

SK OW CHE GAN

NEWSLETTER 2009





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

FROM THE CHAIR & PRESIDENT OF THE BOARD OF TRUSTEES

ANN L. GUND Chair / GREGORY K. PALM President

We write to you following another wonderful Trustees'/Governors' Weekend on Skowhegan's Maine campus, where we always welcome the opportunity to see the School's program in action and to meet the artists. The Class of 2009 was undeterred by the especially cold and rainy (even for Maine) summer, and worked on a wide variety of interesting and creative projects, both individually and collaboratively.

This year's group of 65 artists was drawn from a record-breaking pool of 2,005 applicants from 42 States and 33 foreign countries. The accepted artists represented 18 countries in terms of origin or citizenship. This diverse group, along with a stellar faculty of Resident and Visiting Artists, came together to form an exceptional community in 2009.

Our year has been a busy one, with both longstanding annual activities as well as new programs that are thriving. The annual Skowhegan Awards Dinner, held on April 28th at Cipriani Wall Street, honored another outstanding group of people. The Gertrude Vanderbilt Whitney Award for Outstanding Patronage of the Arts was given to Philippe de Montebello, the Governors' Award for Outstanding Service to Artists to Bill Aguado, and the Skowhegan Medals to Merce Cunningham, Paul McCarthy, and Catherine Murphy. Over 350 friends and supporters joined us to celebrate the honorees' accomplishments. The privilege of having been able to honor Merce for 90 years of achievement is especially poignant now, as we mark with respect and sadness his death on July 26th.

Our collaboration with the 92StY on the "Art and Insight" series continued last February with a lively conversation between Fred Wilson and Donna DeSalvo, and we look forward to the next event in the series, a conversation between video artist Mary Lucier and writer Irving Sandler next March. Further details will be provided on our website and by email. The SkowheganTALKS and SkowheganWALKS series, organized by the Skowhegan Alliance, continued with events at Artists Space and the New Museum and gallery tours in Chelsea and the Lower East Side. The Alliance also planned Skowhegan's first-ever party in Miami during Art Basel, which was a huge success. Finally, we inaugurated a new group of supporters: the Skowhegan Council, which gathered in April for a special viewing of Skowhegan alum William Villalongo's ('02) exhibition at Susan Inglett Gallery

featuring a talk by the artist and in June for a visit to Skowhegan Trustee George Ahl's eclectic and beautiful collection which includes several Skowhegan artists. A number of them came to the event to talk about their work.

Skowhegan alumni continue to shine in the art world. This year they have received awards and grants from Creative Capital, the John Simon Guggenheim Memorial Foundation, the Pollock-Krasner Foundation, and many other honors. As impressive as this appears, we think it is more impressive still that even those who are pursuing their work more quietly are still actively engaged—in a recent survey of alumni, over 90% of those responding indicated that they continue to maintain a studio practice. That long-term commitment is the mark of a true artist, and that is what Skowhegan is about.

In April we welcomed Alan Wanzenberg to Skowhegan's Board of Trustees. He has already made excellent contributions to our work, drawing on his expertise as an architect to inform our discussion of our facilities needs. We look forward to working with him in the years to come and are delighted to welcome him to the family.

This year we celebrated the opening of two new buildings: Brinn Cottage, a new residence made possible by Trustee Mildred Brinn, welcomed its first residents this year. The newly re-built Bearden Studio Building—featuring the Looker Family Studio, Palm Studio, and Elizabeth Murray Studio made possible by Trustees Mary Looker and Robert Looker, Board President Greg Palm, and Skowhegan Governor Robert Gober and Donald Moffett, respectively—was also ready for artists this session, providing new and needed studio space for those working in various disciplines. These buildings are two important ones in a series of recent improvements that are providing a more comfortable and accommodating environment for the artists who come to Skowhegan each summer.

We are fortunate to have an outstanding staff who work year round to make sure that every summer session is a success. This year, we sadly bid farewell to Linda Earle, who has been Skowhegan's Executive Director for Program for the past ten years. Linda came to us with a wealth of experience with artists, and helped shape Skowhegan's program in important ways. Under her tenure, the number of applicants more than doubled, a testament to the strength of the program under her

leadership. We will miss her, but know she will bring her wisdom and experience to bear in the New York Arts Program of Ohio Wesleyan University, where we are confident she will be a great asset.

Carrying on in the New York office are Kate Haw, our Executive Director for Development & Administration, Elise Gardella, Melissa Calderón, and Adrienne Snow, whose knowledge and dedication make our jobs as board members a pleasure. Bill Holmes remains the key to insuring that our Maine campus is in good shape year round, and plays an important role in working with the artists during the summer. Waneeta Marquis, our campus chef for the past nine years, continues a tradition of delicious meals. Judith Stoodley has professionalized our library and helped to make it an even better resource for the artists. We benefit greatly from all their skills and commitment, and look forward to continuing our work with them.

Of course, the past year has been a very challenging one at Skowhegan from a financial point of view. In light of the exceptionally difficult circumstances many people have found themselves in, we are grateful for the support so many of you have provided to help us continue to fulfill our mission. However, throughout the year as we talk to artists, see exhibitions, and listen to lectures we are reminded in so many ways of how important Skowhegan is to emerging artists. So we would be remiss not to ask you to please help us keep our commitment to them by sending in the coupon at the back of this newsletter with your contribution or visiting us at www.skowheganart.org (click SUPPORT). They need our help more than ever! Thank you.

I am suddenly able now to work with ideas I was never brave enough to touch before.

2008 PARTICIPANT

FROM THE CHAIR OF THE BOARD OF GOVERNORS

BYRON KIM ('86)

Many years ago, the founders of the Skowhegan School of Painting & Sculpture formed two distinct governing bodies that have worked strongly together to make the organization extremely effective. Without the Board of Trustees the whole place would not exist, and without the Board of Governors Skowhegan would not maintain the qualities that make it the most sought after residency program in the U.S. for aspiring visual artists. Members of both boards are unpaid for their services.

My present task is to tell you more about the Governors' side. The most important task the Governors perform is to choose the incoming participants. In recent years there have been as many as 2,005 applicants for 65 positions. Skowhegan's Governors continue to insist on examining each application as carefully as possible. We have not cut corners as the numbers have grown. In my experience there is no other arts organization aimed at adult artists that reviews each image submitted by each applicant separately. Two thousand applications, ten images or five minutes of video, a panel of four or five Governors and incoming faculty members considering each image individually. Think about this: the organization with one of the highest application rates in the country puts the most energy and care into each application. I have done these kinds of slide juries for so many foundations and schools over the years, and I haven't found any to compare to Skowhegan's.

We are also deeply involved in discussions about all our facilities on campus, and while waiting in line for lobster rolls during July's Trustees'/Governors' weekend, I got into an interesting conversation with one of this year's participants about technology. Skowhegan is in the early planning stages of building a new media lab to accommodate the growing number of artists working in or eager to learn about electronic media. In addition to key equipment, this lab will probably house a number of individual workstations for participants to use their own computers to get online or edit video, etc. I asked this participant how many workstations we should have. I was thinking about one or two dozen. She argued hard for 65. She said that virtually every participant delved into digital media during the summer even if they came in working exclusively in painting. I don't know about 65 workstations, but it's Skowhegan's mission to encourage experimentation and risk-taking. Skowhegan should be the place where a video artist became a sculptor or vice-versa. Conversations like these provide

great food for thought as we think about the shape a new media lab should take.

As with our participants, we are committed to diversity among our Governors, and as part of a review of our governance procedures last fall the Governors reaffirmed our commitment to having nationwide representation on the Board. To that end, we are exploring ways to include more of our members who live in the Midwest or on the West Coast in activities like the application review process. The new online application will make this much easier, as we are no longer limited to reviewing images in the office.

Three among our ranks stepped down this year, and we want to thank Tishan Hsu, Glenn Ligon, and Charles Ray for their years of service. Additionally, Bill King, a participant in 1948, 1951, 1952, a Visiting Artist in 1967 and 1975, and a Resident Artist in 1977, 1982, and 1989, had been a Governor since 1972 when he decided to retire from the board this year. In recognition of his near lifetime of involvement with and service to Skowhegan, the Governors established the role of Governor Emeritus for Bill, and we are so pleased that he is still engaged in this way.

As Governors, our partner in tackling issues concerning Skowhegan's program for the past ten years has been Linda Earle, the School's Executive Director for Program. It's hard to put into words how much Linda has done for Skowhegan, because on top of the tangible improvements she has overseen, she has brought so much that is intangible—and invaluable—to the experience of artists during their nine weeks on campus. Linda's quiet strength and deep knowledge of the contemporary art world have helped guide the Governors as we address issues that affect the participants, from facilities to faculty to scholarships, and she has shepherded hundreds of artists through the always challenging and sometimes difficult experience of discovery that marks a Skowhegan summer. The devotion to Linda of the Governors and of the many artists who have passed through Skowhegan during her tenure is a mark of the impact she has had on this place. She will be missed, but we are reassured by the fact that she leaves the program in a strong position, ready for someone new to build upon what she has accomplished. Thank you, Linda, for all you have brought to Skowhegan, and we wish you every success as you move on to new challenges.

TRUSTEE SPOTLIGHT

ANN GUND

Ann Gund has been dedicated to Skowhegan for over three decades, serving as a Trustee for the past 30 years. We sat down with her to talk about her experiences with the School over all this time, and what she hopes for its future.



Above / Ann Gund at the 1988 Awards Dinner / photo by Jeanne Trudeau

SKOW: You have been a Trustee for 30 years, but you were involved with Skowhegan even before that. What brought you to us? How has Skowhegan kept you interested for so long?

AG: I came to New York in about 1973 and I had an empty plate. I had come to work for I.M. Pei and Partners, and also take painting and etching at the Art Students League. A friend of mine asked me if I wanted to join the Junior Committee at Skowhegan and made me chairman of the costume ball at the Armory. At the time the head of the committee was Jane Richards; I went to the event with a blind date

named Sandy Milliken. His mother was a Trustee, but, at the time, Sandy had no interest in getting involved in Skowhegan. Eventually, I got him on the Junior Committee and he was made a Trustee before me. (He later went on to become Skowhegan's President and then its Chair!)

In those days the Skowhegan offices were in a brownstone on the Upper East Side. We would go in and work—we would answer phones, address invitations—we did all sorts of stuff. Eventually I was asked to be a Trustee. The Junior Committee didn't exist for much longer after that. Then, in the late 90s, Bailey Symington resurrected it.

