

The background is a solid blue color with intricate, white, hand-drawn style swirls and loops scattered across the entire surface. The text is centered in the upper half of the image.

# Skowhegan 2023 Awards Dinner

TUESDAY, OCTOBER 24, 2023  
GUASTAVINO'S, NEW YORK, NY

# Skowhnegan 2023 Awards Dinner

## PROGRAM

### **Eleanor Acquavella**

CHAIR, BOARD OF TRUSTEES

### **Katie Sonnenborn**

CO-DIRECTOR

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## AWARD PRESENTATION

### **Lonnie Holley** <sup>F '22</sup>

MEDAL FOR VISUAL ARTS AND MUSIC  
PRESENTED BY **Michael Stipe**

### **Suzanne Deal Booth**

GERTRUDE VANDERBILT WHITNEY  
AWARD FOR PATRONAGE  
OF THE ARTS PRESENTED BY  
**Mel Chin** <sup>F '95</sup> & **Stephanie Barron**

### **Visual AIDS** accepted

by **Nayland Blake** <sup>F '02, '17</sup>

GOVERNORS' AWARD FOR  
OUTSTANDING SERVICE TO ARTISTS  
PRESENTED BY **Catherine Gund**  
& **Kendall Thomas**

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## A TOAST TO SARAH WORKNEH

**Dave Mckenzie** <sup>A '00, F '11, '17</sup>  
& **Elle Pérez** <sup>A '15</sup>

### **Sarah Workneh**

CO-DIRECTOR

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## AFTER-PARTY

PERFORMANCE BY  
**keiyaA**

DJ SET BY  
**musclecars**

## MENU

### **Roasted Artichoke and Radishes**

WITH CURED LEMON AIOLI,  
MICRO CRESS, SHAVED FENNEL,  
CRISP GARBANZO BEANS

### **Crisp Chickpea Panisse**

WITH PROVENCAL VEGETABLES,  
MOROCCAN COUSCOUS,  
GRILLED RAMP VINAIGRETTE

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### **Carta Vieja Sauvignon Blanc**

MAULE VALLEY, CHILE

### **Carta Vieja Carmenere**

MAULE VALLEY, CHILE

*Pescatarian option by request*

*Dessert and Drinks to be served  
downstairs at the After Party*



# Lonnie Holley F '22

## MEDAL FOR VISUAL ARTS AND MUSIC

Essay by **Alison Saar** F '93, '23



In the late eighties, I had the privilege of encountering the captivating work of Lonnie Holley for the first time. It was a modest sculpture, composed of wire seemingly sprouting from a concrete block, delicately entwined with roots or bones and tethered together with either string or more wire. While my recollection of the precise materials used may be somewhat hazy, the essence of the artwork remains vivid in my memory. With its simple yet elegantly composed

fragments, this artwork conveyed profound themes of burden and resistance, kinship and transcendence. Leaving the gallery that day, I knew that I had witnessed the creations of an artist of immense integrity and talent. Thus, it is with great pleasure that I witness Lonnie Holley being honored by Skowhegan.

Praise the hands of Lonnie Holley!

His left hand is embellished with rings and bracelets of shells, beads, and thread, twined together. His right hand remains undressed and bare, but powerful nonetheless. Together, his hands speak to us, in constant motion as if to sculpt his words as they fill both space and time. His hands can also listen; as he holds his found objects, they hear the story of past histories and a desire for a more just and equitable future.

It was the act of carving a tombstone for his nieces, who tragically perished in a fire, that first ignited Holley's artistic calling. With a blade in hand, he chiseled a memorial as an aesthetic offering to another world—one that transcends the commonplace and its persistent suffering and oppression.

One can argue that his work is aspirational. Lonnie is an artist born from both the joy and the trauma of his childhood experiences. As a boy playing in the ditches and creeks of Birmingham, Alabama, he would collect bits of detritus that caught his eye. On days when

he would accompany his mother to the landfill, where she would sift through the refuse to find recyclable metals to redeem for cash. He would observe and see beauty in the rubbish—reclamation as resurrection.

Praise the heart of Lonnie Holley!

He calls himself an investigator with a curiosity of all things, but he is also an instigator, imbuing in his viewers the desire to be curious, to ask “why,” “how,” and “when.” It is an art of guided possibility. Conjuring the light, showing us the way.

