
SKOWHEGAN

JOURNAL 2015–2020

02 Dr. David C. Driskell

Remembering David C. Driskell

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

Alumnus: 1953

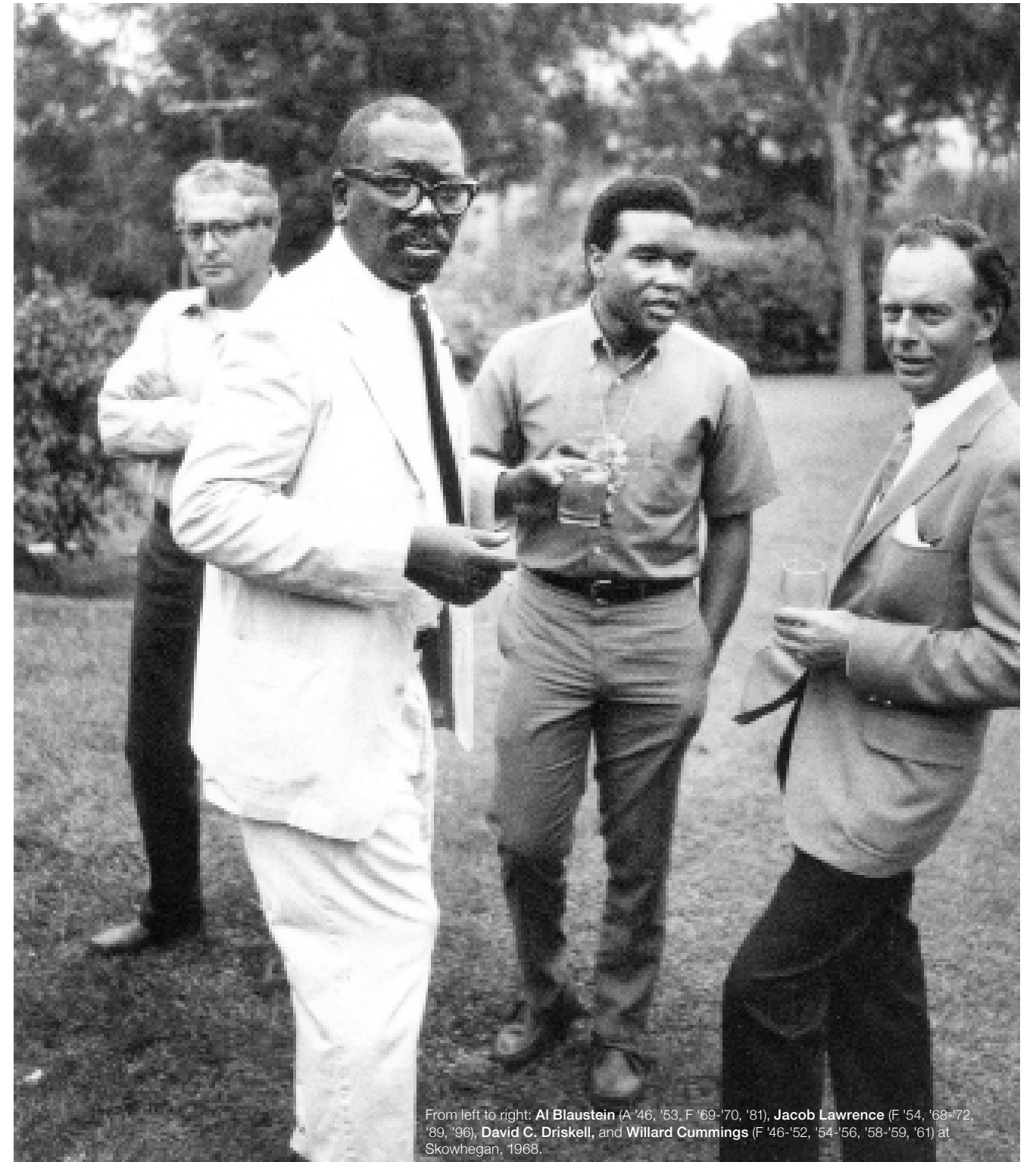
Faculty: 1976, 1978, 1991, 2004

Board of Governors: 1975–1989

Board of Trustees: 1989–2002

Advisory Committee: 2003–2020

Lifetime Legacy Award Recipient, 2016



From left to right: Al Blaustein (A '46, '53, F '69-'70, '81), Jacob Lawrence (F '54, '68-'72, '89, '96), David C. Driskell, and Willard Cummings (F '46-'52, '54-'56, '58-'59, '61) at Skowhegan, 1968.

Remembering Dr. David C. Driskell



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

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

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

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

David studied art at Howard University, and received his MFA from The Catholic University of America in Washington, D.C. He attended Skowhegan School of Painting & Sculpture and went on to teach at Talladega College, Fisk University and, ultimately, at the University of Maryland, College Park where he

held the title of Distinguished University Professor of Art, Emeritus. It was also where The David C. Driskell Center for the Study of Visual Arts and Culture of African Americans and the African Diaspora is named in his honor.

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

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

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

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

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

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

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

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

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

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

—Sylvia Snowden (A '64)

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

—Desmond Lewis (A '18)

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

—Shaun Leonardo (A '04)

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

influenced my I recalled a factor impact Mister personal experience Americans. Even understanding art— date, my last my honor to know

Mister Driskell used creat ivity in all aspects of his life which il lustrated his wide range of underst anding art—intellectually and em otionally.

—Sylvia Snowden (A '64)

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

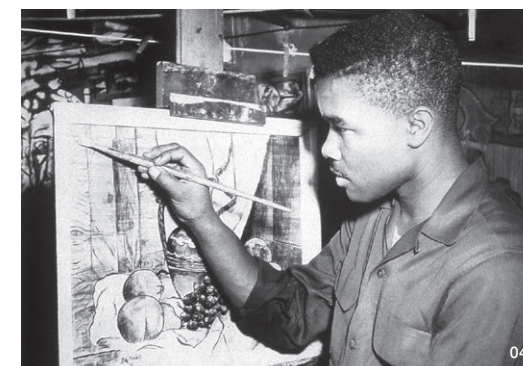
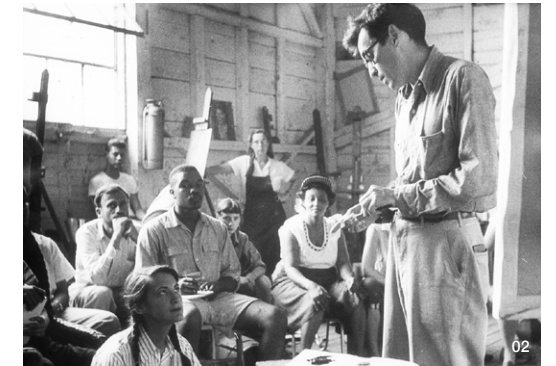
With Mr. Driskell, on this rainy night (April 4) which has me, I am pretty much speechless, except perhaps to and shared with me so many really, really sustaining important pieces in this puzzle of life. And that was not him to deal with considering my dyslexic ass, but he research and respect my own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

—Mary Lovelace O'Neal (A '63)

my mentor and dear He arrived in it in a semester painting

quietly closed in on say, he taught me and profoundly an easy thing for taught me how to work as I looked into

to see Dr. David School for of 23 and being of the Maine woods, of many periodic honorary doctorate. to be sure you derived from such



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

Sustaining

Katie Sonnenborn, Co-Director

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

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

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

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

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

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

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

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

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

Five Years in Pictures: 2015–2019

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

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

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





2015





2015 Participants

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

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

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

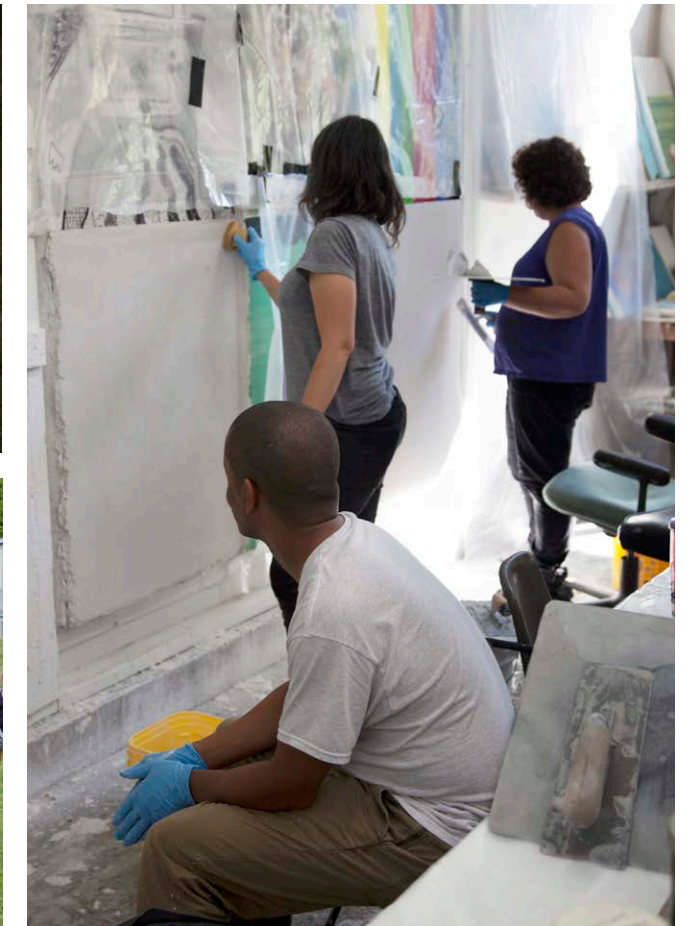
Emmanuel Sevilla
Calvin Siegel
Pallavi Singh
Alexandria Smith
Sable Elyse Smith
Frank J. Stockton
Molly Teitelbaum
Elizabeth Tubergen
Catalina Tuca
Jessica Vaughn
Erica Wessmann
Jane Westrick
Jamie Williams
Lachell Workman

2015 Faculty

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

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

Regina José Galindo
Glenn Ligon (F '98)



2016





2016 Participants

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

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

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

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

2016 Faculty

Resident Artists
Yael Bartana
Daniel Bozhkov (A '90, F '11)
Louis Cameron (A '96)
Piero Golia
Joanna Malinowska (A '01)

Nicole Miller
Carl Ostendarp
Paul Pfeiffer (F '05, '10)

Visiting Artists
Robert Gober (F '94)

Rebecca Morris (A '94)
Liliana Porter
Araya Rasdjarmrearnsook
Peter Saul (F '78, '86)