For a while after I became a Trustee there was real turmoil on the board. There was divisiveness and we started to have pretty bad financial problems. There were people who were really mad, and it took a long time to repair the damage done. Dealing with those problems kept everyone engaged, but during that time I did think it might be a good time for me to leave. Part of the problem was that it was (and is) hard to raise funds for a project that is out of town and out of sight—and of course at that time there was no internet, and we were doing things at “the kitchen table.” We all pitched in. It was good that I lived nearby! I have to say that when it started to get back on track it was really great. So many good things have happened at Skowhegan!

Before I became a Trustee there was a charrette for the design of the sculpture shop which was such fun! The jury was John Morris Dixon (former editor of Progressive Architecture), Charles Moore, Robert A.M. Stern, and Graham Gund. Alex Katz and Sidney Simon were also on the jury to represent Skowhegan. I went to Skowhegan for the charrette as Graham's date and spent a weekend watching the process. It was truly fascinating and it got me hooked. The architects involved were fiery, and some who didn't get the job got really mad. There was stomping around and screaming in the Fresco Barn.

SKOW: I want to go back and touch on something you mentioned a few minutes ago—the fact that Skowhegan can be sort of “out of sight, out of mind.” I am really struck by the dedication people have to Skowhegan when they only get to see the program in action once a year. How is that different from other nonprofits you are involved in, and is that one weekend a year enough?

AG: Oh, I think it is enough, because even if you didn't go, you'd understand the purpose of Skowhegan and the meaning it has for the artists. A lot of the other boards I sit on are “rubber-stamping” boards. There is no input, and you might as well not be there. Meetings are curious, but no one really gets to make any decisions. As Skowhegan board members we do make decisions, which I think is good.

SKOW: You are involved with many nonprofits, and no doubt each of them is different. How would you describe Skowhegan's personality?

AG: It's great, because I think the people on the board are really dedicated to the cause. With many other nonprofits, trustees may be dedicated, but they are also on those boards because the institution has a big name. Often people serve on boards to have something to add to a resume, and they don't do any work or come to any events. It's frustrating. I've been very careful about the boards I've gone on and I really do try to work a lot for whatever the cause.

SKOW: I've seen some crazy photographs of parties in the Park Avenue Armory. They are pretty different from today's Awards Dinners. Tell me about those parties.

AG: Oh, they were wild. One year there were elephants, and a designer (I can't remember if it was Bill Blass or somebody else), lent us some models who rode around on them. There was a keeper who came along with the elephants wielding a pooper-scooper, but no one had thought about the other issue... and dancing was a little slippery and problematic! But it was amazing. People didn't know about Skowhegan but they sure knew about those parties. At the very first one famous artists designed the costumes which they wore. After that the parties weren't quite as elaborate. But I remember one guest who was dressed as an undertaker and pushed his friend around in a casket all night. It couldn't have been much fun for the guy in the casket—he couldn't even have a drink because he had to stay in character—but it was a great costume. They were great successes and we raised a heck of a lot of money. Everyone got into it and dressed up, and we filled that huge space in the Armory. Those parties went on for a few years after I got involved, but then ended, I think because of cost. The dinners—always at the Plaza until recently—are another story: they attract a totally different crowd.

SKOW: You and Graham collect. Do you think being part of Skowhegan has affected the way you look at collecting?

AG: Not so much these days, but when we've been up to Skowhegan we've loved what we've seen. One year we bought something from a participant that he wasn't planning to sell but we couldn't resist it and he relented. It was a pink and purple polka-dot plywood cow that came with its own plywood grass. We had it in our back yard for years. We lived across the street from an elementary school and the kids just loved it. They would ask permission to come into the yard to look at it. It finally succumbed to the elements.

SKOW: Did you know any of Skowhegan's founders?

AG: I knew Sidney Simon, who was wonderful. A little cantankerous, but wonderful! Getting to know one of the creators of the place was terrific. He was so vested in Skowhegan and loved telling stories about the early days. Knowing Bernarda Shahn was also fabulous. In addition, I got to know Sidney's son, Mark, who I adore. Mark, an architect, is a member of the AIA so together we planned a joint seminar at the New School with panels of artists and architects, and tours given by O.K. Harris, Brendan Gill, and others. It was a great hit... maybe we should try to do something similar today.



Above / Ann Gund at the 2009 Awards Dinner / photo by Teri Slotkin

THANK YOU TO LONG-TERM BOARD MEMBERS

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

GOVERNORS

| | |
|-----------------|----------|
| Stuart Diamond | 20 years |
| Guy Goodwin | 20 years |
| David Reed | 20 years |
| Donald Baechler | 15 years |
| Robert Gober | 15 years |
| Robert Storr | 15 years |
| Daniel Bozhkov | 5 years |

TRUSTEES

| | |
|----------------------|----------|
| Eleanor Revson | 35 years |
| Ann Gund | 30 years |
| Susan Paul Firestone | 25 years |
| Wilson Nolen | 20 years |
| Nancy Sloan | 20 years |
| Susy Wadsworth | 10 years |
| Warren Cook | 10 years |
| Hugh J. Gourley III | 5 years |

TRUSTEE SPOTLIGHT

CONTINUED

SKOW: Are there any experiences with Skowhegan artists you've had over the years that stand out to you?

AG: One of my favorite stories about the Skowhegan experience is going up to campus one year and meeting an artist who lived under the Brooklyn Bridge and only painted pictures of under the Brooklyn Bridge until about his third or fourth week at Skowhegan when he suddenly noticed the cows in the pasture. After that he started painting the landscape, and it's a case in point—you try something new up there. Many of the artists can't help but be affected by the landscape and by the experience of being out from under the thumb of a teacher or mentor and being at Skowhegan with no one leaning over you telling you what you are doing is wrong. This is really key.

Also, once when I was on campus a few years ago, we climbed the hill to watch one of the participants un-bale a huge block (about 8' square) of recycled/ flattened plastic containers she had gotten from a recycling center. The event was filmed as the containers cascaded in weirdly slow motion onto the lawn. It was not only beautiful but it smelled good (detergent, etc. from the containers)!

And who can talk about Skowhegan without mentioning the costume parties on campus?! It's great to see how creative the artists get in making their costumes, and manage with so few resources and very little time! Since they are so busy doing everything else, many don't start until the day before!

SKOW: How has Skowhegan changed over the time you have been involved?

AG: It's exciting to me how the staff has worked so well together in recent years. We are so lucky to have such a small, tight group of people. And it's great that Skowhegan is known so much more than it used to be. Another exciting thing is the greater involvement of alumni through the Alliance—they are fabulous—and through the website, where artists can add images of their work and list their exhibitions or awards they have received.

Another exciting thing is the greater involvement of alumni through the Alliance—they are fabulous—and through the website, where artists can add images of their work and list their exhibitions or awards they have received.

SKOW: My hope for the future of Skowhegan is that you'll be involved for another 30 years. What is your hope for the future of Skowhegan?

AG: Certainly in the short term we have to figure out ways to balance the budget. And we will; I know we will. In the longer term, I don't want it to change. I think it's really good. Why fix it if it's not broke, as they say. Clearly one thing we need to do is have more single rooms for participants and maybe to upgrade more of the facilities. But other than that, I don't want it to change.

I'm convinced that one of the best things about Skowhegan and why it works so well is that we have a Board of Governors and a Board of Trustees. I don't think there are a lot of other institutions that have that setup. They may have artists on the board of trustees, but in our case it's really important to have a Board of Governors who feel they are respected and heard, and they are really the ones telling the Trustees what is artistically appropriate, because while we can appreciate that, we haven't been there ourselves and we don't know what the artists' real needs are.

GOVERNOR SPOTLIGHT

DAVID REED

David Reed was a Skowhegan participant in 1966, a Resident Artist in 1988, and has been a Governor since 1989. We asked him about his experience with Skowhegan in these various capacities over more than 40 years.



Above / Lillian Ball, David Reed, Ursula von Rydingsvard, and Barbara Lapcek (with back to camera) in the Fresco Barn / 1988

SKOW: You are one of several Skowhegan Governors who are also alumni of Skowhegan's program. Why did you decide to go to Skowhegan?

DR: I first heard about Skowhegan from the figurative painter Willard Midgette, who was my professor at Reed College. Bill had graduated from Harvard, which didn't have an art program in those days. Skowhegan was his education in art. He went three times, and his experience formed him as an artist. He spoke of the program often with his students and highly recommended, even insisted, that I go. Later, Bill was a Resident Artist at Skowhegan for two summers before very sadly he died, much too young. The School meant so much to him that he chose to be buried in the cemetery up the road, near the South Solon Meeting House, which is frescoed by artists who were his teachers. Often at meetings of the Governors, I remember him and think that if he were still alive, we would be at the meeting together. I miss his counsel and presence.

Because of Bill's enthusiasm I was very intent on being accepted. I brought some small canvases and a roll of drawings to the New York office when it was uptown and showed them to Jack Eastman [then Skowhegan's Director] and the others on the staff. I talked my way in. Today, with the current level of competition and higher standards, the work I showed could never have gotten me in.

SKOW: How would you describe your experience as a participant in 1966?

DR: I love your word "participant." In those days we were just students. I had only taken a few art classes in college and was really very young and inexperienced. Twenty years old, I was just discovering my own direction. I arrived early, driving from the West Coast in my Volkswagen Beetle. Walking around, trying to find where to go, I met Bill Cummings, who recruited some of us to help prepare for the other arriving students. He was very kind and welcoming. Because of him I always felt comfortable on campus.

My "studio" was one of the outdoor sheds that were attached under a slanting roof to the side of a larger studio. It was like a horse stall: open to the air on one side, two sides made of just a few wooden planks over a sloping dirt floor. When it rained, which it did often, of course, my studio was a little canyon of running muddy water. The studios certainly have been much improved since then. I painted a few still lifes there and tried to work from the view of the woods in the distance, but never managed to do much that was worthwhile.

The following fall I was to start at the New York Studio School and I was very lucky in that several of the Visiting Artists that summer were connected to the Studio School, including one of the founders and the force behind the Studio School, Mercedes Matter. So I was prepared when I started there. Elmer Bischoff was one of the Resident Artists and I admired his early work. I also learned from talking with Walter Murch. Murch was a wonderfully shy and diffident man. I was amazed that in making his very precise realistic still lifes he liked to walk on paper in his studio and then use the smudged sheets to find forms. James Brooks gave a talk and from his descriptions of working I still have a strong mental image of him on the floor with pours of paint, searching for an image. I had never heard of such a thing.



GOVERNOR SPOTLIGHT CONTINUED

My most important friend that summer was Richard Mock, who came to Skowhegan as a student from the Studio School. Dick and I drove together down to New York after the summer with our paintings and stretchers tied to the roof of my Volkswagen. We got pulled over by a policeman on the Massachusetts Turnpike and I was arrested. When I appeared before the judge, he seemed puzzled. The policeman winked at him and the judge asked me: “How long has it had been since you had a haircut?” The father of a friend from Boston, who was a lawyer, had to come to bail me out. I took the “Not Guilty” verdict to be true in an existential, as well as a legal sense.