Holley once expressed, “I am like a pot of gumbo, and I keep stirring myself where I won't burn.” And into that pot, he has brewed up a rich stew of music, poetry, performance, and film. Through sonic improvisation and transcendent musical talents, Holley's music heals our spirit and moves our body beyond time and space. His remarkable film debut, “I Snuck off the Slaveship,” submerges viewers in a misty realm where past, present, and future coalesce, blurring the lines between reality and dreams.

Lonnie Holley's artistic journey has been nothing short of remarkable. His profound message urges us to “get out of the mystical, beyond the realm of Hoodoo and Voodoo and into the realm of ‘you do’ and ‘I do.’”

**Lonnie Holley** (born 1950; Birmingham, Alabama)

Since 1979, Holley has devoted his life to the practice of improvisational creativity. His art and music, born out of struggle and hardship, but perhaps more importantly, out of furious curiosity and biological necessity, has manifested itself in drawing, painting, sculpture, photography, performance, music, and filmmaking. Holley's sculptures are constructed from found materials in the oldest tradition of African American sculpture. Objects, already imbued with cultural and artistic metaphor, are combined into narrative sculptures that commemorate places, people, and events. His work is now in collections of major museums throughout the world (The Museums of Fine Arts, San Francisco; The Metropolitan Museum of Art; The Philadelphia Museum of Art; The Smithsonian American Art Museum; The National Gallery of Art, Washington, DC, and many others), on permanent display in the United Nations, and has

been displayed in the White House Rose Garden.

Holley did not start making and performing music in a studio, nor does his creative process mirror that of the typical musician. His music and lyrics are improvised on the spot and morph and evolve with every event, concert, and recording. In Holley's original art environment, he would construct and deconstruct his visual works, repurposing their elements for new pieces. This process often led to the transfer of individual narratives into the new work creating a cumulative composite image that has depth and purpose beyond its original singular meaning. The layers of sound in Holley's music, likewise, are the result of decades of evolving experimentation.

Holley has released five critically acclaimed albums—*Just Before Music*, 2012; *Keeping a Record of It*, 2013; *MITH*, 2018; *National Freedom*, 2020; *Broken Mirror: A Selfie Reflection* (with Matthew E. White), 2021. His sixth album,

*Oh Me Oh My*, produced by Jackknife Lee, which includes collaborations with Bon Iver, Michael Stipe (REM), Moor Mother, Sharon Van Etten, and Rokia Koné, was released in March 2023, on Jagjaguwar.

He has toured extensively throughout the United States, Europe, Brazil, Australia, and New Zealand and shared stages with Bon Iver, Animal Collective, Deerhunter, Bill Callahan, Saul Williams, Tinariwen, Daniel Lanois, and many others.

He has also experimented with film, photography, and video. His directorial debut, the short narrative film *Snuck Off the Slave Ship*, premiered at the 2019 Sundance Film Festival.

The 2023 podcast, *Unreformed: The Story of the Alabama Industrial School for Negro Children*, follows the history of the infamous reform school in Alabama (which many refer to as a “slave camp for kids”) and profiles Holley’s early life and the struggles he and so many others suffered at the hands of the state of Alabama.

In 2022, Holley was named a USA Artist Fellow. His visual art is represented by Blum & Poe Gallery (Los Angeles) and Edel Assanti Gallery (London). He continues to make art and music from his home and studio in Atlanta, Georgia.

# Suzanne Deal Booth

GERTRUDE VANDERBILT WHITNEY  
AWARD FOR PATRONAGE OF THE ARTS  
Essay by **Veronica Roberts**



Anyone who has spent time with Suzanne can attest that it is always unforgettable and unfailingly fabulous. When she’s not on a beautiful adventure of her own—art or otherwise—she’s busy creating exquisite spaces and memorable cultural experiences for the rest of us. And like a true Texan, there’s always another seat at her table.

Suzanne was set on her path while a student at Rice University in Houston, working under the tutelage of Dominique de Menil. Like Dominique, she has always thought big. Suzanne helped bring

a Turrell Skyspace to her beloved alma mater, Rice; she ensured that the Rothko Chapel at the Menil received a much-needed welcome house; and near and dear to my heart, she was instrumental in realizing *Austin*, Ellsworth Kelly’s transcendent and joyful chapel of light at the Blanton Museum. As our friend, artist Deborah Roberts, puts it: “What I respect about Suzanne is that she helps bridge the gap between the artistic community and the general public. Her philanthropic devotion fosters a deeper understanding of different cultures and ideas, which is invaluable to society.”