Paul Mellon Distinguished Fellow
George Lewis



2017



2017 Participants

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

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

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

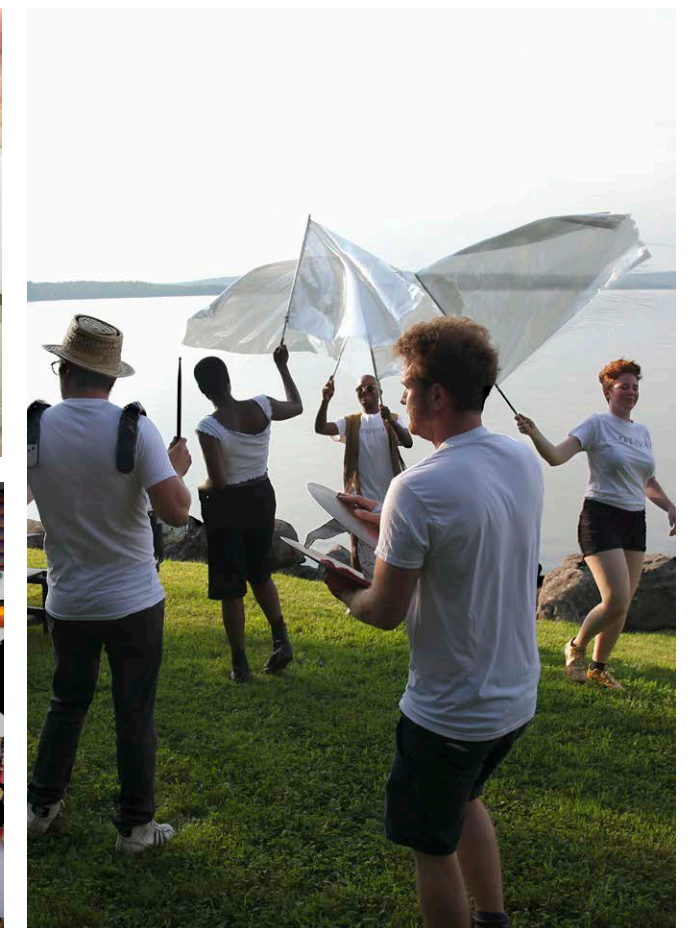
Jagdeep Raina
 Kaveri Raina
 Kenny Rivero
 Jose de Jesus Rodriguez
 Pedram Sazesh
 Finn Schult
 Pallavi Sen
 Kato Six
 Esther Stewart
 Leonard Suryajaya
 Brian Trelegan
 Brittney Williams
 Zhiyuan Yang
 Amia Yokoyama

2017 Faculty

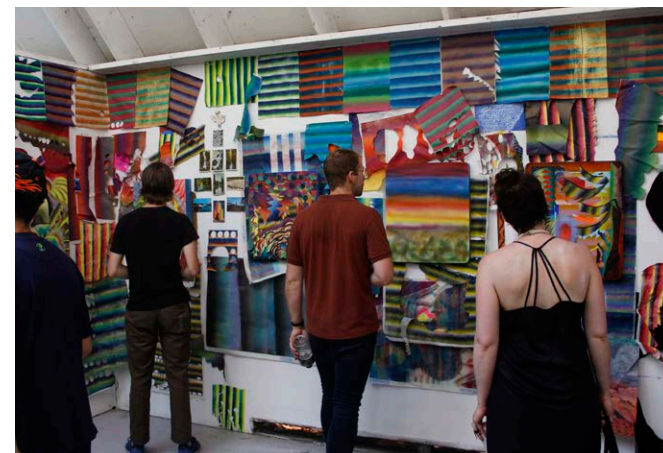
Resident Artists
 Angela Dufresne
 Torkwase Dyson
 William E. Jones
 Dave McKenzie (A '00, F '11)
 Dean Moss
 Mario Ybarra Jr.

Visiting Artists
 Nayland Blake (F '02)
 Ron Gorchoy
 Ralph Lemon
 Judith Linhares
 Wu Tsang

Paul Mellon Distinguished Fellow
 Eileen Myles



2018





2018 Participants

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

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

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

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

2018 Faculty

Resident Artists

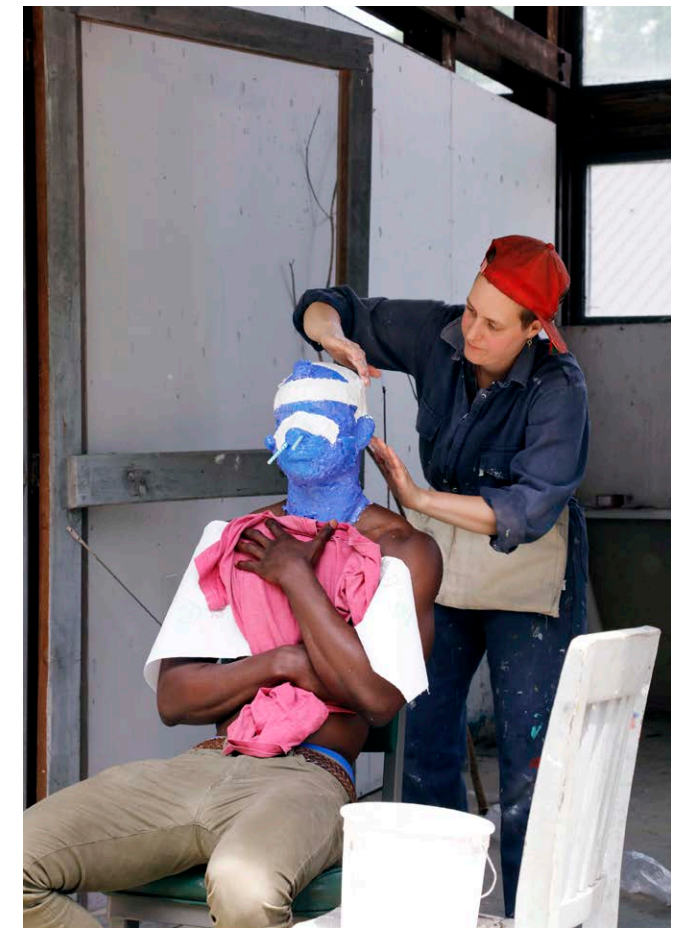
Josephine Halvorson
Dave Hardy (A '04)
Simon Leung
Jeanine Oleson (A '00)
Henry Taylor

Visiting Artists

Julieta Aranda
Kevin Everson
Fritz Haeg
Lyle Ashton Harris
Anicka Yi

Paul Mellon Distinguished Fellow

Fred Moten



2019





2019 Participants

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

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

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

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

2019 Faculty

Resident Artists
 Steve DiBenedetto
 Chitra Ganesh (A '01, F '13)
 Sung Hwan Kim (A '01)
 Sondra Perry (A '13)
 Lan Tuazon

Visiting Artists
 Teresita Fernández
 Malik Gaines &
 Alexandro Segade
 Josh Kline

Lucy Raven
 Juan Sánchez (F '90)

Paul Mellon Distinguished Fellow
 Silvia Federici

CAMPUS

Master Plan

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



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

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

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

foundational to the program.

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

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

Planning Principles

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

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

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

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



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



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



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



SKOWHEGAN BOOK

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

Roundtable 1 — Participating/Teaching

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

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

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

Roundtable 2 — Governed/Ungovernable

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

Roundtable 3 — Place/Setting

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

in the woods and see what the faculty is working on. ... The 24 hours cannot be stated enough. ...

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

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

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

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

Roundtable 4 — Work/Working

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

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

Roundtable 5 — Diversity/Democracy

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

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

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

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

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

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

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

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

OFF CAMPUS PROGRAMS

Hard Work

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

Joiri Minaya (A '13): *Sunset slit*



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

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



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

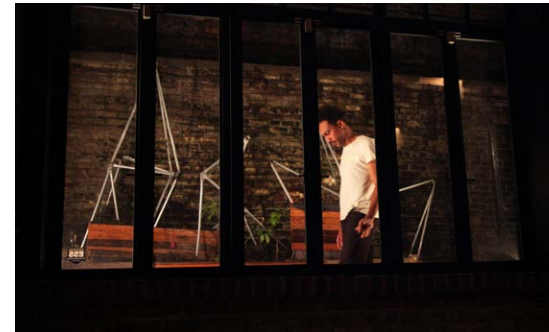
With this routine,
... *tyranny and oppressions of body and mind will vanish like evil spirits at the dawn of day.* —Thomas Jefferson

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



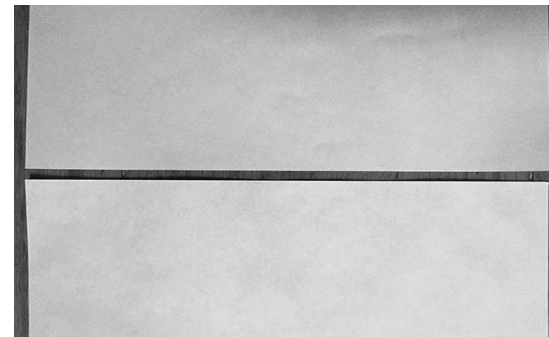
In Becky Sellinger's amorphous game of chess, she takes on a new directorial role. In *oh, and one more thing*, seats are sprawled around the room. The audience are floating islands, phantom even, for the performers to travel between and interact with. This structured improvisation brings together several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

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



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

Katherine Hubbard (A '15): *back on back*



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

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



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

Mine are true love stories

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

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

Making Video as Film



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

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

What the Feminist Body Wants



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

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

Why Explicit?



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

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

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



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

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

The Making of *Pinochet Porn*



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

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

Alliance Video Committee

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

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

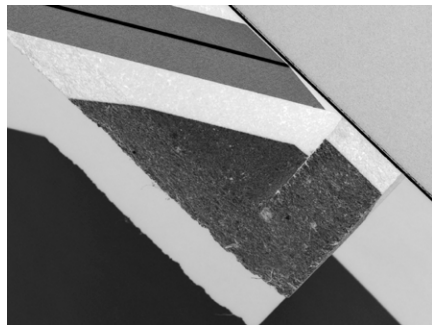
The story of the video committee and my friendship with Noah begins in the early days of the Skowhegan Alliance itself. Noah and I both were invited to join the Alliance in 2009 when the group was in its infancy. He and I attended Skowhegan in different years, but we each had crucial experiences that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

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

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

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

DIVISIONS / May 4, 2016



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

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

Mayday! Mayday! Mayday! / May 4, 2017



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

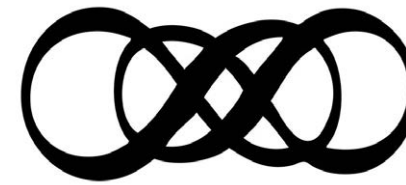
Mayday! Mayday! Mayday!, a video program of work made by Skowhegan alumni. The works reflect the various meanings of mayday and/or may day:

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

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

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

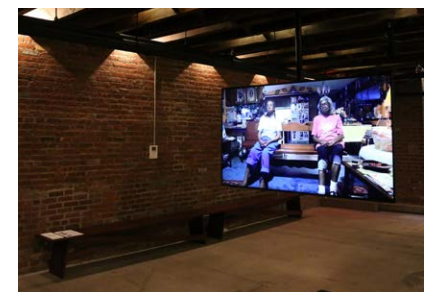
Infinity / October 14, 2018



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

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

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



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

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

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

.WATCH / 2016–Present



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

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

SkowheganPERFORMS

Socrates Sculpture Park, Queens, NY

A Very Special SkowheganPERFORMS / May 14, 2016



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

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

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

SkowheganPERFORMS: A Fall Concert / October 14, 2017



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

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

SkowheganWALKS

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

Questions for my Eventual / October 28, 2018



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

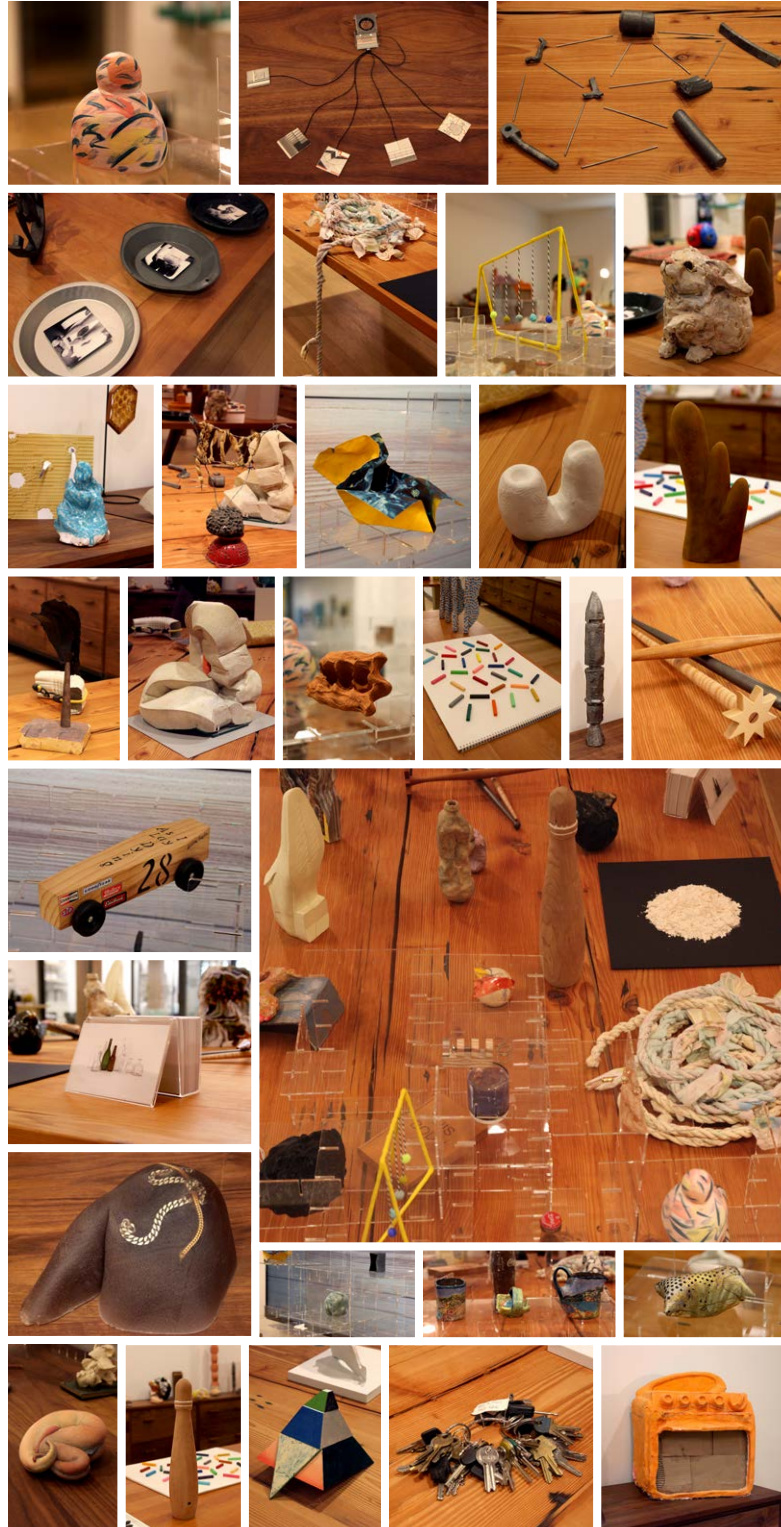
The artists led a unique engagement of the cemetery, interweaving the ways love and loss have inevitably met throughout their respective artistic careers. A conversation moderated by Green-Wood Manager of Programs, Harry Weil and the artists followed.

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

Queens International / February 10, 2019



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

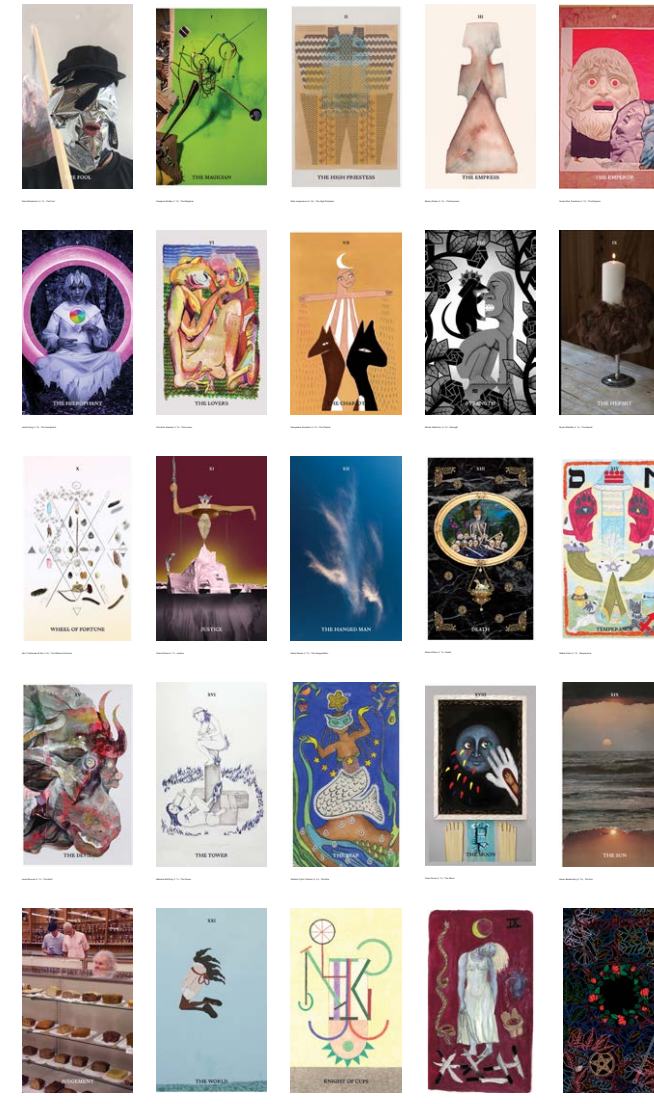


Participating Artists

- | | |
|---------------------------------------|---|
| Alejandro Acierio (A '14) | MaryKate Maher (A '08) |
| Matt Ager (A '11) | Jason Manley (A '04) |
| Rick Albee (A '02) | Christopher Manzione (A '12) |
| Ramón Alcoléa (A '84) | Sarah Mattes (A '15) |
| Betsy Alwin (A '01) | James Maurrelle (A '15) |
| Trevor Amery (A '13) | Colin McMullan d/b/a Emcee C.M., Master of None (A '07) |
| JD Beltran (A '98) | Nancy Modlin Katz (A '78) |
| Doug Bosch (A '91) | Bridget Mullen (A '16) |
| Matt Brett (A '14) | Julie Nagle (A '10) |
| Sara Bright (A '10) | Monika Napier (A '93) |
| Teresa Booth Brown (A '88) | Jann Nunn (A '91) |
| Mike Calway-Fagen (A '11) | Erik Patton (A '15) |
| Carlos Castro (A '10) | Jonathan Peck (A '10) |
| Lili Chin (A '10) | Benjamin Pederson (A '13) |
| Eun Woo Cho (A '08) | Anna Queen (A '15) |
| Peter Dudek (A '78) | Birgit Rathsmann (A '04) |
| Chris Duncan (A '75) | Macon Reed (A '16) |
| Jonathan Ehrenberg (A '11) | Matt Rich (A '10) |
| Catherine Fairbanks (A '11) | Kari Kaplan Rives (A '82) |
| Gordon Fearey (A '73) | Andrew Ross (A '11) |
| Robert Flynt (A '74, '76) | Naomi Safran-Hon (A '12) |
| Judy Fox (A '76) | Gabriela Salazar (A '11) |
| Winslow Funaki (A '16) | Annesofie Sandal (A '15) |
| Mary-Louise Geering (A '92) | Vabianna Santos (A '13) |
| Cadence Giersbach (A '95) | Cathy Sarkowsky (A '93) |
| Alex Goss (A '14) | Renata Manasse Schwebel (A '51) |
| Sophie Grant (A '15) | Matt Shalzi (A '16) |
| Mark Haddon (A '91) | Zoe Sheehan Saldana (A '00) |
| Julia Haft-Candell (A '16) | Kate Shepherd (A '90) |
| Bang Geul Han (A '07) | Rudy Shepherd (A '00) |
| Dave Hardy (A '04, F '18) | Gina Siepel (A '08) |
| Jane Fox Hipple (A '09) | Barb Smith (A '12) |
| Audrey Hope (A '14) | Jessica Snow (A '92) |
| Sarah Hotchkiss (A '10) | Edra Soto (A '00) |
| Joanne Howard (A '84) | James Southard (A '12) |
| Jeremiah Hulsebos-Spofford (A '11) | Susanna Starr (A '85) |
| Ginny Huo (A '15) | Draga Susanj (A '02) |
| Christina Hutchings (A '77) | Millette Tapiador (A '98) |
| Kristian Blomstroem Johansson (A '13) | Steed Taylor (A '97) |
| Lois Johnson (A '96) | Estate of Laurence Warshaw (A '57, '58) |
| Andrew Ellis Johnson (A '99) | Elizabeth Tubergen (A '15) & Erica Wessmann (A '15) |
| Matt Kennedy (A '10) | Robert Wechsler (A '06) |
| Baseera Khan (A '14) | Steven Weiss (A '76) |
| Marcia Kure (A '12) | Erica Wessmann (A '15) |
| Gary LaPointe Jr. (A '13) | Andrew Wilhelm (A '98) |
| Tim Lewis (A '98) | Lynne Yamamoto (A '96) |
| Peter Lipsitt (A '61) | John Zappas (A '12) |
| Laura Lobdell (A '99) | Monika Zarzeczna (A '06) |
| Gregg Louis (A '09) | |
| Jennifer Macdonald (A '05) | |

The Skowhegan Tarot

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



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

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

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

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

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

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

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

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

Common House

Skowhegan’s community takes on virtual connections.