SKOW: Although your work has become increasingly abstract, when you went to Skowhegan in the 60s you were painting landscapes. How did the natural environment at Skowhegan affect your work, and do you think Skowhegan played a role in the subsequent move toward greater abstraction?

DR: Yes, I was very concerned about working from nature and what that means while I was at Skowhegan. I didn’t want to just paint ideas, but to interact with what I was seeing. Cézanne was my hero. Through painting, I wanted to find a way to bring thought, sensation, and action together. Coming from California, unfortunately, I had no feeling for the landscape in Maine, all that green. Hardly anyone was using the sculpture studio—the open-air central common area was usually empty. A model had been hired and since no one was using her I was able to pose her next to the rough blocks of stone, other materials, and tools. Her body with these crude, blunt forms related to how I was thinking of my interactions as a painter with nature. My drawings were not at all accomplished, but I learned a lot. The following winter, I left New York and painted in the Southwest, drawn to the void, the big space of that landscape. Maine made me miss the West.

SKOW: You were a Resident Artist at Skowhegan in 1988. Having been a participant, what was it like to see Skowhegan from the other side of the faculty/participant equation?

DR: Sometimes I think that having been a student helped me with the teaching. (We still called ourselves teachers in those days.) I knew how intense an experience it could be. But it was also confusing. Sometimes I thought I knew what was going on when I really didn’t at all. Every summer, because of the total change of

students and faculty, Skowhegan is completely different. It’s a place of very intense relationships, not a country idyll, but aggressively urban.

I should confess that as a student I was something of a troublemaker. A student driving a car up the hill was forbidden, so I made a sign for my parking place: “Cézanne.” Jack Eastman caught me crossing a field with stolen lumber from the house that was being built for Ben Shahn. Another student and I had decided that a beam from his roof would be perfect for our tree house. Being a teacher I felt strange being on the other side of this sometimes rebellious dynamic between generations.

Luckily Guy Goodwin, an old friend, and I were on the faculty together for the summer. He’s a natural teacher and his insights into the students were very helpful to me. During studio visits I usually work outward from formal concerns, hoping to finally get to something useful. Guy has an intuitive understanding of people and can get right to the point. We talked over the students and their work. Sometimes we even flipped a coin to decide who would be the good cop and who would be the bad cop.

There’s a tradition that the artists who will be on the faculty that summer have a lot to say about which students are accepted. Egging each other on, Guy and I argued that a number of applicants who were doing strange, risky, off beat work be let in. Looking back, I now realize that another way of putting it would be that some of this work showed evidence of mental disturbance. In a studio visit with one of these students, I asked about a gun she had depicted in one of her paintings. She said that it was the gun she would use to kill me and Guy. I told her that the red of the gun was good, but I wasn’t sure about how she was handling the corners of the canvas and got out as quickly as I could. Luckily Barbara Lapcek, the director at the time, was very good with such situations. Barbara helped the student and she stayed for the full summer.

From other students I learned more than I could give. It took me several visits with Jason Rhoades to figure out that the whole of his studio was his artwork. I encouraged the alien spaceports he was building. I later understood his large installations because I knew how they had started and I loved watching the complications of his thinking and the refinement of his sense of humor. It’s hard to comprehend that he is now gone.

I think that Skowhegan is a learning experience that works, that helps young artists. This is very rare.

Chen Shen was another such artist. He knew the history of Chinese brush painting inside out and could teach me about brushes and brushmarks. From the beginning I’ve thought of him as a colleague and now he is much more than that. His work is very important to the history of Chinese abstract painting. I loved talking with Hanneline Røgeberg because of the fearless intensity with which she painted the figures and the narratives in her work. Once driving back to the lake at night, I came across her limping on the side of the road in the pitch dark. She said that, frightened by not being able to see anything, she had decided to overcome her fear by running down the road as fast as she could and had fallen, spraining her ankle.

In those days all the Resident Artists together visited each student in their studio for a summing up—final crits, a culmination of the intensity of the summer. Our last visit was with a student who, pretending to be dead, had hung himself by his feet in an old shack in the woods. It was just a performance, but it was unexpected and we worried that he had been upside down for too long and pleaded with him to let us cut him down. He wouldn’t talk. Immediately afterwards, exhausted and trying to get rid of all that tension, Guy and I paddled a canoe into a mounting storm on the lake. Going with the wind we did okay, but then turning and trying to come back we capsized, laughing.

At the end of the summer the students buried a time capsule. I wonder if it is still there. It’s hard to comprehend how the time has passed.

SKOW: As you know, we received a record number of applications for our 2009 session—2,005. What do you think this suggests about the relevance of the residency experience in general or the Skowhegan experience in particular?

DR: I think that Skowhegan is a learning experience that works, that helps young artists. This is very rare. I don’t think anyone knows why it works, so I’m glad that the structure hasn’t been changed or meddled with over the years. The isolation, the number of participants and the length of the experience have remained the same. Maybe Skowhegan works because this structure has stayed the same and it is so flexible, so variable because of the different faculty and participants.

I like the mentoring systems in the West Coast art schools. I feel that this makes for healthier relationships between generations of artists than what we have in New York. I give John Baldessari, who I saw give his talk as a Visiting Artist at Skowhegan, a lot of the credit, because of his belief in teaching, for this attitude on the West Coast. I think that the gradual evolution of Skowhegan from something more like a school to something more like a residency has been natural and good because this evolution encourages even more these intergenerational friendships.

Trying to remember my experiences for this interview, I read through a notebook I kept during my time as a student in 1966. My notes make clear that I went through some kind of a crisis while at Skowhegan. At first it was hard for me to take the feelings and emotions of that rather embarrassing 20 year old I found in the notebook very seriously. But reading the notes more carefully and being reminded of those times, I’ve realized how much that summer had to do with forming me the way I am now. I was challenged by different points of view, struggling to think for myself, learning not to accept the ideas of others, trying to use art to bring acting and thought together. I think many other students, in their own way, go through similar or related experiences while at Skowhegan. Even though, as for me, these experiences might be painful at times, I do believe that it makes for better art.

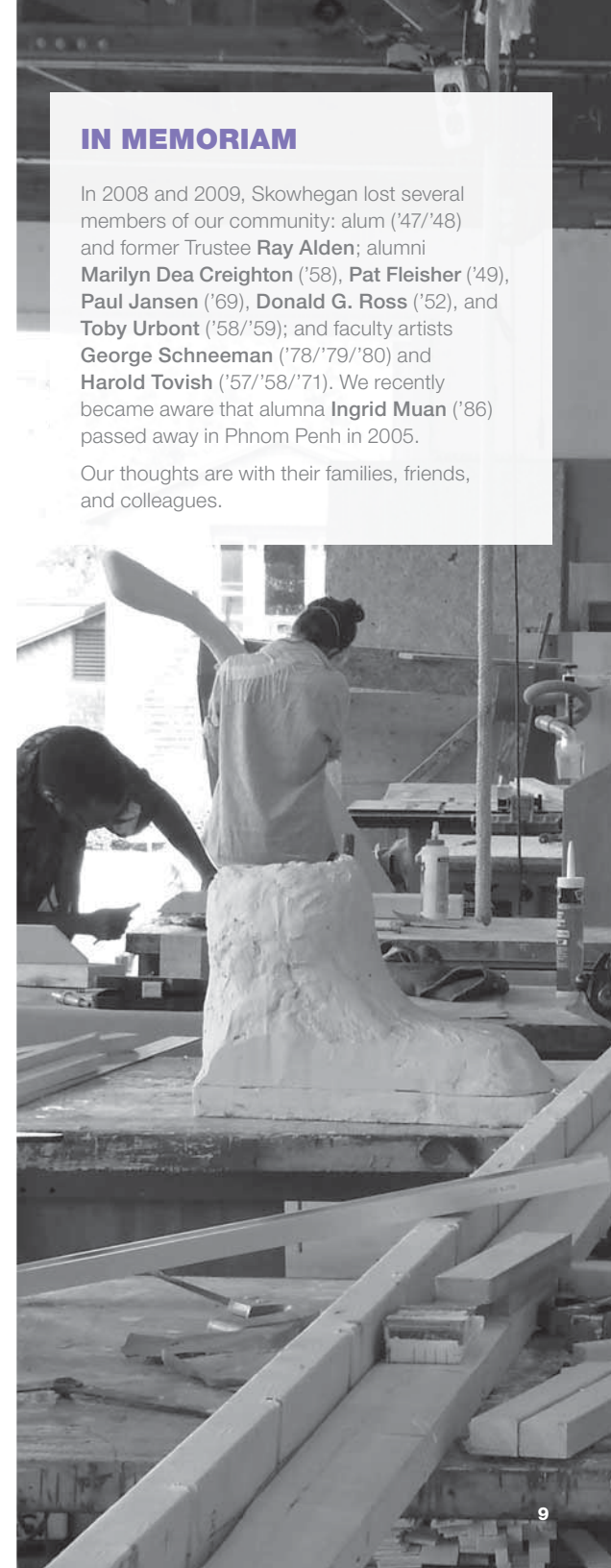
SKOW: As we prepare for Skowhegan’s 64th year, what do you hope for the School’s future?

DR: Years ago there was talk of a Western Skowhegan. I would love to see this happen—a clone of the School, repeated somewhere in the Western landscape. I imagine the same isolation, number of participants and duration. Perhaps my fantasy Skowhegan could take place during the winter in the Southwest. I wonder how the location would change the experience.

IN MEMORIAM

In 2008 and 2009, Skowhegan lost several members of our community: alum (’47/’48) and former Trustee **Ray Alden**; alumni **Marilyn Dea Creighton** (’58), **Pat Fleisher** (’49), **Paul Jansen** (’69), **Donald G. Ross** (’52), and **Toby Urbont** (’58/’59); and faculty artists **George Schneeman** (’78/’79/’80) and **Harold Tovish** (’57/’58/’71). We recently became aware that alumna **Ingrid Muan** (’86) passed away in Phnom Penh in 2005.

Our thoughts are with their families, friends, and colleagues.



FAREWELL LINDA



Above / Linda Earle at Skowhegan's 2009 Awards Dinner / photo by Teri Slotkin

Skowhegan is a wildly creative and invigorating environment that forges community and awakens the often hidden or guarded notion of cooperative spirit inherent to artists.

2008 PARTICIPANT

After ten years as Skowhegan's Executive Director for Program, Linda Earle will step down in October to assume her new role as Executive Director of the New York Arts Program of Ohio Wesleyan University. Linda has left an indelible mark on Skowhegan both professionally and personally, helping to carry us through this first decade of the 21st century with her experience and grace.