Very few contemporary art supporters have training in art conservation, and something I most admire about Suzanne is how far her interests go back in time. In addition to championing contemporary artists, she is devoted to history and founded Friends of Historic Preservation in 1998. Their work spans centuries of cultural heritage, from an architectural retrofit of a Napoleonic coffee house in Venice to the preservation of Donald Judd’s concrete sculptures in Marfa, as well as ancient traditions like a stone carving training program they supported in Jordan for Syrian refugees.

But I haven’t shared enough about Suzanne’s adventurous spirit! At her core, underneath her insatiable curiosity and



commitment to excellence, is a fun person. Of course we've spent countless hours together inside Kelly's chapel, and at museums she loves like LACMA and the Menil. But Suzanne is also the person who introduced me to swimming in a cenote, who was always ready to meet at Barton Springs, or two-step until dawn at The White Horse, a honky-tonk in Austin.

One of her oldest friends and partners-in-crime is the inimitable artist and Houston native Mel Chin. If anyone can capture (and match!) Suzanne's sense of adventure and coolness, it's Mel:

Back then, on a Texas Juneteenth night, we jumped out of our seats spontaneously without any cue except the wail of an accordion, click of a washboard, and exuberant Creole command from the King of Zydeco, Clifton Chenier. We filled the aisle of that outdoor theater, busting moves with a young prince from Senegal.

It is fortunate to have a friend who never puts on royal airs, who keeps proving that joy is to be shared and not constrained by protocol or class. It's also good to have a comrade to back you up in spirit and action as you connive your passage through a super VIP line for the Miley-in-Miami Art Basel art party without the required ultra-special colored wrist ribbon.

Since we leapt from our seats, Suzanne has constantly moved to expand her knowledge, deepen her sensitivity, but seems to have always known that snooty, and lack of representation of people of color, ain't never where it's at. She's always known that to include and care are the hip things to nurture the heart and art.

So cheers to Skowhegan, and to you, Suzanne, for what you both do to ensure that artists are supported for all they bring to our communities, and for bringing so many of us along on your memorable adventures.

**Suzanne Deal Booth** is an arts advocate, vintner, and specialist in the preservation of cultural heritage. She earned a BA (cum laude) in Art History from Rice University, and an MA in Art History and certificate in conservation from the Institute of Fine Arts at New York University. During her studies, Deal Booth was mentored by the humanist and art collector Dominique de Menil, founder of The Menil Collection in Houston. These early experiences working with de Menil continue to influence her to this day, as seen through Deal Booth's philanthropy and arts

patronage. In 1998, Deal Booth founded Friends of Heritage Preservation, which has undertaken over 80 projects to protect cultural heritage around the globe. As proprietor and steward of Bella Oaks Vineyard in the Napa Valley, Deal Booth emphasizes organic and biodynamic practices to produce wine and olive oil that respect the land. In addition to her preservation work, Deal Booth serves on the boards of the following cultural organizations: The Contemporary Austin, The Menil Collection, LACMA, Blanton Museum of Art, Atelier Calder, and Centre Pompidou.

## Visual AIDS accepted by Nayland Blake F '02, '17

### GOVERNORS' AWARD FOR OUTSTANDING SERVICE TO ARTISTS Essay by **Carlos Gutierrez-Solana**



35 years ago, a loosely organized coalition of arts professionals, in collaboration with artists, banded together to respond to the devastating effect AIDS was having on our community, to organize the art world towards direct action and, as artist Derek Jackson stated, "to turn a devastating situation into one of hope, connectedness, and creativity." Born out of tragedy in 1988, at the height of the AIDS crisis, and nurtured by anger, loss, and unbearable pain, Visual AIDS was one of the first initiatives to

record the impact of AIDS on the artistic community by members of the arts community.

Early Visual AIDS projects such as the Red Ribbon, Day Without Art, and Night Without Light, brought together the arts and AIDS communities and increased public awareness about AIDS at the time. Today, the Red Ribbon is an internationally recognized symbol of compassion for people living with AIDS and their caregivers. And Day Without Art is a continuing reminder that AIDS is still among us, that it has not been eradicated.