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

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

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

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

Programs

Common House #1: Earth Day

April 22, 2020
Hosts: Gabriela Salazar (A '11) and Fabian Tabibian (A '10)

Common House #2: Happy Hour

April 23, 2020
Hosts: Adam Milner (A '18) and Becky Sellinger (A '12)

Common House #3: Saturday Picnic

April 25, 2020
Host: Bryson Rand (A '19)

Unemployment Mutual Aid Meet-up

May 24, 2020
Hosts: Rachel Frank (A '05) and Bryson Rand (A '19)

A Guided Meditation (Ongoing)

Wednesdays
Host: Asif Mian (A '18)

Immigration Anxieties: Sharing Experiences

September 3, 2020
Hosts: Yui Kugimiya (A '10) and Naomi Safran-Hon (A '12)



Exploring Tarot Iconography

August 31, 2020
A discussion between Alison Saar (F '93) and Walter Sutin (A '11)

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

Endless State

<http://endlessstate.work>

Launched on November 30, 2020

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



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

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

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

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

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



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

Trust

Sarah Workneh, Co-Director

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

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

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

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

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

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

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

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

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

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

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

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

SUPPORT

Thank You!

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

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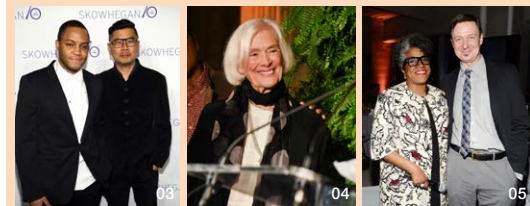
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01 Katie Sonnenborn, Sarah Workneh 02 Glenn Ligon (F '98, '15), Dorothy Lichtenstein 03 Holly Block, Eric Shiner 04 Susan Unterberg 05 Steve Cannon, Mary Chen 06 Nataliya Slinko (A '10), Gabriela Salazar (A '11), Patricia Treib (A '11) 07 Claudio Barbosa,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

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Nancy & Joseph Chetrit

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

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

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

Jack Shear
Mr. & Mrs. Peter L. Sheldon
Mark Simon
Simon Lee Gallery
Elizabeth Smith
Donald E. & Vivian S. Sonnenborn
Mr. & Mrs. Lawrence Sorrel
Gabriela Palmieri, Sotheby's
Molly Springfield (A '06)
Joan & Michael Steinberg
Rachel & Alex Stern
Robert V. Storr (A '78, F '02) & Rosamond H. Morley Storr*
John J. Studzinski*
Sullivan & Cromwell LLP
Bailey W. Symington
Dana Tang & Andy Darrell
van Beuren Charitable Foundation
Tish Vredenburg*
Wachtell, Lipton, Rosen & Katz
Jack & Susy Wadsworth
Lulu & Anthony Wang
The Widders-Barbara, Ashley, Clark, Chuck & Gillan Pears*
William T. (A '65, F '71, '73, '78) & Patricia Williams
William Talbott Hillman Foundation
Wimler-Hale
Wolf Kahn and Emily Mason Foundation



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

FRIEND

Shelley Fox Aarons & Philip Aarons
 ABC (A '14)
 Sigmund Abeles (A '55, '56), in memory of Sidney Simon
 Debra Tanner Abell & Cullen Washington (A '10)
 Beverly Acha (A '18)
 Nicholas & Travis Acquavella
 Samantha Adler de Oliveira (A '13), in honor of A Life-changing Community of People
 Matthew Ager (A '11)
 Negar Ahkami (A '04)
 George Ahl
 Sophia Ainslie (A '01)
 Mohammad Al Mohsin (A '17)
 Farah Al Qasimi (A '17)
 Diana Al-Hadid (A '07)
 Becca Albee (A '99)
 Albert B. Glickman Family Foundation
 Thorsten Albertz
 Carolyn Alexander^
 Barbara & Theodore Alford
 Joan & Bill Alford
 Luis Alonzo (A '13)
 Ian Alteveer
 Candida Alvarez (A '81), in memory of Alice Neel, Milton Resnik, Ronald Blader, and Al Loving
 Kitty Alward (A '83)
 Betsy Alwin (A '01) & Frank Meuschke (A '00)[§]
 Judith Amdur (A '73)
 Trevor Amery (A '13)
 Josh Anderson (A '05)
 Reed Anderson (A '94)
 Andrew Edlin Gallery

Eric Angles (A '03)
 Anonymous (16)
 Anonymous*
 Anonymous*
 Anonymous, in honor of the Class of 2010
 Anonymous, in honor of BB & Jud Reis
 Anonymous, in honor of Jamie Bennett
 Anonymous, in memory of Jacob Lawrence
 Anonymous (A '03), in memory of Noah Klersfeld (A '03)
 Anonymous (A '06) (2)
 Anonymous (A '10)
 Anonymous (A '13)
 Anonymous (A '15)
 Anonymous (A '17)
 Anonymous (A '18)
 Anonymous (A '67)
 Anonymous (A '68)
 Anonymous (A '70)
 Anonymous (A '73)
 Anonymous (A '83)[§]
 Anonymous (A '89)
 Anonymous (A '91)*
 John Anselmi
 Deborah Anzinger (A '16)
 Nobutaka Aozaki (A '15)
 Christopher L. Apgar
 Michael Arad
 Rocio Aranda
 Jennifer Arceneaux*
 Ian Arenas (A '08)
 Mary A. Armstrong (A '77) & Stoney Conley (A '77)
 Cynthia Amow

Adam Aronson, in honor of Jan Aronson
 Nicole Awai (A '97)
 Nathaniel Axel (A '11)
 Anthony Aziz, Parsons School of Design, The New School
 Herbert W. Babcock (A '67)
 Yona Backer
 Sarah Bacon
 SoHyun Bae (A '93)
 Dave Bailey (A '94)
 Elena Bajo (A '06)
 Paul Banas (A '74)
 Abby Bangser
 Linda Barnett
 Barby Barone[§]
 Burt Barr (F '08)[§]
 Arlene Bascom
 Stefano Basilio & Janel Kraynak
 David Baum & Lucia Kellar
 Nicolas Baume
 Seline Baumgartner (A '14)
 Kathryn Beal
 William P. & Noreen D. Beaman[§]
 Dayna Beard-Isensee (A '91)
 Chelsea Beck (A '08) & Kurt Mueller (A '08)
 Ken Beck (A '79)
 Carol Beckwith (A '64, '66, '67)
 Sarah Bedford (A '97)
 Anthea Behm (A '14)
 Paul Beime*
 Marlie Beitzel*
 Jennifer Belfor (A '85)
 Cee Cee Bedford
 Aisha Tandiwe Bell (A '06)
 JD Beltran (A '98)
 Jesus Benavente (A '12), in memory of Noah Klersfeld (A '03)

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

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

Teresa Booth Brown (A '88)
 Will Brown (A '64), in memory of Rudy Burckhardt
 Andy Browne (A '76)
 Cheryl L. Bruce & Kerry J. Marshall (F '98)
 Jane Brucker (A '87)*
 Terry R. Brucker & Alexander J. Brucker, M.D.[§]
 Ashley Bryan (A '46, '56)
 Susan Brynteson
 Gonzalo Sanchez & Richard Buckley
 Haley Bueschlen (A '15)
 Ken Buhler (A '76)
 Veronica Bulgari
 Elijah Burgher (A '11)
 Karen & Bill Burke
 Laura Burton & Owen Duffy
 Deborah K. Butterfield (A '72, F '86) & John Buck (A '71)
 Ingrid Calame (A '95), in memory of Clementine
 Mike Calway-Fagen (A '11), in honor of Matt Ager
 Scott Campbell*
 Tim Campbell (A '10)
 Barbara Campbell Thomas (A '00)
 Steve Cannon, A Gathering of the Tribes
 Mrs. Iris Cantor
 Ellen Cantowitz
 Mariel Capanna (A '17)
 Constance R. Caplan
 Amy Cappellazzo, Sotheby's
 Judi Caron, in honor of John Melick & Eric Brown
 Polly Jane Carpenter (A '75)
 Christopher Carroll (A '08)
 John Carter (A '86)
 Nathan Carter (A '97)
 Hugo Cassirer & Sarah Buttrick
 Barbara Bertozzi Castelli
 Albert Cavallaro (A '82)
 Janis Gardner Cecil
 Vija Celmins (F '81, '92)
 Lee David Chaikina & Wendy Blank Chaikin
 Alice Y. Chamis, in memory of Eleanor Revson
 Kate Chapman
 Vladimir Cybil Charlier (A '93)
 Chartwell Insurance Services
 Ashley Chavis
 Mary Chen
 Yie Chen
 Xinyi Cheng (A '14)
 Christopher Chiappa (A '97)
 Mel Chin (F '95)
 Ping Chong & Co.*
 Chris Lanhui Chou (A '02)
 Christopher and Claire Mann Fund, in honor of Stephanie Hunt
 Sara Chun
 Andrea Chung (A '08)
 Todd Cipperman, Cipperman Compliance Services[§]
 Ann Valentine Cobb (A '50, '51)
 Cameron Coffman (A '17)
 Andrew Cogan & Lori Finkel
 David Coggins (A '01)
 Barnett Cohen (A '12)

Eddie & Nedra Cohen[§]
 Nancy Cohen (A '84)
 Sol & Barbara Cohn[§]
 Dr. Johnnetta Cole
 Colección Patricia Phelps de Cisneros
 Meryl Rosofsky & Stuart H. Coleman, in memory of Willard Midgette
 Bobbi Collier
 Sue A. Collier (A '79)
 Maury Colton III (A '70)
 Aschely Vaughan Cone (A '16), in honor of Florence Ann Vaughan
 Elizabeth Conn
 Christopher Constat (A '95)
 Mel Cook (A '16)
 John Amos Cooper (A '98)
 Toni Jo Coppa (A '97)
 Oscar Rene Comejo (A '14)
 Willam S. Cottingham & Tina Patterson
 Emma Cousin (A '18)
 The Cowles Charitable Trust
 Heather Cox (A '97)*
 Martin Cox, in memory of Laurie Hickman Cox
 Lyn M. & John Edward Coyne III[§]
 Warren Craghead (A '93)
 William Cravis (A '04)
 Alan Crichton (A '82)
 James G. (Jerry) Croghan, Ph.D
 Megan Cump (A '00)
 Xavier Jose Cunilleras (A '13)
 Lucy Currie (A '82)
 Greg Curry (A '85)
 Annette Cyr (A '76)
 Onda D'Urso (A '49)
 Tommy Dahlberg (A '15)
 Daniel and Thalia Federbush Foundation
 Linda Darling (A '93)
 Alec Dartley (A '97)
 Rick Davidman
 Jacqueline Bendelius Davidson (A '58), in memory of Bill Cummings & Sidney Simon
 Max & Mary Davidson, in honor of BB & Jud Reis
 Maxwell Davidson IV
 Sharon Davis
 Pamela Davis Kivelson (A '80)
 Danielle Dean (A '12)
 Sheri Dean*
 Steve & Debbie DeAngelis[§]
 Elizabeth Dee
 John Delapa (A '85)
 Elin Delsener
 Jocelyne DeNunzio
 Adrien Deseglise
 Daniel J. Desmond
 Deutsche Bank Americas Foundation
 Mary DeWitt (A '85)
 Stephanie Diamond (A '00) & Ethan Kerr
 Stuart Diamond (F '84), in memory of Jack Whitten
 David Diao (F '70, F '15)
 Edith Dicoonson
 Andrew Cogan & Lori Finkel
 David Coggins (A '01)
 Barnett Cohen (A '12)