Among her many accomplishments at Skowhegan, a few that will have a permanent impact on our work stand out. Linda's commitment to seeing that all artists who are accepted to Skowhegan on the basis of their work be able to attend found expression in her insistence that all main campus facilities be accessible to people with disabilities. As a result, faculty, staff, participants, and visitors with disabilities can now comfortably navigate buildings on campus. With financial support from Trustee Susy Wadsworth, Linda also initiated the digitization of the library collection, which has not only professionalized the operation of the campus library internally, but has also made it possible for us to participate in inter-library loan services, thus greatly expanding the resources available to participants. Also under her leadership, the number of Visiting Artists who come to campus increased from four to five and faculty honoraria were increased.

Linda's easygoing warmth helped create an atmosphere of family among the Skowhegan staff, and her great sense of humor ensured that lunchtime in the office was always filled with laughter. Among alumni, former faculty, and Governors, Linda's fans are legion. To them she has been—in their own words—noble, maternal, the oracle, and so much more. Linda has a true love for artists and an unwavering respect for creativity and freedom of expression. Her compassion is unsurpassed, and has helped nurture over 700 artists through the challenges a Skowhegan summer can present.

As she moves on to her new position, Linda will continue to support new generations of artists. Perhaps some of them will end up at Skowhegan one day. We know they will be lucky to know Linda in the meantime.

ALUMNI REMEMBER SKOWHEGAN

At Skowhegan we are lucky to have a great deal of contact with our alumni and enjoy hearing stories from them about their time on campus, whether it was five years ago or 50 years ago. This year we asked alumni from throughout our history to share some of their thoughts about their experience at Skowhegan. We have been fascinated by the fact that while some things have changed about the program (artists as young as 16 were allowed to participate in the early years, and up until the 1980s artists could attend more than one summer), much has remained the same—the challenge and privilege of being surrounded by artists for nine weeks, an appreciation of the landscape, and more.

JANET SHAFNER ('47/'48)



Above / Janet Shafner in front of her work

In 1947 I read about Skowhegan in the now vanished *LOOK* magazine and knew immediately that I had to be there. I was still in high school and there was no way my family could afford to send me for the whole summer. At the interview and portfolio review, Sidney Simon discovered that I was only 15. "But I'll be 16 in August," I pleaded, and he finally agreed that I could attend for one month.

That long ago summer, and the following one, which Skowhegan so generously underwrote, have been the magnetic north of my life.

To be surrounded by artists, to draw, paint, fresco, and learn with them, to have lunch every day with José De Creft, and meet and talk with William Zorach, Herman Cherry, Abraham Rattner, and countless others, to

dance the night away listening to Edith Piaf records in the old Fresco Barn, to skinny dip at night in the cold waters of Lake Wesserunsett, to miss lunch because the painting was so insistent—nothing ever has matched the joyous exaltation of those summers.

Anne Poor warned me one summer, "Don't marry! You'll never be an artist if you do!" In 1952 when I did get married, I was awarded one of the fellowships to fresco the South Solon Meeting House. Regretfully, I had to refuse the opportunity to work with Bill King and others in order to follow my husband to his Navy post. Hey, it was the 50s! So Anne had prescience. But I went on to marry, grow a family, and still paint.

Most of my Skowhegan mentors, alas, are now gone, but what they taught me about art and how to be an artist are deep in my memory bank... The idyll of those two summers remains, so thank you, Skowhegan.

That long ago summer, and the following one, which Skowhegan so generously underwrote, have been the magnetic north of my life.

JANET SHAFNER

BARRIE COOKE ('50/'52)

The university I had come from did not then have an art department and so, for the first time at Skowhegan, I was exposed to students, some of the best in the country, who were as serious about painting as I was. This was of great importance to me. The whole atmosphere of Skowhegan was (and I believe still is) very special, as were the staff. It was my education.

LARRY WARSHAW ('57/'58)

My years at Skowhegan, the teachers including Henry V. Poor, Anne Poor, Sidney Simon, Harold Tovish, etc., are still a transparent page to me, allowing me to feel and live the vibrancy of a day in the studio; the open

fields right behind us; the Fresco Barn; the meals facing the lake; the sounds of the loons at night; learning our craft or sullen art in the studios seven days a week...

We created a camaraderie of sharing growing pains in learning about painting, sculpture, drawing; seeing the striking Borealis in the Maine skies at night; dancing under the stars outside of the barn; the weekly guest lectures on Saturday night in the barn by icons of American painting—all became indelible living images promoting our lives in subtle paths that defined the coming years.

I was in my twenties then and now I am in my seventies, but I cannot account for any loss of time. The Skowhegan School united us all in this special Brigadoon of lasting youth and artistic vitality because of its honesty, integrity of character, and the respect for individuality of discovery established by its founders.

The thoughts of my time at Skowhegan in '57 and '58 will remain with me as a unique symbiosis creating for me one immediate family of time alive, dynamic, and refreshing.

There will not be any loss, just a parting of ways that began back in time when we entered the Skowhegan gates on Willard Cummings Road, then departing at the end of the summer reborn to each other in ways we did not see possible when we met on the first day of summer. I had no idea what changes in my painting would happen over this time. I thank you all for the privilege of being allowed to enter Skowhegan, as if just yesterday. The sun is yet to set in shadows and loss.

Keep up the great work you all are doing at Skowhegan, I am so proud of the time I experienced with you to this very day...my celebration continues!

CLARISSA SLIGH ('72)

Mine was a crooked path. I arrived at Skowhegan in the 1970s after completing a BFA in painting. I was a terrible painter, yet they admitted me. I was a refugee from a life in the Civil Rights Movement; a degree in mathematics had landed me a job at NASA in the manned space flight program; as a single parent I traveled across Africa with my young daughter for a year. Painting was my passion, but my family saw it as a frivolity.

ALUMNI REMEMBER SKOWHEGAN CONTINUED

At Skowhegan there was an expectation that of course you are an artist. For the first time in my life there was no need to carry the mantle of a social movement. Mixing oil colors, dabbing paint, and making squiggly marks in Maine was like breathing fresh air for the first time. I literally sat at the feet of the Visiting Artists—Jacob Lawrence, Louise Nevelson, Philip Pearlstein, and Alice Neel—as they talked. When they asked me about my images, I clumsily, in a most inarticulate way, sought words for what I was trying to do. Spending hours in the library with books and old periodicals that I had never seen, I was a sponge absorbing everything in sight.



Above / Clarissa Sligh /
photo by Kimberly Purser

Leaving Skowhegan was extremely difficult. I returned home to the DC area. I had been changed. Even though I was like a fish out of water, I entered graduate business school in Philadelphia. But from there, I was offered a job in New York City, where I would never have moved to on my own.

After a number of years, I met artists who also did political actions. Being around them ignited old hopes and dreams. Slowly I began to make art again, but it was unrecognizable. But even though my life seemed a contradiction to the place, the seeds planted inside me that summer at Skowhegan had not died. I knew to trust the process even though I did not understand it. Today I accept that when you are open you will be changed. You may have trouble digesting it but your thoughts and actions will reflect that new complexity.

ALEXI WORTH ('89)



Above / Alexi Worth in his studio

Thinking back, 1989 was such a tumultuous year that our green, calm summer seems weirdly removed from its actual time. The Cold War was ending; a few weeks after we arrived in Maine, Chinese troops opened fire in Tiananmen Square. But in the pre-Internet era, we were insulated from the outside world—except, of course, for anxiety about the fate of the four Chinese students amongst us. (Did Barbara Lapcek arrange all their visas single-handedly, as we suspected she had?)

What was our summer like? “The best summer ever, of all time!” recalls one friend. Another remembers suffering in her studio, “trying to do something different... and failing miserably.” Several sighed, remembering the “endless parties.” I wish I remembered those! Instead, I was preoccupied in my studio, listening to Terry Allen (thank you, Kim Grady) and endlessly repainting a single large canvas. When Leon Golub came for crits and praised it, I bawled him out for being too polite, for not giving the kind of withering, boot-kick critique that I had expected.

In retrospect, the real cause of my irritation was something else: Skowhegan was my introduction to an art world that was not painting-centric. I was an especially narrow-minded twenty-five year old, steeped in obvious choices. From out of the corner of my eyes, though, I was looking at everyone else's work. By osmosis, I slowly absorbed the news that reinventing Eric Fischl just wasn't going to cut it.

I remember John Walker strolling carefully through all our studios, giving the same conspiratorial advice: “*Thez your painting right down there,*” he would whisper, pointing to the bright mess on a palette table. A reality check. In retrospect, the biggest reality check of the summer was

Chris Ware, who became, a few years later, my (and everyone else's) favorite cartoonist. What was he doing that summer? I hardly know. Now though, visiting grad students' studios, I squint at them a little harder, a little more charitably, wondering to myself, who's the Chris Ware here?

RUTH ROOT ('94)

Skowhegan was a great experience. It came at just the right time for me, helping me make the transition from being a student to being an artist on my own. I had finished grad school the year before and had just moved to New York. I was trying to figure out how to survive as an artist, trying to figure out all the parts of my life. Skowhegan was overwhelming when I first arrived.



Above / Ruth Root in front of her work

It seemed to be out in the middle of nowhere, the living quarters were pretty close. I remember the first night's slide show where each of the students presented their slides. I liked so much of the work, that of Sheila Pepe, Carter, Laura Owens, Monique Prieto, Rebecca Morris. People started to work at different paces, some producing a lot of work, some just talking and hanging out. It was intense and carefree at the same time. I was so excited to see what was in everyone's studios every day.

Somehow Skowhegan taught me how to create a community as an artist, a community that continues to be my friends. I liked that it was so different than grad school. It was student driven; there was little formal structure; the faculty was there to be supportive, but not to set the agenda. It was the first experience I had had where the faculty didn't function as authorities. There were no deadlines or expectations, only one's own motivation. Even though it becomes obvious later in life, it was at Skowhegan that I realized that as an artist, you are your own audience and your own critic, that you set

up your own way of working. I was able to recognize this incredible freedom.

As I look back, I realize that we were a bit wild up there: drinking, staying up late dancing in an abandoned studio that Rebecca Morris named Disco Van Gogh and spray painted with neon letters and stars. We slept in the studios, out in the fields, in a nearby graveyard, in the library. We went swimming late at night. We went wandering through the fields and woods trying to scare each other with flashlights and fake ghost sightings. And yet I emerged from Skowhegan a much more serious artist, very sensitive to the value of a supportive community, and confident that I just had to keep going, keep making paintings, stay true to my own way of working, and not be scared to make something new and undefined.