The Visual AIDS Archive, co-founded by Frank Moore and David Hirsh in 1994 to counter the loss and destruction of works by artists who died of AIDS, aimed to document artists' works, thus ensuring their legacy. Today, our growing Archive houses over 25,600 slides and more than 18,000 digital images from 945 living artists and estates. Our holdings constitute the only extant historical materials for many of these artists. This unique collection, unlike any in the world, honors the legacy of artists lost to AIDS and supports artists living with HIV today. Ann Northrop, journalist and activist speaking

of the archives value said: “In the work of artists living and archived by Visual AIDS we can trace the beauty and the Angel, the promise fulfilled and only hinted at.”

In the spirit of our founders, art critic and writer Robert Atkins, curators Gary Garrels, Thomas Sokolowski, and William Olander, we are fully committed to assisting artists living with HIV, preserving and honoring the work of artists lost to AIDS, and raising AIDS awareness at a time when, sadly, many have forgotten that AIDS is not over, that many of us are still living with HIV, and many continue to get infected worldwide.

40 years into the AIDS epidemic, the sense of urgency and action has waned for many, but not for Visual AIDS. Drawing from a deep sense of community and responsibility, we remain firmly rooted in our mission. We continue to provoke dialog around HIV issues today producing, commissioning, and presenting exhibitions that address the relationship between HIV and contemporary culture; issuing publications (over 30 since the year 2000) that give voice to artists; recording oral histories that capture the stories of long term survivors; and presenting public programs. We’ve also commissioned 57 short films, given out \$670,000 in direct grants to artists, and provided curatorial residences and archival research fellowships to bolster our archival holdings.

Above all, Visual AIDS is an organization with heart. I was diagnosed with HIV/AIDS in 1989 and have been kept alive by the new medications since. But surviving is not living. By the year 2000 I had no energy or motivation, I lacked interest in everything, and I felt I was slowly disappearing. Seeking connection and hoping to stop surviving and start living, I reached out to Visual AIDS. The community, commitment, and love I found there brought me back from the edge. I no longer feel I am disappearing.

**Visual AIDS** utilizes art to fight AIDS by provoking dialogue, supporting artists living with HIV, and preserving a legacy, because AIDS isn’t over. We have worked at the intersection of visual art, HIV and AIDS, and activism since 1988. Visual AIDS produces over 130 programs, screenings, and public events annually; has generated 30 publications since 2000; has commissioned 57 short films since 2014 through Day With(out) Art—held annually on World AIDS Day since 1989; has given \$670,000 in direct grants to artists with HIV since 1996; and has stewarded the legacies of over

970 artists living with HIV and estates via the Visual AIDS Archive since 1994. Visual AIDS spearheaded art-centered AIDS activism with early initiatives such as Day With(out) Art—an international day of action and remembrance by cultural organizations—and the creation of The Red Ribbon, which has become a worldwide symbol in the fight against AIDS. Visual AIDS united the arts community around the AIDS crisis and continues to define contemporary art and curatorial practice about and around contemporary HIV and AIDS issues.

**Nayland Blake** is an artist, writer, educator and curator. Born in New York City in 1960, they attended Bard College and then California Institute of the Arts. After receiving their MFA, they moved to San Francisco in 1984. They have had one-person exhibitions at the San Francisco Museum of Modern Art; University Art Museum, Berkeley; Contemporary Arts

Museum, Houston, Yerba Buena Center for the Arts in San Francisco, and the Tang Teaching Museum at Skidmore College. Their Retrospective “No Wrong Holes—30 years of Nayland Blake” opened in 2019 at the ICALA and closed in 2021 at the MIT Llist Center. They are currently the co-director of the studio art program at Bard College.





# Speakers



**Mel Chin** <sup>F 95</sup> makes art that employs a wide range of approaches, from unique, idiosyncratic objects to operations that require multi-disciplinary, collaborative teamwork. He insists that projects in the public field are dosed with a rigorous pragmatism and an elevated poetic. His 2014 *ReMatch* retrospective curator, Miranda Lash, described his practice as a mutative strategy, depending on concepts to derive the materials of its realization, from actions to films to objects, as necessary.