Tracy Killam DiLeo (A '82)
 Anna Dill
 Kathleen Dill
 Paul Divone (A '82)
 Leah Dixon (A '12)
 Yasaman Djunic
 Mr. & Mrs. James K. Dobbs III, in memory of John Whitney Payson
 Lois Dodd (F '79), in memory of Bill King
 Leo J. Dolan[§]
 Benjamin Doller
 Tim Doud (A '92)
 Simone Douglas, Parsons School of Design, The New School
 Elizabeth D. Dovydenas (A '76)
 Jim Dowdalis (A '78)
 Rackstraw Downes (F '75, '81, '02)
 Kerry Downey (A '17)
 Jane & Robert Draizen, in honor of Marc Swanson (A '00, F '14)
 Craig Drennen (A '06)
 David (A '53, F '76, '78, '04) & Thelma Driskell
 Jim Drobnick
 Angela Dufresne (F '17), in memory of Dawn Clements
 Brendan Dugan
 Christopher Dunbar (A '91)
 Dunch Arts
 Susan Dunne
 Linda Earle
 Stephen Earthman (A '92)
 Ellen Levine Ebert (A '66)
 Clare Gomez Edington (A '90)
 Don Edler (A '12)
 John Edmonds (A '14)
 June C. Edmonds (A '82)
 Susan Edwards*
 Jonathan Ehrenberg (A '11)
 Nancy & Jim Eichman*
 David J. Einstein (A '70)
 Hasan Elahi (F '09)
 Tom Elghanayan
 Sara Eliassen (A '10)
 Angela Ellsworth (A '93)
 Suzanne G. Elson, in honor of Charles Bergman
 Ervestnet Asset Management, Inc.[§]
 Corey Escoto (A '16)
 Karen Eskesen (A '64)
 The Esopus Foundation Ltd.
 Estate of Kynaston McShine*
 Estate of Mildred J. Thompson (A '56)
 Ross Evangelista, in honor of Lia Gangitano (A '90)
 Constance Evans
 Hersha Evans (A '83)
 Zachary Fabri (A '13)
 Ruth K. Fackenthal (A '55)
 Charles Fagan
 Ben Fain (A '08) & Carrie Schneider (A '07)
 Catherine Fairbanks (A '11)
 Mrs. Katy Brodsky Falco & Mr. Simone Falco
 Abdullahi Farah (A '17)
 King Farish (A '11)
 Shelley Farmer, Hirschl & Adler Modern



01 Kato Six (A '17), Maria McKinney (A '17), Esther Stewart (A '17) 02 Elizabeth Flood (A '19), Jesus David Torres (A '19), Sheila Pepe (A '94, F '13), Jeffrey Meris (A '19), Yin Ting Lau (A '19), Jacob Mason-Macklin (A '19), Rodolfo Marron (A '19) 03 Oscar René Comejo (A '14) tour of the Grotto at the Fresco Barn 04 Beth Stuart (A '19), Jessica Briceño Cisneros (A '19) 05 Ander Mikalson (A '12) 06 Henry Taylor (F '18), Beverly Acha (A '18), Cristina Rodriguez (A '18) 07 Rob Looker, Dave Hardy (A '04, F '18), Bernard Lumpkin, Susan Paul Firestone (A '72)

Anoka Faruqee (A '95, F '10)
 Lea Vaughan Feinstein (A '66), in memory of Wook-Kyung Choi (A '66) & Dick Mock (A '66)
 Rachel Feinstein (A '93)
 Amy Feldman (A '09)
 Helene & Ziel Feldman
 Robert B. Feldman, M.D.*
 John K. Felix (A '73)
 Sara Ferguson (A '03)
 Scott Ferguson (A '87)
 Estate of Mildred J. Thompson (A '56)
 Stephen Figge
 Elizabeth Finch
 Jane Fine (A '89) & James Esber (A '84)
 Ruth Fine (A '61), in memory of Larry Day
 Aaron Fink (A '76)
 Jodie & Andrew Fink
 Filipa & Joshua Fink
 Rosemarie Fiore (A '99)
 Mark Fisch & Rachel Davidson
 Eric Fischl (F '85) & April Gornik
 Sharon Fishel (A '86)
 Alex & Brianne Fisher
 Cindy & David Fitch, in honor of Libbie Masterson
 Karen Flatow (A '94)
 David Flaughner (A '10)
 Fleisher/Olman Gallery
 Israel J. & Patricia P. Floyd[§]
 Robert N. Flynt (A '74, '76)
 Leander J. Foley III*
 Linda M. Ford (A '02)
 Stephen D. & Mary C. Ford[§]
 Rebecca Fortnum (A '91) & Jessica Hargreaves
 Daniela Fossati
 Tara Foster
 Julia Fowler
 Rachel Frank (A '05)
 James Benjamin Franklin (A '94)
 Lynda Frese (A '85)
 Sara Friedlander
 Ronald J. Friedman
 Frieze Art Fairs
 Laura Fuller, in honor of John Melick & Eric Brown
 Ana Maria Gomez Lopez (A '15)
 Strategas Research Partners[§]
 Jenny Gagalka (A '18)
 Jane F. Gagne (A '80)
 Christopher Gaillard & John Robbins
 Robert Gainer (A '63)
 Linda Genereux & Timur Galen

Mathilde Skowhegan (A '15), *in honor of the Class of 2015*
 Lilian Garcia-Roig (A '90)
 Elise Gardella*
 Janet Paxton Gardner (A '60)
 Thomas A. & Georgina T. Russo
 Alice Garik (A '65)
 Anna Garner (A '14)
 Elizabeth Garvey*
 James Garvey[§]
 Katherine Gass Stowe
 Gavion Investment Consulting
 Ian Gerson (A '16)
 Jim & Lin Getz[§]
 Yasi Ghanbari (A '18)
 Jeffrey Gibson (A '14)
 Kristin Gilbertson
 Danny Giles (A '13)
 Adu A. Gindy (A '89)*
 Hope Ginsburg (A '97)
 Andrew Ginzal (F '98)
 Connie & David Girard-diCarlo[§]
 Alex Glauber & Mackie Healy
 Helen Glazer (A '75), *in memory of Howard Glazer*
 Renny Gleeson (A '94)
 Anita Glesta (A '77)
 Robert Goff, *in honor of John Melick & Eric Brown*
 Elizabeth Goldberg
 Marsha Goldberg (A '83)
 Neil Goldberg (F '15)
 Saul & Dale Goldberg, *in honor of Rena & Scott Hoffman*
 Tom Gold & David Goldenberg*
 Amy Goldrich & Nick Kline
 Larissa Goldston
 Leslie Golomb (A '72)
 Maria Elena González (F '05)
 Deborah H. Good*
 Tracey D. Goodman (A '10)
 Nick Grabar & Jennifer Sage
 Rachel Granofsky (A '15)
 Robert Grant (A '92)
 Sophie Grant (A '15)
 Philip M. Grausman (A '56, '57, F '73)
 Francine du Plessix Gray*
 Daniel Greenberg (A '18)
 Francis Greenburger
 Jeff Greene (A '76)
 Clare Grill (A '11) & William Ryan
 Richard J. Grissinger
 Mr. & Mrs. James Grogan, *in honor of Katie Grogan*
 Katie Grogan & James Schulte
 Antonia & George J. Grumbach, Jr.*
 Louise Grunwald
 Dorothy Gulla*
 Barbara Gundlach
 Lori Gustafson (A '81), *in memory of Dale & Mary Lou Gustafson*
 Richard Haas (F '82, '84)
 David (A '84) & Liora Hacker
 Karl Haendel (A '00)
 Julia Haft-Candell (A '16)
 Christina Haglid (A '90)
 Jyoti Halamakar
 Keith Hale (A '92)
 Chase Hall (A '19)
 Douglas E. Hall (A '67)

Hallak & Sons, Inc., *in honor of Rena Hoffman*
 Josephine Halvorson (F '18)
 Mary Hamill
 Ann Hamilton (F '91, '93) & Michael Mercil
 Harmony Hammond (F '08)
 Jane Hammond (F '92, '05) & Craig McNeer*
 Robert Hammond
 Bang Geul Han (A '07)
 Moo Kwon Han (A '08)
 Vanessa Haney (A '83)
 Stephen Hannock*
 Gail A. Hansberry (A '60)
 Scott A. Harford
 Jeffrey Spencer Hargrave (A '99)
 Elizabeth Harney (A '14)
 Marjorie Harris
 The Haskins Family Fund
 Joshua Haycraft (A '13)
 Connie Haynes (A '89)
 Richard D. Haynes (A '67)
 John Hays
 Elizabeth Hazan (A '91)
 Brook Hazelton
 Karen Heagle (A '97)
 Ann S. Hedges (A '68)
 Marie Therese Heiden
 Stephen Heintz & Lise Stone*
 Stefanie Heinze (A '16)
 Richard Hell & Sheelagh Bevan
 Sanford Heller
 Ralph Helmic (A '79) & Nan Niland
 Joel & Jean Hempel[§]
 Stephen Hendee (A '89)
 Mike Henderson (A '68)
 Carol Hendrickson (A '71)
 Leonora Hennessy (A '02)
 Alicia Henry (A '90)
 Martha Henry
 Steven P. Henry & Philip Shneidman
 Heritage House
 Shelley Herman (A '66), *in memory of Marcia Green Gardere*
 Anita Herrick
 Jason Herrick & Lindsay Smith
 Herrick, Feinstein LLP, Art Law Group
 David & Elizabeth Herrington
 Katie Herzog (A '07)
 Marlene Hess & Jim Zirin*
 Wendy Hesslink
 Leslie Hewitt (A '01)
 Yumi Higashi-Ho
 Chake Kavookjian Higginson (A '77)
 Jacob & Sarah Himmelmich
 Hinckey, Allen & Snyder Fund,
 Rhode Island Foundation[§]
 Jane Fox Hipple (A '09)[§]
 Hallie S. Hobson, *in honor of Cerie Bamford*
 Hodermarsky Family*
 Suzanne Hodes (A '57, '58), *in memory of Henry Linschitz*
 Julee Holcombe (A '04)
 Heidi & Jamie Hole[§]
 Barbara & Joseph Hollander
 Terry Holleman (A '65), *in memory of John Button*