HERMAN VERHAGEN ('02)

When I saw an ad for Skowhegan School of Art in my art school in the Netherlands I thought “Oh nice, let's go to New York.” It was much later that I found out that Maine is not New York.

It was raining heavily the first week and I was a bit lost on a new continent. But the people were great. And how exciting it was to see all the participants' work, to get a studio, and to learn new words every day, like ‘awesome’ or ‘whassup.’ Born and raised in a city, I got very inspired in the middle of a forest with a big lake next to my dorm. I made two of my best videos, both of which have that lake as a background. Another video I did used Skowhegan's forest sounds. The dripping of the rain as a meter for the poetry of a forest during the day, to end with a nocturnal chorus of frogs in the pond next to the library (these videos are on my website, www.jcherman.org).

When back for my last year in art school in the Netherlands, I tried to encourage others to apply to Skowhegan too. It gave little response. Unfortunately Skowhegan is quite unknown in Europe. After graduation I got some grants and returned to the USA, this time really to New York to make a video there, with help of Skowheganians. I also visited Skowhegan's office, and remember telling Linda [Earle], who asked if I was planning to move to NYC, that I was planning to move to Paris, France. Which two years later I did. And where I still am. In the meantime, I discovered that Paris, and maybe my life too, is a more open place for crafts than for contemporary art. It made me decide to start a pottery course. In 2010 I will be an ‘official’ potter.



Above / Class of 2009 with faculty and staff / photo by Ben Rush

ONWARD

LINDA EARLE Executive Director, Program

The Chronicle of Higher Education recently published an article about the importance of campus design in creating multiple opportunities for learning, solitary reflection, building a sense of community, and even creating memories of place that foster alumni support. For universities and colleges campus plans are often the result of endless committee work, surveys, retreats, and strategic plans—and well worth the thought, attention, and resources dedicated to them. Creating a sense of place that transmits the values and philosophy of an institution is essential to the accomplishment of mission. As I was reading the article, I couldn't help thinking Skowhegan is very lucky to have had that vision built in from the start, and how strongly and clearly it has been communicated from generation to generation. That vision has made campus planning a fairly organic process. The Trustees, Governors, and staff—especially the wonderful Bill Holmes—approach projects with a commonly held respect for the ways in which the architecture, landscaping, stewardship of the woods, and even the placement of infrastructural elements support the work and needs of participants.

Our discussions of the campus plan are not nostalgic, and maintaining Skowhegan's unique character is not a mark of resistance to change. Like its embrace of innovation and exploration in art practice, Skowhegan's campus has changed and improved to support the work artists are doing. The simple, beautifully crafted

buildings that retain the feel of this property's history as a farm (and thus the metaphorical connection to farming, growth, and nurturing) are also practical, adaptable, and constructed with great integrity in terms of materials and design. The built environment here is about harmony with the landscape and purpose; that doesn't need to change.

Despite some of the worst June and July weather in recent memory, the class and faculty of 2009 filled every space and every moment with creative activity and an energy that emanated from their generosity. The discussion of art was literally around the clock and in many languages. There were passionate discussion groups about painting, performance, video, and politics; expeditions; site-specific works on the lake, in the woods, and at the center of campus; group crits; and screenings. The fresco program attracted more participation than I've ever seen here. Fifty-eight of the 65 participants participated and two new outdoor spaces were created for fresco on Reis Studio and Fairfield Porter Cottage. Participants, faculty, and staff—this was truly a lovely, brilliant group.

I've watched a great deal of growth and change here and learned innumerable lessons about art, and about myself. One of those lessons is that you have to stay alive and receptive to possibility and new challenges. The other half of that lesson is, of course, that change is not easy. I have made the very difficult decision to

leave my post here after ten years and accept a new professional opportunity in the fall. Over the years as I've nudged participants for their "Dear Skowhegan" letters I've wondered why it can be so difficult to get people who have expressed their feelings about the experience so freely and eloquently during the session to write about it retrospectively. Now, faced with my own Dear Skowhegan letter, I know why: you feel that in some ways it isn't really over until you acknowledge the experience by putting it in writing.

There's so much to say and I feel so deeply connected to Skowhegan that I am at a bit of a loss about where to begin. I will try to keep it simple. I have profound respect for the people who created Skowhegan and the people who support it with their wisdom and their financial resources. I am deeply grateful for the friendships I have made; for what I've learned from people courageous enough to make art; and for the privilege of witnessing the births of so many friendships, ideas, and so much work. I want to thank the extraordinary Trustees and Governors, all of the participants and faculty who have come through Skowhegan, and all of my current and past colleagues in the New York office and on campus. My decade of experience here will be a part of me wherever my life and my work take me. I love Skowhegan, and I will always be a friend and supporter of the people, the place, and the idea. And so...onward!

STEPPING OUT

KATE HAW
Executive Director, Development & Administration

Since I spend only a brief part of each summer with our participants on Skowhegan's campus in Maine, one of the highlights of my year is reading the "Dear Skowhegan" letters that the artists send to us each fall describing what that the program was like for them. The very personal and genuine words alumni write about how Skowhegan has affected their lives and work are always moving. One letter from last year has come to mind quite a bit in the past few months. An artist described her Skowhegan experience as "disruptive in the most positive sense imaginable." It was especially gratifying to read those words, because that is what we hope Skowhegan will be for artists: a time to step out of one's normal way of working—maybe to be forced out of it—and open oneself up to new ways of thinking.

I suspect many of us would describe the past year as disruptive, though perhaps not in such a positive sense as this artist did. It has certainly been disruptive at Skowhegan, in all the same ways it has been for nonprofits across the country. We are not immune to the consequences of economic turmoil, and we do need your help. But I have found this disruption to be an oddly energizing—and positive—experience.

We have for many years been very fortunate at Skowhegan. We have extraordinarily committed Boards of Trustees and Governors leading and supporting us in myriad invaluable ways. We have an endowment which, while a bit battered at the moment (though thankfully far less battered than most), is still providing significant income to help support our program and will, in time and with the expert guidance of our finance committee, recover and grow. Beyond our immediate "family," we have a faithful group of supporters—individuals and foundations—who give each year to make Skowhegan possible for generation after generation of artists. We are lucky in all of those ways, and we don't take these things for granted.

But this year we have stepped out of our normal way of thinking—we've been forced out of it. We recognized a need to broaden our base of individual supporters, and were delighted to be introduced to Chiara Edmands, who has been instrumental in launching the new Skowhegan Council, the first



Above / Skowhegan's New York staff: Kate Haw, Elise Gardella, Adrienne Snow, Linda Earle, Melissa Calderón / photo by Teri Slotkin

membership initiative of its kind at Skowhegan (you can read more about the Council on p. 26). It has been really exciting to share what we do with new friends who are eager to learn about emerging artists, and we look forward to building the Council in the years to come. Through their thoughtful, imaginative, and energetic efforts, Byron Kim ('86), Chair of our Board of Governors, and the Skowhegan Alliance, our devoted alumni committee, helped us more than double—yes, more than DOUBLE!—the number of alumni who support Skowhegan over last year, an achievement of which they, and we, are very proud. We successfully reinvented our benefit print project to generate substantial income for scholarships in 2009 and beyond. We found ways to do more with less—nipping and tucking our budget wherever possible, without compromising the program itself.

Accomplishments like these are always a group effort, and we could achieve nothing without the support of Skowhegan's Trustees and Governors. A look at the list of Trustee and Governor anniversaries on p.6 will give you an inkling of the commitment they show to Skowhegan, and that kind of stability has served Skowhegan very well.

I am a proud member of "Team Skowhegan" (as we like to refer to our full-time staff in New York and Maine), a team which will undergo a big change this year. My co-director, Linda Earle, is moving on to new challenges after ten years as Executive Director for Program. Though I am fully confident that we will find the right person to continue and build upon the excellent work that Linda has done here, I will miss her. Linda has been a trusted colleague, a true partner in leading Skowhegan, and a good friend. I am grateful to have had the opportunity to

work with her since 2006, I wish her every success in her new role as Executive Director of the New York Arts Program for Ohio Wesleyan University, and I look forward to our friendship continuing for many years.

The rest of the team—Bill Holmes, Grounds & Maintenance Relations in Maine; Elise Gardella, Office & Board Relations Manager; Melissa Calderón, Program Coordinator; and Adrienne Snow, Administrative Assistant—give Skowhegan their all and will help ensure a smooth transition. Sometimes it amazes me what this small core of people is able to accomplish through dedication and creativity. Our year-round effort would fall flat, however, were it not for our outstanding summer staff, many of whom come back to Skowhegan year after year, much to our delight. And the Skowhegan Alliance, though they are all volunteers, really *work* for Skowhegan, and share not only their ideas but their time and energy to help us thrive. Working with them, watching their careers develop, and getting to know them as individuals is a daily reminder of what we are all about.

I'd be lying if I said this hasn't sometimes been a nerve-racking year. It has. But overall I am convinced this disruption is good. It has inspired the kind of forward thinking and creative doing that adds to Skowhegan's strong foundation and ensures that our next 64 years will be as strong as our first. It has galvanized us in our commitment to a place that has been transformative for so many artists. In causing us to look more carefully at ourselves, it has given us renewed passion to say to all of you who help make the Skowhegan experience possible that you are investing in something important, needed, and greatly valued by artists around the world. We thank you.

Skowhegan is a space to fail and fall, and eventually stand up again straighter and stronger.

2007 PARTICIPANT

WANEETA'S BLUEBERRY POUND CAKE

It's moist and buttery, just as a pound cake should be!

Makes 16 servings

Ingredients:

1/4 cup white sugar
3 cups all-purpose flour
1 tsp. baking powder
1/2 tsp. baking soda
1/2 tsp. salt
1 cup plus 2 tbsp. butter
2 cups white sugar
6 eggs
1 tbsp. vanilla
2 cups fresh blueberries

Directions:

Preheat oven to 325 degrees. Grease a 10-inch tube pan with 2 tablespoons butter. Sprinkle pan with 1/4 cup sugar.

Mix together 2 3/4 cups flour, baking powder, baking soda, and salt. Set aside.

In a large bowl, cream together remaining butter and sugar until light and fluffy. Beat in the eggs one at a time, then stir in the vanilla. Gradually beat in the flour mixture. Dredge blueberries with remaining 1/4 cup flour, then fold into batter and pour batter into prepared pan.

Bake in the preheated oven for 50 to 60 minutes, or until a toothpick inserted into the center of the cake comes out clean. Let cool in pan for 10 minutes, then turn out onto a wire rack and cool.

Note: You may substitute frozen blueberries when they're not in season. Let them thaw in a colander overnight in the refrigerator.