He pioneered the field of “green remediation” with *Revival Field* (1991) and initiated the GALA Committee to conduct a public art project on prime-time television with *In the Name of the Place* (1995–98). His actions to end childhood lead poisoning through mass public engagement activated a half a million individuals through the *Fundred Project* (2008–2021). He filled New York’s Times Square with *Wake* on the ground and the Augmented Reality project *Unmoored* (2018) in the air, creating an experiential

**Michael Stipe**, American, born 1960, is an artist, producer, and singer/songwriter. He fronted the band R.E.M. for 31 years, selling over 100 million records and touring the world. As a film producer, he made over 25 feature films, including Spike Jonze’s *Being John Malkovich*, Jim McKay’s *En El Septimo Dia*, Chris Smith’s *American Movie*, and Todd Haynes’ *Velvet Goldmine*. For the past decade his personal focus has been cross-medium work, incorporating video, soundscape, sculpture, and photographic and digital imagery. Recent photobooks include *Volume 1* (with Jonathan Berger, 2018), *Our Interference Times: A Visual Record* (with Douglas Coupland, 2019), and a third volume of *Portraits Still Life* (2021) all released through Damiani out of Bologna, Italy. His next show is at ICA Milan in December 2023. Michael lives in New York City and Berlin.





portal into a past maritime industry and a future of rising waters. His *All Over the Place*, a 40-year survey was named by *Hyperallergic* as the best NYC exhibition of 2018.

Mel, a recipient of many awards, received a MacArthur Fellowship in 2019 and was elected into the American Academy of Arts and Letters in 2021.

His studio and home are located in Egypt Township, North Carolina.

Over the past four decades, **Stephanie Barron** has organized many groundbreaking exhibitions at LACMA, where she is Senior Curator and Modern Art Department Head, among them “Degenerate Art”: The Fate of the Avant-Garde in Nazi Germany, *Exiles + Émigrés: The Flight of European Artists from Hitler*, *Art of Two Germanys / Cold War Cultures*, and *New Objectivity: Modern German Art in the Weimar Republic*. She has organized exhibitions devoted to the work of Alexander Calder, Marc Chagall, Frank Gehry, David Hockney, Gustav Klimt, Sharon Lockhart, René Magritte, John McLaughlin, and Ken Price. She has been decorated twice by the German government and received the Wormland, Kirchner, and Runge Prizes in Germany and Switzerland. Her exhibitions and publications have five times been voted the best in the U.S. by the AICA, and two of her catalogues have received the prestigious Alfred H.



Barr Jr. Award for their scholarship. Barron is a member of the American Academy of Arts and Sciences, a longtime member of the Art Advisory Panel of the IRS, serves as trustee of the John Baldessari Family Foundation, past chair of the Mike Kelley Foundation for the Arts, and a member of the board of The Industry LA.



Founder and Director of Aubin Pictures, **Catherine Gund** is an Emmy-nominated and Academy-shortlisted producer, director, writer, and activist. Her media work focuses on strategic and sustainable social transformation, racial justice, arts and culture, HIV/AIDS and reproductive justice, and the environment. Her films have been screened worldwide in festivals, theaters, museums, and schools and on PBS, HBO, the Discovery Channel, Sundance Channel, Netflix, and Amazon Prime. She won the 2023 Gracie Award for Producer — Documentary. Her recent films include: *Angola Do You Hear Us? Voices From a Plantation Prison* (Paramount+), *Primera* (HBO), and *Aggie* (Strand Releasing). An alumna of Brown University and the Whitney Independent Study Program, she has four children and lives in NYC.

**Kendall Thomas** is a scholar of comparative constitutional law and human rights whose teaching and research focus on critical race theory, legal philosophy, feminist legal theory, and law and sexuality. Thomas is the co-founder and director of the Center for the Study of Law and Culture at Columbia Law School, where he leads interdisciplinary projects and programs that explore how the law operates as one of the central ways to create meaning in society. He founded Amend the 13th, a movement



to amend the U.S. Constitution to end enforced prison labor. Thomas's seminal writing on the intersection of race and law appears in *Critical Race Theory: The Key Writings That Founded the Movement* (1996), which he co-edited. He is also a co-editor of *Legge Razza Diritti: La Critical Race Theory negli Stati Uniti* (2005) and *What's Left of Theory?* (2000). Thomas has taught at Columbia Law since 1986 and has been a visiting professor at Stanford Law School and in American studies and Afro-American studies at Princeton University. Thomas was an inaugural recipient of the Berlin Prize Fellowship of the American Academy in Berlin and a member of the Special Committee of the American Center in Paris. Kendall has written and spoken widely on the impact of AIDS and was a founding member of the Majority Action Caucus of ACT UP, Sex Panic!, and the AIDS Prevention Action League. A former board member of the Gay Men's Health Crisis, he now serves on the board of the NYC AIDS Memorial. Thomas is also a professional jazz vocalist who performs at venues including Joe's Pub and is on the board of advisors of the Broadway Advocacy Coalition.