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

Claire M. Kalemkeris (A '86)
 Gregory Kalliche (A '15)
 Isabel Kallman
 Neil Kalmanson (A '65)
 Marie Kammah
 Yoshiko Kanai (A '96)
 Joanna L. Kao (A '75), *in honor of Sarah Warren*
 Kari Kaplan Rives (A '82)
 Annetta Kapon (A '92)
 Nils Karsten (A '02)
 Mindi Katzman (A '84)
 Mrs. Lisa Kaufman
 Lori Kaufman / Loraine Kaufman Foundation
 Peter Kayafas & Dorothy Blackmun
 Steve Kaylor & Kristin Yetto
 Carolyn June Keller, *in honor of Elizabeth R. Hloman*
 Elizabeth F. Keller (A '77)
 Sara L. Keller[§]
 Gwendolyn Kerber (A '79)
 Water Kerner (A '83), *in honor of Judy Pfaff*
 Martin Kersels (F '10)
 Baseera Khan (A '14)
 Bahareh Khoshooei (A '18)
 Hasabie Kidanu (A '17)
 James Kielkopf (A '64)
 Patrick Killoran (A '98)
 Kyle Kilty (A '02)
 Byron Kim (A '86, F '99, '13) & Lisa Sigal (A '86, F '06)*
 Erin Kim & Mark Blackwell
 Irene Kim & Peter Kahng
 Lucy Soyeon Kim (A '06)
 Tina Kim
 Jacqueline Kim Blechinger (A '94)
 Matthew Kinder (A '04)
 Jonah King (A '16)
 Karin & Paul Kingsley, *in honor of Stephanie Hunt & Victoria Love Sahnkoff*
 Jonathan Kirschenfeld
 Patricia Kirshner (A '78)
 Samallie Kiyingi, *in honor of John Melick & Eric Brown*
 Mark Klein, Professional Capital Services[§]
 Noah Klersfeld (A '03)*, *in memory of Barry Michaeloff*
 Sloane Klevin
 Candace Knapp (A '69)
 Chelsea Knight (A '08)
 David Knoebel (A '72)
 Andrew Knox, *in memory of Valery Daniels* (A '88)
 John B. Koegel & John L. Thomson
 Virginia G. Koehler (A '56)
 Kenneth F. Koen
 Michael Koenigs
 Robert S. Koffler (A '58)
 Beth Kojima
 Mo Kong (A '17)
 Patricia Kozal (A '83), *in memory of Sidney Simon*
 Joyce Kozloff (F '98)
 Melanie Kozol (A '80)
 Ai-Wen Josephine Wu Kratz (A '67)

Jill & Peter Kraus / The Kraus Family Foundation
 Ingo Kretzschmar, *in honor of John Melick & Eric Brown*
 Elaine Taylor Krogius (A '53)
 Philip Krohn (A '88)
 Julia Kunin (A '84)
 Anna Kunz (A '09), *in honor of Jimmy Kunz*
 Stephanie & Jody La Nasa
 Joseph La Piana
 Lablilies (A '10), *in honor of Sarah Workneh*
 Liza Lacroix
 Bernard Lagrange
 Paige Laino
 Bill Lambert
 Anne M. Lampe & Maggie Lyko Twist
 John Landewe (A '00), *in memory of Kanishka Raja*
 Wendy F. Lang (A '54, '55, '56)
 Heidi Lange
 Mary and Richard Lanier
 Sims Lansing
 Barbara Lapceak
 Ann Pasnak & Richard Lapchick*
 Emma Lasry
 Laurie M. Tisch Illumination Fund
 Anna Chiaretta Lavatelli (A '10)
 Annette Lawrence (A '96)
 Nick Lawrence (A '83), Freight + Volume
 Ryan Lawson
 Mr. Peter O. Lawson-Johnston
 Steve Leakos
 Amanda Lechner (A '18)
 Barbara Lee
 Jaeeun Lee (A '11)
 Becky Kinder (A '04)
 Jessica B. Lee
 Miyoung Lee & Neil Simpkins, *in honor of Bernard Lumpkin*
 Lihua Lei (A '96)
 David Lieber*
 Abby Leigh
 Lenox Advisors[§]
 Shaun Leonardo (A '04)
 Bruce R. & Joye Lesser[§]
 Dan Levenson (A '09)
 Jody & Elie Levine
 Larry Levine*
 Michael & Marjorie Levine
 Carol & John Levy*
 Fran & Jack Levy
 Vivien Levy, *in honor of John Melick & Eric Brown*
 Brett & Jacqueline Lewis
 Carol Sutton Lewis & William M. Lewis, Jr.
 Toby Devan Lewis
 Margaret E. Libby (A '87), *in memory of Charles Garabedian*
 Tony Ligamari (A '83) & Juana Schurman
 Britt & Jan and Markus, Malin, Martin Lindelow[§]
 Joan Linder (A '92)
 Judith Linhares (F '17)
 Jennifer & Marc Lipschultz, *in honor of Rena & Scott Hoffman*
 Peter Lipsitt (A '61)
 Jaime Lipson[§]

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

Joyce Lowinson MD
 Glenn D. Lowry
 Nataliya Ludwig (A '10) & Michael N. Ludwig
 Lumina Foundation for Education*
 Yvonne Lung (A '06) & Dustin Sparks (A '07)
 Nancy Lupo (A '13)
 Kathryn Lynch (A '91)
 Sarah P. Lyon (A '88)
 Sue Dickey MacArthur
 Jennifer Madeline Macdonald (A '05)
 Robert MacDonald (A '96)
 Anissa Mack (A '99, F '11)
 Eric Mack (A '14)
 Catherine MacMahon
 Candice Madey
 Kathleen Maher[§]
 MaryKate Maher (A '08)
 Aila Main

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

Mary Mattingly (A '10), *in honor of an Incredible Team*
 Lehmann Maupin
 James Maurelle (A '15)
 Jessica May
 Natasha Mayers (A '76)
 Marjorie Mayrock
 Marc Mazur*
 Suzette McAvoy
 Marlene McCarty (F '11)
 Suzanne McClelland (F '99)
 Brendan McConnell[§]
 James Lancel McElhinney (A '73)
 Lilly McElroy (A '06)
 Sean McElroy (A '14)
 Sarah McEneaney (F '05)
 Hollie McEntegart (A '14)
 Julie L. McGee
 Maureen F. McGrady[§]
 Mr. & Mrs. James H. McGraw IV
 Oliver McIwin (A '99)

Dave McKenzie (A '00, F '11, '17)
 Maria McKinney (A '17)
 Tricia McLaughlin (A '92)
 Sarah McMenimen (A '10)
 Tyler McPhee (A '11)
 Mores McWreath (A '13)
 Christopher Meerdo (A '13)
 Anthony & Celeste Meier
 Meketa Investment Group[§]
 Emil Mellow II (A '78)
 Fabiola Menchelli (A '13)
 Rhetta & Joe Mendelsohn[§]
 Orr Meniorom (A '16) & Gabe Gaster
 Richard & Ronay Menschel
 Josie Merck (A '68, '73)
 Sam Messer (A '74), *in honor of Cooper Union*
 Susan Metrican (A '14)
 Melissa Meyer (F '02)



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

Nicholas Opinsky
Melissa Oresky, (A '00)
Bernard A. Osher, *in honor of Paula & Peter Lunder*
Brian Osias & Jenny Chase
Joanna Ostrom
The Overbrook Foundation
Claudia Overstrom
Ian Page (A '12)
Maia Cruz Pallao (A '15)
Kate Salley Palmer⁶
Mario Palumbo & Stefan Gargiulo*
Jane Panetta
Marcie & Jordan Pantzer
Grant & Lindsay Parmer, *in honor of Donald Moffett*
Herbert Parsons (A '64)
Richard & Laura Parsons*
Ester Partegas (F '09)
Marita & John Parthemore⁸
Erik Patton (A '15)
John* & Joanne Payson
Elizabeth Peabody (A '75)
Malcolm Peacock (A '17)
Alix Pearlstein (F '04) & Bill Adams (A '80, F '05)

Dorothy & Philip Pearlstein (F '65, '67, '68, '72, '78, '86)
Liz & Jeff Peek
Susan & John Pelosi, *in honor of Paul J. Schupf*
Barbara A. Penn (A '85)*
Sheila Pepe (A '94 F '13)
Carol Pepper-Cooper (A '60)
Lois Perelson-Gross & Stewart Gross, *in honor of Rena & Scott Hoffman*
Fred Perleg
Langhorne S. Perrow & Zachery A. Packer
William R. Perry*
Peterman Benefits Limited Partnership⁶
Richard Gernig & Timothy Peterson
Darrell A. Petit (A '88)*
Jeannie & Thomas Phifer
Elizabeth & Kevin Phillips*
Liza Phillips (A '89)
Penny Pilkington & Wendy Olsoff, PPOW
Mamie S. Pillsbury*

Howardena Pindell (F '80), *in memory of Camille Billops*
Meridith Pingree (A '03) & Kai Vierstra (A '05)
Oren Pinhassi (A '14)
Gabriel Pionkowski (A '12)
Ann Casady & Peter Pitegoff*
Robert & Rebecca Pohlrad*
Robin & Nick Politan*
Christen Pollock
Lindsay Pollock & Andrew Zarnett
Nicholas A. Polsky
Marquita Pool-Eckert
Anna Poor
Andrea Poropatch
Thomas Powell (A '85) & Elizabeth Powel
Mark Power (A '92)
Charlotta Present (A '66)
Mitchell & Lauren Presser
Renaud Proch
Marilyn Propp (A '69)
The Prospect Hill Foundation
Amy Pryor (A '00), *in memory of Kanishka Raja*
Joseph Pullen & Ray Volant

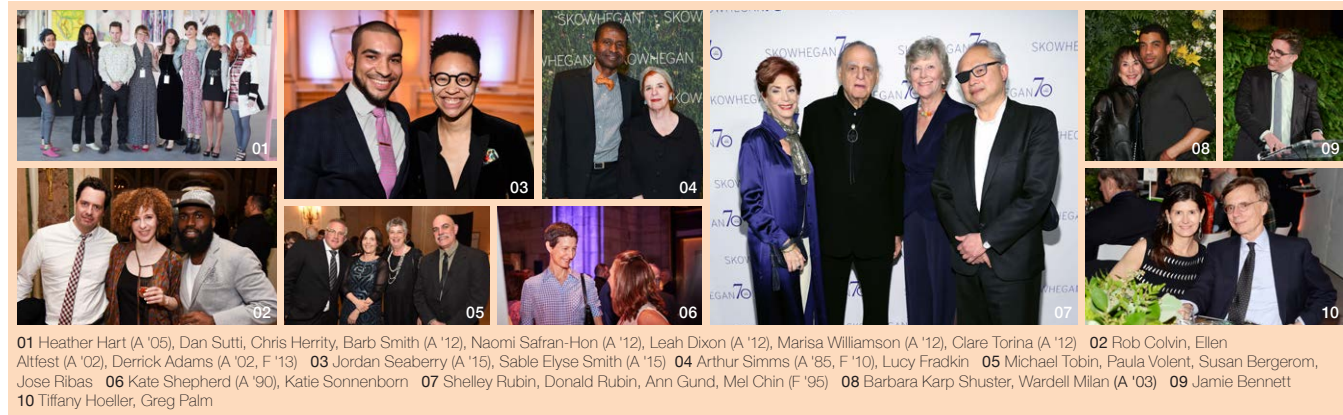
Diana Pulling & Derek Pratt
Kevin & Jane Quinn
Cindy & Howard Rachofsky
Bob & Amy Radin⁵
Eden Rafshoon*
Laura Raicovich
Jagdeep Raina (A '17), *in honor of Chitra Ganesh (A '01, F '13, '19)*
Julia Randall (A '99)
Katie Rashid, Peter Freeman, Inc. Rasmuson Foundation*
Birgit Rathsmann (A '04) & Rick Karr
Jeffrey Raupp⁶
The Raymond Family, *in memory of Zizi Raymond (A '85)*
Katharine & William Raynor
David Reed (A '66, F '88)
Pat Davidson Reef, *in memory of John Whitney Payson*
Lawrence Remmel
Marilyn Reppucci & Michele Pallai*
Resurj
Ato Ribeiro (A '18)