CAMPUS CONNECTION

BILL HOLMES Grounds & Maintenance Manager

This column is usually devoted to campus capital projects, and there's plenty to report on this year. But I do want to mention the other side of our jobs in Grounds & Maintenance—to help facilitate art work. I spend a good deal of my time during the summer advising participants on the safety and logistic issues that come up around site-specific projects. My crew and I feel very much part of the mission. We want to provide a safe, inviting environment and to help in any way we can with the work that it inspires. This ranges from fielding simple questions about location, placement, and materials, to helping with the physical labor required by the piece. One project this summer involved the removal of a large dead tree, helping the artist transport and transform it into a beautiful floating sculpture on the lake, and then helping him return it to the upper campus where he refashioned it again to form the centerpiece of a large bonfire at the end of the summer. Having known the tree when it was a healthy part of the woods, and seen die and fall, it was very satisfying to have taken part in its second life as a work of art.

We had a very busy fall and spring in preparation for this summer. Work that had begun last year was completed on Brinn Cottage. The building, which replaced Bladen Cottage, features all single rooms, two bathrooms and plenty of common space. We've been upgrading safety and comfort in all of the residences as part of an ongoing schedule of improvements, but it was a great challenge and very rewarding to start from scratch and design and build a residence that incorporates all of the ideal elements. We were able to salvage and restore Bladen's beautiful French doors and use them in the new structure. The building was the site of my accident two years ago and so it is a special milestone in my recovery for me to see it happily occupied.

We also completed work on the new Bearden studio building which is described elsewhere in this issue. That project is the culmination of a lot of thought and planning. In designing it I shared the Governors' concern that it be a harmonious and useful addition—and it was gratifying to see it become one of the most sought after studio locations on campus this summer.

Skowhegan's varied property is a beautiful and constant gift. We will be taking a breather from major construction during the upcoming year and focusing on completing



the last phase of our systematic safety code upgrades and many small improvements. All the details are important to maintaining the campus as an inspiring home for artists.

WANEETA MARQUIS Food Service & Residence Manager

Salutations One & All,

This is all about the summer that almost never was... it arrived August 1st...finally! I always look forward to the beginning of each new program, eyes wide open, ready for anything someone may ask me. But who asked for all that rain? It wasn't raining when the group first arrived but it started and didn't stop for 40 days and 40 nights. I heard someone joking about building an ark, maybe not a bad idea. Despite the rain this group hit the ground running; they started right in working on projects. This happened in between purchasing many rubber boots, rain jackets, and lots of umbrellas in the first couple of weeks. The rain just never stopped. But that did not stop the creative flow! Gregory built a row boat that graced the waters of Lake Wesserunsett; he made it so fast—even the oars and oar-locks too. Now that's talent! Gregory and the boat came in handy when Theo launched his wooden stair way out into the lake. It was quite the production—over one hundred round tree slabs, numbered just as they were cut from the fallen tree...amazing sight. They danced on the lake like ballerinas until the water skier ran right through them, cutting the line that held them together. No fear—Alisha in her kayak and Theo in the boat made a successful repair. Now that was a performance piece! Ian brought one more art piece lakeside—a stairway to

“heaven.” Not without some challenges, as what occurs in real life before the final day. Without failure you don't know success!

Congratulations to all the artists for all their hard work. It was only a short while into the session when the kitchen had requests for quart half-and-half containers to be saved, lots of cracked eggshells, tin cans, use of the kitchen for cake, gelatin molds, and crepe-making projects. I love food art! No ice sculpting though... maybe next year?

Healthy comes to mind again this year. Soccer without rules near the Fresco Barn, yoga at the Van Gogh studios taught by Alisha, basketball with the artists and the bunkhouse guys, lots of runners...fun and fitness was had by all.

Each year I review the many dishes we serve over the course of the summer to select one for you to make at home when the need arises to remember your summer at Skowhegan. This year I have selected the “Blueberry Pound Cake” recipe made with Maine blueberries. We served it multiple times throughout the summer and for the final “goodbye” dinner too. So when you are thinking of summer gone by make the cake, sit down with a big piece, and remember all the good times, hugs, and well wishes you all received here.



I would like to take this opportunity to acknowledge my senior staff Jake, Jon, Justin, and Amy, for rocking out the meals when we had Red Farm dinners. Thank you very much! Here's to the rest of my “Kick Ass Kitchen Staff” aka “KAKS” that make it all look so easy. So much gratitude and appreciation for all you've done

this summer. To my gals that keep things tidy and neat, thank you Pam and Carol for a great season. You're the best!

To all the artists who have passed through Skowhegan's dining hall, I'm still at the stove making something yummy for a new someone just like you! Thank you all for wonderful summer.

Make Art & Prosper!!

OXs Waneeta aka “Wan”

JUDITH STOODLEY Librarian, Robert Lehman Library

Every summer at Skowhegan is full of little surprises embedded within the biggest surprise, which is what sort of community 65 artists, chosen on the basis of the art they submitted with their applications, will forge, and how they will avail themselves of the resources of this special place. The Class of 2009 proved to be a hard-working collection of people who spent a lot of time in the library. An astonishing 50 participants attended the library orientation, and they continued to inhabit the space in the first week or so before the problems with wireless access were straightened out, and on into the seemingly interminable days and weeks of rain we endured this summer. On the first day that the sun shone I expected that they would take some time off, but still they came to use our books, periodicals, DVDs, and lecture archive, as well as to request supplemental materials of various sorts. In fact, this year set a new record, with 117 such items requested, many of which ended up being included in this year's 150 new acquisitions, purchased with the continuing support of the Looker Foundation.

There were more formal and informal discussion groups and film screenings in the library this summer than in any of the previous eight that I have worked at Skowhegan. These usually took place in the evenings when the library office is closed, but I'm told they were sometimes noisy and impassioned (but bloodless) affairs, with diverse opinions being expressed.

Because I live off campus, I try to find small ways to participate in the life of the community each year. To that end I brought my new French Bulldog puppy to work with me when he arrived two weeks into the session. “Wiggin,” who loved everyone on sight, was declared the “Official Sunshine” of the campus this summer. And my Doberman, Fiesta, who has been

the Library Dog for the past four years, hanging out behind my desk so quietly that many people are surprised to discover her there, danced with me in a “Skowhegan's Got Talent” production, where we tied for first place (and ultimately ended up second). This year I again did a workshop on making goats' milk soap, which led to one of the participants coming to my home to film the goats and the soap-making process for a piece she is making. The soap from the workshop was distributed to any interested participants during their final week on campus.



It was also a distinct pleasure to participate in the open studio walk on July 29 and to see what sorts of things the participants worked on this summer, as my home schedule doesn't always dovetail with this opportunity.

The library is starting to show its age a little (not unlike this librarian!), but that only contributes to the comfort the participants feel in making use of it. All in all it was a season of hard but satisfying work.

photos by Melissa Calderón

SKOWHEGAN CELEBRATES

Skowhegan held its annual Awards Dinner at Cipriani Wall Street on April 28, 2009. Three hundred fifty people attended to support Skowhegan and to celebrate the achievements of our five outstanding honorees. The evening was chaired by **Ashton Hawkins** and **Ambassador Bill** and **Wendy Luers**. Skowhegan medals were presented to **Merce Cunningham** (performance), **Paul McCarthy** (sculpture), and **Catherine Murphy** (painting). **Bill Aguado**, former Executive Director of the Bronx Council on the Arts, received the Governors' Award for Outstanding Service to Artists; and **Philippe de Montebello** was given the Gertrude Vanderbilt Whitney Award for Outstanding Patronage of the Arts for his many contributions to arts and culture during his tenure as Director of the Metropolitan Museum of Art.

As has become tradition, Skowhegan alumni made unique works of art for guests to take home. This year, fifteen artists transformed linen dinner napkins into beautiful creations inspired by works at the Metropolitan Museum of Art. Skowhegan Governor Jane Hammond designed this year's mug, a gift for guests that has become a much-anticipated aspect of the Awards Dinner.

The Awards Dinner is our most important fundraising event of the year, and despite a sluggish economy, the 2009 dinner raised well over \$200,000 for scholarships and other elements of Skowhegan's program. Scholarship need increases each year, and we are most grateful to all those whose support makes it possible for us to keep our pledge that any artist accepted to Skowhegan on the basis of his or her work will be able to attend, regardless of financial means. In 2009, 97% of participants required and received financial aid.

There is nothing ordinary about Skowhegan, because extraordinary people always surround you.

2007 PARTICIPANT

SAVE THE DATE Skowhegan's 2010 Awards Dinner Tuesday, April 27 Cipriani Wall Street, New York City

2010 Honorees will be announced soon— watch www.skowheganart.org for more details. We look forward to seeing you in April for another festive night of celebration!

PHOTO CAPTIONS

1 / Agnes Gund and Skowhegan Governor Robert Gober

2 / Skowhegan Chair Ann Gund

3 / Barbara Lapcek, Leonardo Drew ('89), and Teresita Fernandez

4 / Skowhegan Grounds & Maintenance Manager Bill Holmes, Governor Janine Antoni, and Paul Ramirez Jonas

5 / Trustee Bob Gilson, Governor Daniel Bozhkov, Trustee Lisa Richards, and Reuben Richards

6 / David Foley and Trustee Victoria Love Sainkoff

7 / Trustee Eleanor Revson and Dick Lord

8 / Award presenter Eliot Nolen and Gertrude Vanderbilt Whitney Award recipient Philippe de Montebello

9 / Skowhegan President Greg Palm and Chair Emeritus Mildred Brinn

10 / Skowhegan Medalist Merce Cunningham

11 / Nick Polsky, Skowhegan Council Chair Chiara Edmands, and Virginia Pierrepon ('85)

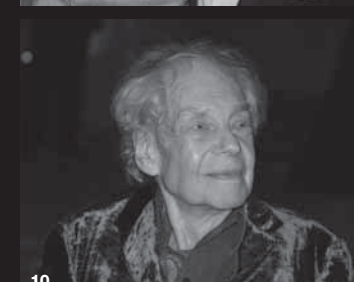
12 / Ann Freedman, Skowhegan Medalist Catherine Murphy, and Frank Del Deo

13 / Skowhegan Governor and award presenter Emma Amos with Medalist Paul McCarthy

14 / Anne Skidmore, Nicole Chesney, Chris Skidmore, Executive Director for Development & Administration Kate Haw, and Trustee Libbie Masterson

15 / Governors' Award recipient Bill Aguado

All photos of the Awards Dinner by Teri Slotkin





2010 Session: June 12–August 14 Application Deadline: February 1, 2010

Details of the 2010 program and application process will be posted on Skowhegan's website www.skowheganart.org by mid-November. Only online submissions will be accepted.

To request a postcard with program information, email us at mail@skowheganart.org.

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

If you have questions, contact Skowhegan's New York office at 212.529.0505 or mail@skowheganart.org.