# After Party

**keiyaA** is a singer-songwriter, producer and multi-instrumentalist based in NYC. Raised in Chicago's South Side, keiyaA synthesizes her jazz training, R&B sensibilities, and hip-hop upbringing to create new soul sounds inundated with her powerful, sultry voice and dense lyricism. She aims to center the narrative and intellect of the black woman in the late-stage capitalist world.

keiyaA's debut album *Forever, Ya Girl* was released on March 27, 2020. *Forever, Ya Girl* is a nu-soul landscape capturing the life of a Black woman. The project is primarily self-produced and received a "Best New Music" review from Pitchfork as well as placement on several "Best of 2020" lists. *Forever, Ya Girl* has also earned keiyaA fans in fellow artists such as Solange, Earl Sweatshirt, Blood Orange, Moses Sumney, and Jay-Z.

Native to New York, **musclecars** is a DJ / Producer duo consisting of Brandon Weems and Craig Handfield. As musicians, they equally share an admiration for the art form. Their desire to blend genres and express their appreciation for music is focused around their community—the end goal is to bring people together. This mission has led them to play some of the biggest clubs in the world, from their residency at Nowadays in New York, to bookings at Panorama Bar in Berlin. They've been recognized

in publications such as Rolling Stone, Billboard, Mixmag, Vinyl Factory, and most recently their 'Breaking Through' feature on Resident Advisor. Through a regular stream of high-quality mixes and multiple outstanding releases, they're constantly turning heads in underground circles.

In 2018, they launched 'Coloring Lessons', a party aimed to add value to their city's nightlife culture. While the party and sound is not genre specific, it is heavily focused around house, disco, jazz, and soul, embracing the musical elements of their black and brown ancestors. The monthly party intends to bring New York City's dance music scene back to what it was during the golden era of NY nightlife, pulling on a lineage of inspirational spaces, such as The Paradise Garage, The Loft, Body and Soul, and 718 Sessions, to name a few. They aim to spread the music and sensibilities that have been influential to them and share it with a younger generation of their peers.

In 2020, the pair launched the label Coloring Lessons Records. The label, like the party, is intended to build up artists from their city and beyond, with the sound indicative of the Coloring Lessons ethos—which is sharing music created by their peers and inspired by their ancestors of color and teaching younger generations about the roots of this music.

# Supporters

Skowhegan gratefully acknowledges the following individuals for their support and their commitment to the future of artmaking.

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for lending the image of his work,  
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Skowhegan School of Painting  
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# Past Honorees

Since 1971, the Skowhegan Awards Dinner has honored artists, philanthropists, and cultural leaders who have made exceptional contributions to contemporary art.