Victoria Fu (A '06) & Matthew T. Rich (A '10)
Gabrielle & Bret Richter, *in honor of Jennifer New*
Angela Ringo (A '06)
Renee Robbins⁵
Sheila Johnson Robbins*
Celeste Roberge (A '79)
Leslie Roberts (A '86)
Michael Roberts, Fine Arts Work Center
Marrin Robinson (A '86)
Jacque Rochester (A '72)
David Rockefeller*
Rockefeller Brothers Fund*
Benigno Rodriguez-Cubeñas*
Omar Rodriguez-Graham (A '13)
Hanneline Røgeberg (A '88, F '09)
Jeanne Rohatyn
Tyler Rollins
Ern Rooney (A '12)
Joanna Roos (A '58, '59), *in memory of Sidney Simon*
James Rose (A '96)
Benjamin M. Rosen & Donna Rosen

Elizabeth A. Smith*
George Smith
Kiki Smith (F '93)
Sable Elyse Smith (A '15)
Shinique Smith (A '03)
Tyler K. Smith (A '78), *in memory of Roger Mack*
Stephanie Snider (A '94)
Adrienne Snow
Snowden Colleagues⁵
Douglas Snyder
Gerry Snyder
Judith Sobol, *in memory of John Whitney Payson*
Ellen Soifer (A '81)
William Sofield
Dr. Andrew W. Solomon & John Habich
Katie & Jonah Sonnenborn*
Anna Souvorov
Suzy Spence (A '96)
Taylor Spence (A '98)
ST. JOHN in King of Prussia⁶
Nancy & Burton Staniar
Kirk Starbird (A '82), *in honor of Isobel Starbird*
Paula Stark
Stacy Tenenbaum Stark, *in honor of Donald Moffett*
Joan Steinman (A '82)
Erana Stennett*
Aaron T. Stephan (A '02)
Faith Stern (A '52)
John Stern
Rachel Stern (A '14)
Naqeeb Stevens (A '12)
Rachel Stevens (A '84)
Willie Stewart (A '14), *in honor of Cooper Union*
Hume Steyer
Frank J. Stockton (A '15)
Paul Stoetting (A '09)
Nan & William Stone
Sandra Strahan (A '83)*
Ceaphas Stubbs (A '12)
Bonnie Stuber, Ph.D.
Keith Sudeith (A '90)*
Do Ho Suh (A '93)
Barbara Sullivan
Jennifer Sullivan (A '11), *in memory of Marian Mingos*
Joseph A. Sullivan
Altoon Sultan (A '70, F '88)
Surdna Foundation*
Becky Suss (A '13)
Marianne & Randy Sutin
Karen Sutton
Marc Swanson (A '00, F '14)
Julianne Swartz (A '99, F '08)
Mark Taber (A '06)
Fabian Tabibian (A '10)
Emily & Stew Tabin
Anne F. Taibleson*
Takahiko Takemoto, *in honor of John Melick & Eric Brown*
Talbot and Carter Simonds Foundation
Agnes Hsu-Tang & Oscar L. Tang, *in honor of Stephanie Hunt*
Gibb Taylor & Leslie Pell van Breen

Michael Tcheyan (A '72), *in memory of Mercedes Matter & Adrienne Tcheyan*
Mary Temple (A '99)
Jaleh Teymourian, *in honor of John Melick & Eric Brown*
Hank Willis Thomas (A '05)
Mr. & Mrs. Jack E. Thomas, *in memory of John Whitney Payson*
Colin Thomson (A '74) & Lindsay Walt (A '77)
Niels Thorsen (A '03)
Thomas Tierney*
Lizzie & Jonathan Tisch
Walter & Virginia Tomenson
Yulia Topchiy
Sarah Tortora (A '13)
David Totah
Nicole Tschampel (A '01)
Tomoe Tsutsumi (A '10)
William Tucker (F '83)
Mary Turbyne
Sharon Twigg-Smith
John Udvardy (A '57)
The Underground Museum*
Carrie Ungerman (A '89)
United States Artists*
Esme Usdan
Jonathan VanDyke (A '08)
Susanna Vapnek (A '02)
Cristina Vere Nicoll
Tabitha Vevers (A '78)
William Villalongo (A '02)
Villanova University, Charles Widger School of Law⁶
Janice & Philip Von Mehren*
Ursula von Fydingsvard (F '88)*
Bridget & Patrick Wade
Marilyn & Murry Waldman
Maria K. Walker (A '11)
Richard T. Walker (A '09)
Brian Wall Foundation
Lauren V. Walling, Women's Studio Workshop
Connie Walsh (A '96)
Lindsay Walt (A '77) & Colin Thomson (A '74)
Karen J. & Robert J. Walters⁵
Christine Wang (A '07)
Margaret Wang & David Temchulla III
Mr. & Mrs. John W. Ward*
Nat Ward Photography LLC
Paula Wardynski
Rosanna Warren Scully (A '74)*
Sheri Warshauer (A '02)
Marie Watt (A '96)
Alyce Wattleton*
William W. Dukes, Jr. and Margaret C. Dukes Foundation
Fund, Central Carolina Community Foundation⁵
Ishmael Randall Weeks (A '07)
Carrie Mae Weems (F '00)
Candace King Weir
Allison Freedman Weisberg & Peter Barker-Huelster, *in honor of Sarah Workneh & Katie Sonnenborn*
Joshua Wesoky & Larissa Goldston, *in honor of Jamie Bennett*
Jane Westrick (A '15)

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



01 Heather Hart (A '05), Dan Sutti, Chris Herrity, Barb Smith (A '12), Naomi Safran-Hon (A '12), Leah Dixon (A '12), Marisa Williamson (A '12), Clare Torina (A '12) 02 Rob Colvin, Ellen Altft (A '02), Derrick Adams (A '02, F '13) 03 Jordan Seaberry (A '15), Sable Elyse Smith (A '15) 04 Arthur Simms (A '14), Lucy Fradkin 05 Michael Tobin, Paula Volent, Susan Bergerom, Jose Ribas 06 Kate Shepherd (A '90), Katie Sonnenborn 07 Shelley Rubin, Donald Rubin, Ann Gund, Mel Chin (F '95) 08 Barbara Karp Shuster, Wardell Milan (A '03) 09 Jamie Bennett 10 Tiffany Hoeller, Greg Palm

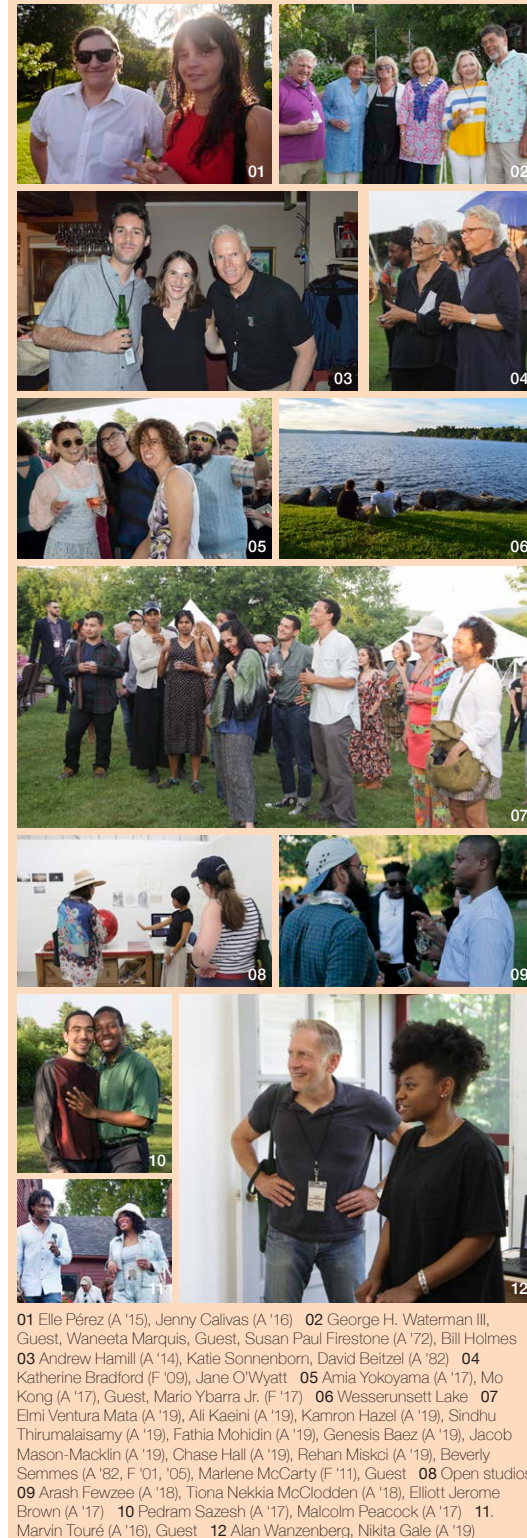
Rochelle & Mark Rosenberg*
John W. & Carolyn J. Rosenblum
Karen Rosenkrantz
Andrew Ross (A '11)
Catherine Ross (A '02)
Matthew Ross
Rhoda Ross (A '86)
Mr. & Mrs. John M. Roth
David Rothermel (A '71, '72)
Peter Rothschild
Lizzie & Dan Routman*
Wendy Rowland (A '67) & Daniel Rowland
Alysa Rowlands (A '91)*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

Stephanie Sach (A '87), *in memory of Charles McGill (A '87)*
Naomi Safran-Hon (A '12)
Yoshie Sakai (A '14)
Gabriela Salazar (A '11)
Riccardo Salmona & Bill Doyle*
Sara Saltzman (A '05)
Annesofie Sandal (A '15)
Mr. & Mrs. Andres Santo Domingo
Cathy Sarkowsky (A '93)
Susanna Saunders
Sarah Savidge (A '87)
Pedram Sazesh (A '17)
Claudia Sbrissa (A '03), *in honor of the Fresco Program*
Ralph Scarelli (A '65)
John F. Scarpa⁶
Ingrid Schaffner
Douglass Schloss & Alison Holtzschue*
Carolee Schneemann (F '01)*
Kim Schrader
Virginia J. Schreckengast⁶
Rachel Schuder (A '02)

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

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

Arthur Simms (A '85, F '10)
Madlen & Marc Simon*
Renée Simon
Teru Simon (A '78)
Ruth Simon McRae (A '68)
Bill Simon⁵
Lowery Stokes Sims, *in honor of Betye Saar*
Alan Singer (A '73) & Anna Sears
Kuldeep Singh (A '14), *in honor of the Class of 2014*
Pallavi Singh (A '15)
Corkey Sinks
Nancy G. Siraisi, *in memory of Nobuyuki Siraisi (A '59)*
Elena Sisto (A '76)
Marcia Glickman Slade (A '53)
Jessica Slaven (A '05)
Duane Slick (A '86)
Clarissa Sligh (A '72)
Nancy Sloan
Hunt Slonem (A '72)
Alexandria Smith (A '15)
Cauleen Smith (A '07, F '12)