FACULTY 2010

RESIDENT FACULTY ARTISTS

Anoka Faruqee

is a painter who lives and works in Los Angeles. Her paintings are created slowly and deliberately, one handmade pixel at a time, but the dry monotony of repetition yields the possibility of complexity and even spontaneity. One finds reference here to Los Angeles haze, unresolved computer screens, optical painting, and the systems of early conceptual art. Modular color and shape mimics the fragmentation of experience inherent in our human attempts to understand phenomena. Faruqee's earlier work presented nearly identical paintings as diptychs and triptychs. In her current work, Faruqee embodies digital and natural processes: she models three-dimensional space by navigating her body and gestures across a large canvas. She has exhibited her work in New York, Los Angeles, San Francisco, Chicago, and Dhaka, Bangladesh. Grants include the Pollock-Krasner Foundation and Artadia. Faruqee currently teaches at CalArts, where she is also Co-Director of the Art Program. Faruqee attended Skowhegan in 1995.

**JOHN WHITNEY PAYSON
ENDOWED CHAIR**

Martin Kersels

is a Los Angeles-based artist working on the fringes of sculpture, performance, and photography. His work ranges from the collaborative performances of the 80s and 90s with the group SHRIMPS to large-scale sculptures to intimate musical instruments for his "Orchestra for Idiots." Leslie Dick has written that "...his work is articulated around his own being in the world...so flawed, so vulnerable, so ridiculous, so strong. Lately he's been examining a further dimension of that reality... America, where strength can mean potential for violence, where vulnerability requires retaliation." Kersels' work has been exhibited at many national and international galleries. The Santa Monica Museum of Art recently featured a survey show of Kersels' work entitled "Heavyweight Champion." He is a recipient of Fellows of Contemporary Art and Guggenheim Fellowships. He teaches and is co-director of the Program in Art at CalArts.

**FRANCES & SIDNEY LEWIS
ENDOWED CHAIR**

Carrie Moyer

is a Brooklyn-based painter and writer. Known for paintings that merge the gestures of mid-century abstraction with the political iconography of 20th-century radical graphics, she has said that she is interested in "expanding the gene pool of painting through the introduction of new technologies as well as contemporary social and political concerns." She is also one half of Dyke Action Machine!, a public art project she founded with photographer Sue Schaffner in 1991. Between 1991–2004, DAM!'s culture-jamming campaigns dissected mainstream visual culture by inserting lesbian images into recognizably commercial contexts. Her paintings and public interventions have been widely exhibited and reviewed nationally and internationally. Her work has been recognized with numerous grants and residencies including the Artist Pension Fund, Creative Capital, PS1's National Studio Program, and the Peter Norton Foundation, among others. Moyer is a regular contributor to *Art in America*, *Modern Painters*, *The Brooklyn Rail*, and other publications. She teaches at the Rhode Island School of Design (RISD) where she is the coordinator of the Graduate Painting Program. Moyer attended Skowhegan in 1995.

**JOHN EASTMAN, JR.
ENDOWED CHAIR**

Paul Pfeiffer

Paul Pfeiffer's videos, photos, and sculptures address the many problematic aspects of present and future worlds dominated by astonishing revolutions in visual representation. His transformation of images and objects from televised sporting and media events, fashion photography, and Hollywood movies prompts us to reconsider conventional attitudes about issues of the body, race, identity, faith, and architectural space in contemporary society. Pfeiffer uses recent computer technologies to dissect the role that mass media plays in shaping consciousness and contemplates an uneasy dialectic of presence and absence through acts of erasure, camouflage, displacement, and reconstruction. His works address the evolving effects of new digital technologies, and rather than masking the use of technology in his work, Pfeiffer calls full attention to its presence. Pfeiffer's work has been exhibited internationally and he has received numerous awards and fellowships, most notably becoming the inaugural recipient of The Bucksbaum Award given by the Whitney Museum of American Art (2000). He received The Alpert Award in for Visual Arts this year. Pfeiffer is a member of Skowhegan's Board of Governors.

**MILDRED C. BRINN
ENDOWED CHAIR**

Arthur Simms

Over the past two decades Arthur Simms has created a body of work rich with associations to his hybrid autobiography, art history, music, politics, and world culture. His human-scale sculptures, which incorporate found objects, are a playful yet serious inquiry into concepts of origin and transformation. Through their formal rigor and the poetic associations that the recycled elements trigger, his work narrates stories of personal identity, family, spiritual, and physical journeys, erotic tensions, and nostalgia for home. Simms represented Jamaica, West Indies at the 2001 Venice Biennial. Other exhibition venues include the Irish Museum of Modern Art, the Brooklyn Museum, the Neuberger Museum, the American Academy of Arts and Letters, P.S.1 MoMA, the American Academy in Rome, and the Queens Museum, among others. His many honors include the Rome Prize; awards from the American Academy of Arts and Letters and the Louis Comfort Tiffany Foundation; fellowships from the Guggenheim Foundation and NYFA; a Bellagio Residency; and grants from Creative Capital, the Pollock-Krasner Foundation, and the Joan Mitchell Foundation. Simms attended Skowhegan in 1985.

**NANCY MCGRATH
ENDOWED CHAIR**

CONTINUED ON NEXT PAGE





FACULTY 2010 CONTINUED

VISITING FACULTY ARTISTS

Sanford Biggers

uses the study of ethnological objects, popular icons, and the Dadaist tradition to explore cultural and creative syncretism, art history, and politics. An accomplished musician, Biggers often incorporates performative elements into his sculptures and installations, resulting in multilayered works that act as anecdotal vignettes, at once full of wit and clear formal intent. Biggers has won several awards including: the Creative Time Travel Grant, Creative Capital Project Grant, New York Percent for the Arts Commission, Art Matters Grant, and the New York Foundation for the Arts Award in performance art/multidisciplinary work. His installations, videos, and performances have appeared in venues throughout the U.S. and worldwide. He is currently engaged in several new commissioned works for the New York Percent for the Arts, Creative Capital, the Kitchen, and Harvard University. Biggers currently teaches in the Virginia Commonwealth University Sculpture and Expanded Media program and is a visiting scholar at Harvard. Biggers attended Skowhegan 1999.

Dara Birnbaum

Dara Birnbaum's provocative video works are among the most influential contributions to contemporary discourse on art and television. In her videotapes and multi-media installations, Birnbaum applies both low-end and high-end video technology to subvert the power of mass media images and gestures. The critique implicit in her work defines and deconstructs mythologies of culture, history, and memory embedded in popular media. Birnbaum is concerned with the way art can provide a transformation of consciousness and allow alternative voices and unique ways of seeing within developed technological societies. Her work is shown in galleries and museums worldwide, but also within expanded networks of distribution including television, cable, radio, film festivals, clubs, and dynamic public spaces. She is also widely recognized as an important and constant advocate of independent media arts.

**WILLIAM WARREN CUMMINGS
ENDOWED CHAIR**

Dinh Q. Lê

was born in Ha-Tien, Vietnam in 1968 and studied art in the United States. The prevalent themes explored in his video, sculpture, and signature photo-weavings are memory and mythology, especially in relation to the way in which the American-Vietnam war and the Khmer Rouge regime have been represented in media, government propaganda, historical records, and by individuals. Through metaphor and manipulated documentary footage, Lê's work speaks to contemporary global conditions and speculates about the future by interweaving imagery of sacred iconography, recent natural disasters, twentieth- and twenty-first century warfare, ubiquitous brand labels, and present-day living conditions in Vietnam—including how the country is perceived from within and without. His work has been shown internationally. Lê also co-founded Vietnam Art Foundation based in Los Angeles, an organization that supports Vietnamese artists and promotes artistic exchange, and San Art, a nonprofit gallery in Ho Chi Minh City where he currently lives.

**SALLY & MILTON AVERY
ENDOWED CHAIR**

Catherine Opie

has produced a complex body of photographic work, creating series of images that explore notions of communal, sexual, and cultural identity. From her early portraits of queer subcultures to her expansive urban landscapes, Opie has offered profound insights into the conditions in which communities form and the terms in which they are defined. All the while she has maintained a strict formal rigor, working in lush and provocative color as well as richly toned black and white. Influenced by social documentary photographers such as Walker Evans, Dorothea Lange, and August Sander, Opie underscores and elevates the poignant yet unsettling veracity of her subjects. Last year the Guggenheim Museum, New York, mounted a major mid-career survey of her work entitled *Catherine Opie: American Photographer*. She has also had numerous solo and group exhibitions in the U.S. and internationally including such venues as: Museum of Contemporary Art, Los Angeles; ArtPace, San Antonio; The Photographers' Gallery, London; Saint Louis Art Museum; Walker Art Center; and Aldrich Contemporary Art Museum. Opie has been awarded numerous honors including a United States Artists Fellowship (2006). She lives and works in Los Angeles.

Dana Schutz

is a New York based painter whose work depicts activities that precede an event, making visible the pictorial moment, frozen and deferred, before an image comes into being and form becomes manifest. Schutz treats the picture as a material, a malleable situation where the rearrangement of objects is implied. Bodies are props and seem to have come from a previous context. Some paintings depict suspended narratives in which the objects and characters appear to have been singed, as if something terrible happened from outside the frame. In Schutz's new work, preliminary information, such as schematic stains and thumbnail sketches, remains visible and is incorporated into the finished paintings. Linear marks deface the picture. Features peel off their subjects. Spaces dissolve as washes misalign with patterned fields. As Schutz shows us around the sunny and anxious territory of her most recent fiction, the paintings unmake themselves in front of us. Her work has been shown internationally. Schutz attended Skowhegan in 1999.

PAUL MELLON DISTINGUISHED FELLOW

Teddy Cruz

Teddy Cruz's groundbreaking work integrates research, theory, and design production to create architecture, interiors, furniture, installations, public art, and landscape interventions in a context that embraces the complexities of cultural exchange and the potential for design to transform urban policy. He founded his architectural practice *estudio teddy cruz* in San Diego and the city's porous cultural and demographic border with Tijuana, Mexico, has inspired much of his practice and pedagogy. Reversing the dominant model for exchange in which formal solutions trump the vernacular and improvisatory Cruz's work brings the vibrancy and practicality of informal architecture to projects on the U.S. side of the border. He is widely recognized for his collaboration with nonprofit community-based organizations to create affordable housing solutions that support the development of a rich civic life. Cruz has also published essays in numerous architectural journals and magazines and has received the Rome Prize for Architecture. *estudio teddy cruz* has received many awards for projects on both sides of the border, and was most recently featured in the American Pavilion at the 2008 Architectural Biennale in Venice. Cruz is an Associate Professor in Public Culture and Urbanism in the Visual Arts Department at UCSD in San Diego.