## Skowhegan Medals

Vito Acconci <sup>F '98, '11</sup>

Josef Albers

El Anatsui <sup>F '07</sup>

Carl Andre

Siah Armajani <sup>F '92</sup>

Richard Artschwager <sup>F '85, '04</sup>

John Baldessari <sup>F '93</sup>

Matthew Barney

Leonard Baskin

Mel Bochner <sup>F '73</sup>

Lee Bontecou <sup>A '55, F '88</sup>

Louise Bourgeois

Mark Bradford

Chris Burden

John Cage <sup>F '67</sup>

Luis Camnitzer <sup>F '14</sup>

Vija Celmins <sup>F '81, '92</sup>

John Chamberlain <sup>F '85</sup>

Christo

Francesco Clemente <sup>F '83</sup>

Chuck Close

Gregory Crewdson

Merce Cunningham <sup>F '67</sup>

Willem De Kooning

Mark di Suvero <sup>F '83</sup>

Richard Diebenkorn

Jim Dine

Peter Doig <sup>F '07</sup>

Carroll Dunham <sup>F '96</sup>

Dan Flavin

Sam Francis

Helen Frankenthaler <sup>F '86</sup>

Lee Friedlander

Theaster Gates <sup>F '15</sup>

Guerrilla Girls <sup>F '00</sup>

Robert Gober <sup>F '94, '16</sup>

Leon Golub <sup>F '89</sup>

Ron Gorchov <sup>F '17</sup>

Dan Graham

Nancy Graves <sup>A '63, F '79</sup>

Ann Hamilton <sup>F '91, '93</sup>

David Hammons

Mary Heilmann <sup>F '85, '95</sup>

Michael Heizer

Gary Hill <sup>F '96</sup>

David Hockney <sup>F '82</sup>

Jenny Holzer

General Idea

Robert Irwin

Luis Jiménez <sup>F '84</sup>

Jasper Johns

Joan Jonas <sup>F '06</sup>

Donald Judd

Alan Kaprow

Alex Katz <sup>A '49, '50, F '60, '63, '64, '67, '71, '75, '95</sup>

Mike Kelley

Ellsworth Kelly <sup>A '47</sup>

R.B. Kitaj

Jeff Koons <sup>F '04</sup>

Jacob Lawrence <sup>F '54, '68-72, '89, '96</sup>

Elizabeth LeCompte

Kate D. Levin

Sol LeWitt

Roy Lichtenstein <sup>F '68</sup>

Glenn Ligon <sup>F '98, '15</sup>

Mary Lucier <sup>F '01</sup>

Robert Mangold <sup>F '68, '94</sup>

Brice Marden <sup>F '70-71, '76, '91</sup>

Kerry James Marshall <sup>F '98</sup>

Agnes Martin <sup>F '87</sup>

Paul McCarthy

Julie Mehretu

Cildo Meireles

Malcolm Morley <sup>F '70</sup>

Robert Morris <sup>F '70</sup>

Robert Motherwell <sup>F '52</sup>

Catherine Murphy <sup>F '66</sup>

Elizabeth Murray <sup>F '79, '85, '92</sup>

Rueben Nakian

Bruce Nauman

Louise Nevelson <sup>F '72, '78, '82</sup>

Isamu Noguchi

Lorraine O'Grady <sup>F '99, '13</sup>

Georgia O'Keeffe

Claes Oldenburg <sup>F '73</sup>

Jules Olitski

Yoko Ono

Pepón Osorio <sup>F '98</sup>

Nam June Paik

Philip Pearlstein <sup>F '65, '67, '68, '72, '78, '86</sup>

Adrian Piper <sup>F '97</sup>

Lari Pittman <sup>F '97</sup>

Martin Puryear <sup>F '80, '88</sup>

Robert Rauschenberg

David Reed <sup>A '66, F '88</sup>

George Rickey <sup>F '74</sup>

James Rosenquist

Susan Rothenberg <sup>F '80</sup>

Edward Ruscha

Robert Ryman <sup>F '76</sup>

Betye Saar <sup>F '85, '14</sup>

Miriam Schapiro

Carolee Schneemann <sup>F '01</sup>

George Segal <sup>F '77</sup>

Richard Serra <sup>F '85</sup>

Joel Shapiro <sup>F '76, '80</sup>

Cindy Sherman

Kiki Smith <sup>F '93</sup>

Nancy Spero

Saul Steinberg

Frank Stella <sup>F '82</sup>

Clyfford Still

Wayne Thiebaud <sup>F '78</sup>

Mark Tobey

James Turrell <sup>F '83</sup>

Richard Tuttle <sup>F '95</sup>

Cy Twombly

Jack Tworok <sup>F '60</sup>

Bill Viola

Ursula von Rydingsvard <sup>F '88</sup>

David Von Schlegell

Kara Walker <sup>F '01</sup>

Andy Warhol

Carrie Mae Weems <sup>F '00</sup>

Lawrence Weiner

Ai Weiwei

John Wesley

Jack Whitten

Fred Wilson <sup>F '95</sup>

Robert Wilson <sup>F '77</sup>

Jackie Winsor <sup>F '80</sup>

Krzysztof Wodiczko

Christopher Wool

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## Gertrude Vanderbilt Whitney Award for Outstanding Patronage of the Arts

Robert O. Anderson

The Andy Warhol Foundation for the Visual Arts

Alfred H. Barr, Jr.

Charles C. Bergman & The Pollock-Krasner Foundation

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Dominique de Menil

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The Honorable C. Douglas Dillon

Barney Ebsworth

Doris & Donald Fisher

George V. Grune & The Lila Wallace Reader's Digest Fund

Agnes Gund

Donald J. Hall & The Hall Family Foundations

Gordon Hanes

Joseph H. Hirshhorn

Benjamin D. Holloway & Equitable

Arthur A. Houghton Jr.