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



01 Joseph Samuels, Erica Samuels, Janis Cecil 02 Baba Doherty, Caroline Hoffman, Xavier Donnelly 03 Margaret Porter Troupe, Quincy Troupe 04 Julianne Swartz (A '99, F '08), Sharon Corwin, Karlene Burrell-McRae 05 Ann Gund, Graham Gund 06 Guy Goodwin (F '88, '93), Mirisini Amidon, David Reed (A '66, '88) 07 Yasaman Djunic, Bonnie Brennan, Koji Inoue, Joanna Stream 08 Sarah Bedford (A '97), Elise Gardella 09 Donald Moffett (F '04), Agnes Gund, Robert Gober (F '94, '16), David Dechman, Michel Mercure 10 Jack Shear, Eleanor Acquavella 11 Christopher Wool, Glenn O'Brien 12 Rena Hoffman, Bernard I. Lumpkin 13 Francesco Clemente (F '83) 14 Carrie Schneider (A '07), Nicole Awai (A '97) 15 Joiir Minaya (A '13), Baseera Khan (A '14), Christopher Lew, Clifford Owens (A '04) 16 Victoria Love Sainikoff, Yuri Sainikoff, Stephanie Hunt 17 Rob Looker, Chiara Edmands 18 Marlene McCarty (F '11), Scott Lerman, Adrian Burton Jovanovic, Sarah Workneh, Toby Cumberbatch, Mike Borkowsky 19 Jamie Hand, Cordell Brown, Leila Tamari, F. Javier Torres, Margaret Morton

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

Louisiana State University
Maine College of Art
Maryland Institute College of Art
Massachusetts College of Art & Design
New York University
Ohio State University
Parsons School of Design, The New School

Pennsylvania Academy of Fine Art
Rhode Island School of Design
Royal Institute of Art, Stockholm
Rutgers University
San Francisco Art Institute
School of the Art Institute of Chicago
School of Visual Arts
SUNY Purchase

Syracuse University
Tulane University
University of Arkansas
University of California, Berkeley
University of California, Davis
University of California, Los Angeles
University of Pennsylvania
University of South Florida

University of Texas at Austin
University of Wisconsin-Madison
Virginia Commonwealth University
Yale University

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Bingham Scholarship
Brown Endowed Scholarship
Camille Cosby Scholarship
Cummings Endowed Scholarship

Dreyfus Endowed Scholarship
Donald and Doris Fisher Scholarship
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Ann and Graham Gund Scholarship
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Alex Katz Scholarship
Bernard Langlais Endowment Scholarship
Jacob and Gwendolyn Lawrence Scholarship
Reid Peter Lewis Scholarship
Toby Fund Scholarship

Don F. Turano Scholarship
Wallace-Reader's Digest Scholarship
W & M Zorach Scholarship

* Indicates contribution in full or part *In memory of David Beitzel (A '82) (1958-2019)*
^ Indicates contribution in full or part *In memory of Frank Moore (A '73, F '98) (1953-2002)*
§ *In memory of Ryan Widger (A '06)*
° *In honor of Barbara Lapcek*
~ *In memory*
† *The Elms*

In Memoriam

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

Vito Acconci (F '98, '11), 1980
Skowhegan Medal for Video & Performance
b. 1940; d. April 27, 2017

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

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

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

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

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

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

Alberto Borea (A '08)
b. 1979; d. December 7, 2020

Mildred C. Brinn, *Trustee 1976-2016, President 1981-1988, Chair 1990-1994, Chair Emeritus 2004-2020*
b. 1932; d. August 15, 2020

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

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

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

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

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

Lorianne Ellison (A '93)
b. 1958; d. August 1, 2015

Ana B. Hernández (A '05)
b. 1977; d. November 2016

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

Dahlov Ipcar, *painter and illustrator, daughter of William & Marguerite Zorach*
b. 1917; d. February 10, 2017

Adrian Burton Jovanovic, 2016
Skowhegan Governors' Award for Outstanding Service to Artists to The Committee to Save Cooper Union
b. 1968; d. June 17, 2017

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

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

Conrad Malicoat (A '58, '59)
b. 1936; d. October 16, 2016

Max-Carlos Martinez (A '97)
b. 1961; d. January 1, 2020

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

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

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

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

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

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

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

Renata M. Schwebel (A '51)
b. 1930; d. April 25, 2018

Nobuyuki Sraisi (A '59)
b. 1935; d. March 10, 2016

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

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

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

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

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

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

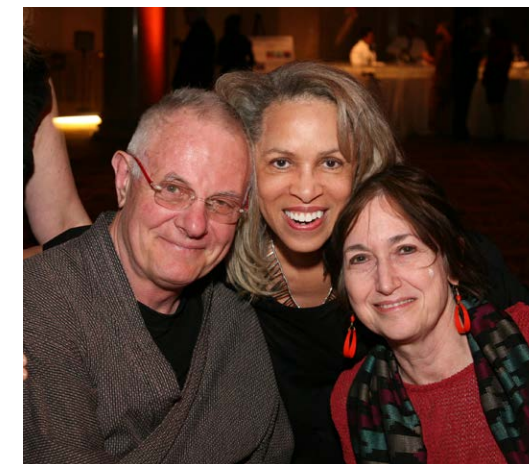
Eileen Zilius (A '66)
b. 1940; d. May 8, 2017

Emma Amos[†] (1937-2020)

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

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

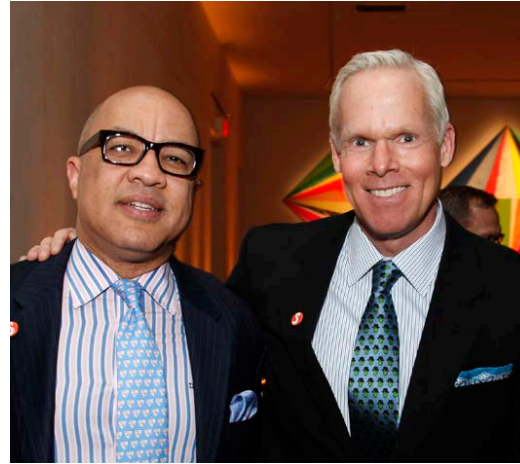
- Skowhegan lecture, 1997



David Beitzel (1958–2019)

Alumnus: 1982
Trustee: 2011–2019

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



Mildred C. Brinn (1932–2020)

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

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



THE ELMS

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

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

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

Boards & Staff

Lists as of December 1, 2020

BOARD OF TRUSTEES

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Alan Wanzenberg, *President*
Gregory K. Palm, *Treasurer*
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Stephanie Hunt
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Bernard I. Lumpkin
John Melick
Jennifer New
Richard T. Prins
Amitha Raman
Judson P. Reis
Jennifer Rissler
Paula J. Volent

Chair Emerita
Mildred C. Brinn"

BOARD OF GOVERNORS

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

Alison Saar (F '93)
Sigrid Sandstrom (A '00, F '14)
Beverly Semmes (A '82, F '01, '05)
Lisa Sigal (A '86, F '06)
Arthur Simms (A '85, F '10)
Robert Storr (A '78, F '02)
Marc Swanson (A '00, F '14)
Julianne Swartz (A '99, F '08)
Fred Wilson (F '95)

Governor Emeritae
Lois Dodd (F '79)

GOVERNORS' CIRCLE

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

ALLIANCE

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

COUNCIL

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

Janis Gardner Cecil
Ashley Chavis
Jocelyne DeNunzio
Kathleen Dill
John H. Friedman & Jane Furse
Katherine Gass Stowe
Alex Glauber & Mackie Healy
Amy Goldrich & Nick Kline
Yumi Higashi-Ho
Phyllis Hollis
Tracey Hummer
Stephen Javaras
Erin Kim & Mark Blackwell
Irene Kim & Peter Kahng
Noel D. Kimon & Michael Paley
Jessica B. Lee
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Marjorie Mayrock
Regina Morales
Daniel Oglander
Valerie O'Halloran
Nick Opinsky
Joseph Pullen & Ray Volent
Norm Robinson
Nicole Shaub & Melanie Borinstein
Yulia Topchiy
Margaret Wang
Dian Woodner
Alan Yu & Marie Heimann
Wai Ying Zhao

YEAR ROUND STAFF

Cerrie Woodner Bamford, *Deputy Director of Development & Events*
Eric Bees, *Senior Development Officer*
Christopher Carroll (A '08), *Program Manager*
William Holmes, *Facilities Director*
Paige Laino, *Alumni Coordinator*
Rachel Lee, *Development Assistant*
Trella Lopez, *Content & Communications Assistant*
Andrea Poropatch, *Bookkeeper*
Julie Quon, *Director of Communications & Marketing*
Katie Sonnenborn, *Co-Director*
Anna Souvorov, *Manager, Office & Administration*
Sarah Workneh, *Co-Director*

SUMMER STAFF 2019

Tim Brandsted, *Summer Program Coordinator*
Mariel Capanna (A '17), *Fresco Associate*
Christopher Carroll (A '08), *Media Lab Manager*
Ryan Cass, *Grounds Staff*
Oscar Cornejo (A '14), *Fresco Instructor*
Sarah Corson, *Housekeeping*
Amanda Diabiase, *Housekeeping*
Ralph Drouin, *Grounds Staff*
Kevin Flanagan, *Carpenter*
Meredith Gaglio, *Head Librarian*
John Harlow, *Kitchen Assistant*
Shadi Harouni (A '13), *Acting Summer Program Director*
Brittany Harris, *Assistant Chef*
Frank Jackson (A '85), *Dean*
Monica Jackson, *Assistant Chef*
Clara Jewell, *Kitchen Assistant*
Peter Jillson, *Grounds Staff*
Samantha Jorgensen, *Food Service & Chef Assistant*

Waneeta Marquis, *Food Service & Residence Manager*
Lilly McElroy (A '06), *Media Lab Associate*
Gina Mitchell LSW, *Counseling Dean*
Eve Payne, *Kitchen Assistant*
Elle Pérez (A '15), *Dean*
Ronald Pinkham, *Grounds Staff*
Rosa Rosario, *Chef*
Saar Shemesh, *Sculpture Shop Associate*
Teagan Tatakis, *Kitchen Assistant*
Ashley Teamer (A '14), *Dean*
John Harlow, *Kitchen Gardener*
Shawn Thornton (A '02), *Baker*
Kayle True, *Kitchen Assistant*
Elizabeth Tubergen (A '15), *Sculpture Shop Manager*
Isabel Turgeen, *Kitchen Assistant*
Joshua Vanadestine, *Kitchen Assistant*

Skowhegan gratefully acknowledges the following individuals for their board service.

BOARD OF TRUSTEES

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

BOARD OF GOVERNORS

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

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

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

~ In memory

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