguson
- Ash Ferlito
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- Victoria Fu
- Robert Gainer
- Lilian Garcia-Roig
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- Asuka Goto
- + Philip M. Grausman
- Francis Greenburger
- Clare Grill
- Emily Mast and
 - Karl Haendel
- Christina Haglid
- Douglas E. Hall
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- Michael L. Jackson



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- Mary Judge
- James D. Julia
- Edward L. and
- Helena L. Kadunc
- Yoshiko Kanai
- Annetta Kapon
- Nils Karsten
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- Nathan Carter
- Sarah L. McMenimen
- Emil A. Mellow II
- Frank Meuschke
- Ander Mikalson
- Rebecca A. Miller
- Wesley Miller



Scholarship Grants

At Skowhegan, artists are accepted based on artistic merit, not financial circumstance. The egalitarian nature of the program ensures that we, and all of our funders, are supporting the future of artmaking by bringing together the most talented and groundbreaking artists, regardless of ability to pay tuition. In 2013, scholarships were provided to 98% of participants and Skowhegan was able to fulfill its pledge to them as a result, in part, of the generous gifts provided by the following foundations and individuals.

\$25,000+

- The Brown Foundation
-  National Endowment for the Arts
- 

\$10,000–\$24,999

- Arcus Foundation
- Gesso Foundation
- Pierre and Tana Matisse Foundation

\$5,000–\$9,999

- Colección Patricia Phelps de Cisneros
- Creative India
- Meredith James
- Anna-Maria and Stephen Kellen Foundation,
- as recommended by Barbara and Andrew Gundlach in honor of Andrea Crane,
- Victoria Love Sainikoff & Chiara Edmands
- Nicholas Lawrence

\$1,000–\$4,999

- Edward Page Crane Fund of the Maine Community Foundation,
- as recommended by Ken Crane
- The William T. Kemper Foundation,
- as recommended by Laura and Michael Fields
- Frances Lewis

Endowed Scholarships

- Bingham Scholarship
- Camille Cosby Scholarship
- Donald and Doris Fisher Scholarship
- Gober-Moffett Scholarship
- Ann and Graham Gund Scholarship
- George Gund Scholarship
- Alex Katz Scholarship
- Jacob and Gwendolyn Lawrence Scholarship
- Peter Lewis Scholarship
- Toby Fund Scholarship
- Don F. Turano Scholarship
- Wallace-Reader's Digest Scholarship
- W & M Zorach Scholarship

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.

Awards Dinner

Co-chairs Robert Gober (F '94) & Donald Moffett (F '04) and David Beitzel (A '82) & Darren Walker hosted the 2013 Skowhegan Awards Dinner in New York City. Awards went to The Guerrilla Girls (Outstanding Contributions to Artmaking); John Outterbridge (Outstanding Service to Artists); and Andy Warhol (Outstanding Patronage of the Arts), and raised over \$350,000. Save the date for next year's event on April 29, 2014.



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Andy Warhol accepting the Skowhegan Medal for Graphics from Henry Geldzahler in 1979

Thank you, Jane, for your kind introduction, and for the tremendous contributions that you've made over the years to the Warhol Foundation Board. As Jane and I both know, The story of Andy Warhol's philanthropy is a remarkable one. Who would have imagined when Andy Warhol entered the hospital for a routine gallbladder operation at age 58, that he would never come out alive? Yet fortunately, he had prepared for that moment – with a will providing for the creation of a charitable foundation to advance the visual arts, to which he left almost everything he owned, including all of his art. And that extraordinary gesture, toward an unknown future, turned out to be one of the most consequential of his entire career.

For 25 years, the Warhol Foundation has tried to honor his legacy by advancing the field of contemporary art. During this time, we have given away nearly a quarter billion dollars in grants to worthy artists and non-profit arts organizations in all fifty states; and have donated more than 33,000 works of Warhol art to more than 200 museums throughout the country. But just as important as what we've accomplished are the core values, which underlie all that we do:

- An abiding concern for artists, and the arts organizations that support them;
- An unbreakable commitment to freedom of expression; and,
- A wide embrace of diversity; of experimentation; of the challenging and the new.

We're proud of what we've accomplished, and we think Andy would be too. And I think it's more than just a coincidence, that in 1942, the estate of a little known Pittsburgh painter named Martin B. Leisser, established the Leisser Trust and the Leisser Art Fund, which were the first artist endowed philanthropies in America to provide dedicated support to both a cultural institution (the Carnegie Museum of Art), and an educational institution (the Carnegie Mellon School of Art); and that one of the first Leisser Prizes for an outstanding body of work was won by a young art student named Andy Warhola.

It's clear that in the realm of artists helping other artists – a seed planted in one generation blossoms in the next.

While it's unfortunately still true that a great many artists have a difficult time earning a living from their work alone, there are a growing number who have assets way beyond anything they ever dreamed of. It's my hope that by Andy's example, and by Skowhegan's recognition of it this evening, we will inspire today's generation of artists to plant the seeds for helping the next.

— **Joel Wachs**, President, The Andy Warhol Foundation for the Visual Arts
Acceptance of the Gertrude Vanderbilt Whitney Award for Outstanding Patronage of the Arts on behalf of Andy Warhol, presented by Jane Hammond (F '92, '05)

01 John Outterbridge 02 Eileen Cohen, Christine Vachon and Martin Kersels (F '10) 03 Young New Yorkers' Chorus performs Ander Mikalson's (A '12) *Score for the Big Bang* 04 Richard Armstrong and Ann Gund 05 Korarkrit Arunanondchai (A '12) and Nataliya Slinko (A '10) 06 Jesus Benavente (A '12) performs *Ascension* with dinner guests 07 Marlene McCarty (F '11) and Donald Moffett (F '04) 08 Bill Griswold and Susie Palm 09 Darren Walker, Max Anderson, andANGES Gund 10 Kate Levin, Mark Di Suvero (F '83), and Maria Elena González (F '05) 11 Joel Wachs 12 The evening's Honorees and Presenters

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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.



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In Memorium

John Wallace (A '53 & '54) was the recipient of the Margaret Tiffany Blake Award to create a fresco in the South Solon Meeting House along with Skowhegan founders Willard Cummings and Henry Varnum Poor. Fifty years later, Wallace returned to the Meeting House in 2006 to sign his fresco, and in 2005 participated in a symposium celebrating the Meeting House restoration. He was a member of Blue Mountain Gallery in New York City and had many solo exhibitions over his 60-year career as a painter. Wallace was art professor emeritus at Western Connecticut State University and taught at Prairie State College, Illinois. December, 1929–April, 2011.



Wallace's fresco, Angel Choir, at the South Solon Meeting House in 1954.

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