Donald M. Kendall

Seymour Knox

Peter Lawson-Johnston

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Frances & Sydney Lewis

Peter B. Lewis

Peter & Paula Lunder

Anne & John Marion

Donald B. Marron

Paul Mellon

William S. Paley

Patricia Phelps de Cisneros

Emily Rauh Pulitzer  
Cindy & Howard Rachofsky  
Louise & Leonard Riggio  
Shelley & Donald Rubin  
Ruth Carter Stevenson

Robert Storr <sup>A '78, F '02</sup>  
Eugene V. Thaw  
Laila & Thurston Twigg-Smith  
Virginia & Bagley Wright

### Governors' Award for Outstanding Service to Artists

Berenice Abbott <sup>F '86</sup>  
Bill Aguado  
Donald Anderson  
Anonymous Was A Woman /  
Susan Unterberg  
William S. Bartman  
Camille Billops <sup>F '03</sup> & James Hatch  
Isabel Bishop <sup>F '56, '57, '59, '63, '66</sup>  
Robert Blackburn  
Holly Block  
The Committee to Save  
Cooper Union  
David C. Driskell <sup>A '53, F '76, '78, '91, '04</sup>  
Exit Art: Papo Colo &  
in memory of Jeanette Ingberman  
Lia Gangitano <sup>A '90</sup>  
Lloyd Goodrich <sup>F '65, '81</sup>  
Agnes Gund  
Robert Beverly Hale <sup>F '60</sup>  
Ann Hatch  
Barbara Hunt McLanahan  
Werner Kramarsky  
Lucy Lippard <sup>F '79</sup>  
Rick Lowe <sup>F '98</sup>  
Jonas Mekas  
Dorothy Miller <sup>A '59</sup>

Norma Munn  
Shirin Neshat <sup>F '01</sup> & Kyong Park  
John Outterbridge  
Barbara Lapceck  
Anne Pasternak  
Joyce E. Robinson  
Hope Sandrow  
Irving Sandler <sup>F '03</sup>  
Sidney Simon <sup>F '46-'47, '49-'58, '64, '75-'76</sup>  
Susan Sollins  
Marion (Kippy) Stroud  
The Studio Museum in Harlem  
& William T. Williams <sup>A '65, F '71, '73, '78</sup>  
Marcia Tucker  
Martha Wilson

### Impact Award

ArtPlace America and  
Jamie Bennett, Executive Director  
Foundation for Art & Preservation in  
Embassies (FAPE)

### Lifetime Legacy Award

David C. Driskell <sup>A '53, F '76, '78, '91, '04</sup>

### 75th Anniversary Toast

Ann L. Gund (Chair, Skowhegan Board  
of Trustees 1998–2022)



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Jeffrey Gibson <sup>F '14</sup>  
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Marie Lorenz <sup>A '04, F '13</sup>  
Whitfield Lovell <sup>A '85, F '01, '02, '05</sup>  
Fabian Marcaccio <sup>F '97</sup>  
Dave McKenzie <sup>A '00, F '11, '17</sup>  
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Carrie Moyer <sup>A '95, F '10</sup>  
Jeanine Oleson <sup>A '00, F '18</sup>  
Paul Pfeiffer <sup>F '05, '10, '16</sup>  
Allen Ruppertsberg <sup>F '01</sup>  
Alison Saar <sup>F '93, '23</sup>  
Beverly Semmes <sup>A '82, F '01, '05</sup>  
Lisa Sigal <sup>A '86, F '06</sup>  
Arthur Simms <sup>A '85, F '10</sup>  
Robert Storr <sup>A '78, F '02</sup>  
Marc Swanson <sup>A '00, F '14</sup>  
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Byron Kim <sup>A '86, F '99, '13</sup>  
Guillermo Kuitca <sup>F '99, '04</sup>  
Tommy Lanigan-Schmidt  
<sup>F '91, '92, '97, '13</sup>

Howardena Pindell <sup>F '80</sup>  
Kiki Smith <sup>F '93</sup>  
William Wegman <sup>F '83, '92</sup>

## 2023 Skowhegan Staff

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Katie Sonnenborn  
Anna Souvorov  
Ashley Teamer <sup>A '14</sup>  
Buddy Thomas  
Shawn Thornton <sup>A '02, '21</sup>  
Erica Wessmann <sup>A '15</sup>  
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Skowhegan is one of the country's foremost educational experiences for artists. Located on a 350-acre campus in Maine, the program provides 65 emerging artists and 11 faculty artists with a collaborative and rigorous environment that is shaped by risk-taking, mentorship, and peer-to-peer exchange. Founded in 1946 by artists, for artists, Skowhegan provides an atmosphere in which participants are encouraged to work free of market or academic expectations.

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