I'll think about Skowhegan when I want to imagine people working together and being generous... I could never have imagined that a community of artists could be so supportive of each other.

2007 PARTICIPANT



CONGRATULATIONS ALUMNI ON RECENT AWARDS, GRANTS, AND FELLOWSHIPS!

American Academy of Arts and Letters

Charles Cajori ('48/'54)
Susan Jane Walp ('71)

Art Matters Grant

Nicole Cherubini ('02)
Victoria Fu ('06)
Kalup Linzy ('02)

Creative Capital Grant

Shih Chieh Huang ('01)

Fulbright Scholarship

Andrea Chung ('08)

Adolph and Esther Gottlieb Foundation Grant

Dozier Bell ('85)

John Simon Guggenheim Memorial Foundation Fellowship

Dike Blair ('74)
Tom Burckhardt ('86)
Joanna Malinowska ('01)
Stephanie Snider ('94)
Shirley Tse ('95)
Alexi Worth ('89)

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

Jennie C. Jones ('96)

Rema Hort Mann Foundation Grant

Dave McKenzie ('00)

Joan Mitchell Foundation Grant

Laylah Ali ('93)
Jenny Dubnau ('95)
Sigrid Sandstrom ('00)
Kris Scheifele ('90)
Shinique Smith ('03)
Julianne Swartz ('99)
Jina Valentine ('05)

New York Foundation for the Arts Fellowship

Diana Al-Hadid ('07)
Suzanne Broughel ('08)
Ken Buhler ('76)
Tom Burckhardt ('86)
Rosemarie Fiore ('99)
Judy Fox ('76)
Adam Frelin ('02)
Chitra Ganesh ('01)
Hiroyuki Hamada ('98)
Moo Kwan Han ('08)
Heather Hart ('05)
Kimberley Hart ('95)
Kirsten Hassenfeld ('97)
Frank Magnotta ('03)
Charles McGill ('87)
Zoe Sheehan Saldana ('00)
Charlotte Schulz ('92)
Susanna Starr ('85)

Pew Fellowship in the Arts

Anthony Campuzano ('00)
Jennifer Levonian ('07)

Pollock-Krasner Foundation Grant

Diana Al-Hadid ('07)
Harriet Korman ('68)
Shawne Major ('92)
Luis Romero ('89)
Andrea Sulzer ('01)
Sarah Wagner ('05)

Marie Walsh Sharpe Art Foundation

Michael Berryhill ('07)
Benjamin Dowell ('06)
Ishmael Randall Weeks ('07)
Rob Swainston ('07)
Karla Wozniak ('03)

United States Artists Fellowship

Rodney McMillian ('00)

2009 PARTICIPANTS

Lauren Adams, Painting
Carmen Argote, Sculpture
Eduardo Tomás

Basualdo, Installation
Keren Benbenisty, Multimedia

Ashley Blalock, Installation

Heather Bursch, Installation

Maria Buyondo, Video/Film

Krista Caballero, Multimedia

Nayari Castillo, Installation
Caleb Charland,

Photography
Colby Claycomb,

Installation
Mary Coble, Multimedia

Brandon Cox, Multimedia
Rachel Fainter, Painting

Amy Feldman, Painting
José Joaquín Figueroa

Quintana, Painting
Rosalinda González,

Multimedia
Jacob Gossett, Painting

Jane Fox Hipple, Painting
Cooper Holoweski,

Installation
Janelle Iglesias,

Installation
Nova Jiang,

Electronic Media
Art Johnson, Multimedia

Eva Jung, Performance
Kyoung Eun Kang,

Performance
Devin Kenny, Multimedia

Ji Eun Kim, Painting
Mie Olise Kjaergaard,

Painting
Avi Krispin, Video/Film

Anna Kunz, Painting
Eva laCour, Sculpture

Jennifer Lee, Painting
Dan Levenson, Painting

Gregg Louis, Multimedia
Matthew Mazzotta,

Installation
Nathaniel Meade,

Painting
Florian Meisenberg,

Painting
Matthew Metzger,

Painting
Irvin Morazan, Multimedia

Nyeema Morgan, Drawing
Rosalind Murray, Drawing

Tameka Norris, Multimedia

Brandon Norsted, Sculpture

Ann Oren, Multimedia
Tara Pelletier, Multimedia

John Pena, Multimedia
Bundith Phunsombatlert,

Installation
Sreshta Premnath,

Installation
Renata Poljak, Video/Film

Jaye Rhee, Multimedia
Blithe Riley,

Electronic Media
Christopher Robbins,

Installation
Jacolby Satterwhite,

Video/Film
Gretchen Skogerson,

Multimedia
Paul Stoelting, Installation

Clarissa Tossin, Sculpture
Niels Vis, Installation

Richard T. Walker, Multimedia

Ian Warren, Installation
Brindalyn Webster,

Multimedia
Letha Wilson, Multimedia

Gregory Witt, Sculpture
Jayoung Yoon, Installation

Nate Young, Installation
Theodoros Zafeiropoulos,

Installation

2009 SKOWHEGAN PARTICIPANT DEMOGRAPHICS

Fellowships / 97% of the participants received fellowships

Gender / 36 Women and 29 Men

Age / The average age was 30, the age range was 23 to 42.

Geographic Representation / 13 U.S. states and 7 foreign countries: Argentina, Croatia, Denmark, France, Germany, The Netherlands, and Venezuela.

29% of Skowhegan's 2009 Participants claim foreign citizenship or origin, representing 18 countries / Argentina, Brazil-Italy, Croatia, Denmark, Germany, Greece, India, Ireland, Israel, The Netherlands, New Zealand, Russia-Sweden, South Korea, Thailand, United Kingdom, and Venezuela.

35% of 2009 Participants identified their cultural background as African American, Asian, Central/South American & Caribbean. (Note: This is an optional question on the application. Many applicants do not answer this question. Many applicants check off more than one box.)

ART & INSIGHT: MARY LUCIER & IRVING SANDLER MARCH 4, 2010, 8:15 PM

Join us for our annual "Art & Insight" event, presented in collaboration with the 92StY in New York City. Video artist Mary Lucier, who was a Resident Artist at Skowhegan in 2001, will discuss her work with writer and critic Irving Sandler, Skowhegan's 2003 Paul Mellon Fellow.

Tickets can be purchased online at www.92Y.org, or by calling the 92Y at 212.415.5500.

THANK YOU TO 2009 FACULTY

The 2009 Resident Faculty were extraordinarily supportive and interactive, and the diversity of their own practices and approaches to studio visits enlivened the atmosphere at Skowhegan immeasurably. All of the Visiting Faculty remarked on the atmosphere of excitement and the energy, intelligence, and talent of the participants. In addition to their lectures, Resident Faculty make as many as 195 studio visits over the course of the nine weeks and Visiting Faculty see as many as ten artists a day. This year's Visiting Faculty all went above and beyond the call and made additional visits when a mealtime conversation or a chance encounter led them in that direction.

Resident Faculty: Tamy Ben-Tor, Katherine Bradford, Hasan Elahi, Ester Partegàs, and Ernesto Pujol.

Visiting Faculty: Luca Buvoli, Leonardo Drew, Dr. Paul Farmer (Paul Mellon Distinguished Fellow), Katharina Grosse, Steve McQueen, and Hanneline Røgeberg.

In addition to the faculty listed here several Governors visited over the course of the summer. Special thanks are due to Maria Elena González, who returned to campus to complete a project begun when she was a Resident Artist in 2005, and shared her time with participants; and to Mel Chin who facilitated Dr. Paul Farmer's visit, gave a talk, and consulted with participants. They and all the Governors and Trustees who visited this summer demonstrated the reach and commitment of Skowhegan's community. We also wish to thank writer Tracy Kidder and painter Frances Kidder who participated in the talks and studio visits during Dr. Farmer's stay, and were wonderfully generous.

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

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

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

What if every alum gave this way? To put it in perspective, we have nearly 2,000 active alumni. If each one gave \$10 a month, that would amount to a scholarship for every artist who needs one in the summer of 2010. Now that's a difference.

To make a gift, please visit www.skowheganart.org and click SUPPORT.

SKOWHEGAN COUNCIL



Above / William Villalongo ('02) talks about his work at the inaugural Skowhegan Council event / photo by Stephanie Diamond ('00)

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

Spring 2009 events included a private viewing of William Villalongo's ('02) exhibition at Susan Inglett Gallery, where the artist discussed his work, and a visit to the private collection of Skowhegan Trustee George Ahl, with several of the Skowhegan artists represented in his collection there to talk about their work. This fall we are planning studio visits and a cocktail party and special viewing of the Editions/Artists Book Fair, among other events.

We look forward to growing this group in the years to come. If you are interested in learning more about the Skowhegan Council, please contact Kate Haw at khaw@skowheganart.org.

SKOWHEGAN PARTIES IN MIAMI

In December of 2008, Skowhegan, through the hard work of the Skowhegan Alliance, realized a longtime dream of bringing our alumni from around the world together for a party during Art Basel. The setting was the distinctive art deco Wolfsonian Museum in Miami Beach, and 300 alumni and friends gathered to reconnect, watch performances by Skowhegan alumni Kalup Linzy ('02) and Shaun Leonardo ('04), dance to the music selections of Skowhegan DJs Derrick Adams ('02) and Susanna Vapnek ('02), and get the first glimpse of a new video by Eve Sussman (alum '89 and Visiting Artist '05). The evening was topped off by the announcement of the winner of a raffle for a trip to Dubai to visit Art Dubai. John Houck ('08) held the winning ticket and enjoyed a great trip to Dubai in March.

The party would never have been possible without a very generous sponsorship from Jumeirah Hotels & Resorts, who not only underwrote the event but provided gift bags, designed by Katherine Mangiardi ('07), and the raffle prize. We are also very grateful to Domaine de Canton for generously providing the signature drink for the evening.



Above / John Houck ('08), winner of the raffle prize / photo by Joe Mama-Nitzberg

SKOWHEGAN ON FACEBOOK

Do you Facebook? Keep up on current events at Skowhegan and connect with fellow alumni by becoming a fan of our Facebook page. Go to www.facebook.com/skowhegan to join.

NEWS FROM THE CHAIRS OF THE SKOWHEGAN ALLIANCE

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

It is our great pleasure to announce our new role as the Co-Chairs of the Skowhegan Alliance. We are honored to continue the brilliant programming started under the leadership of Abbey Williams ('04) and Marc Swanson ('00). Thank you Marc and Abbey and all the other Skowhegan Alliance Chairs who came before us for setting the stones for our journey.

As each summer comes to a close a conversation begins among the participants about life after Skowhegan. Often heard at mealtimes are questions such as, "What happens next?" or "What will life be like now that our nine weeks are almost over?" As former participants, we recognize this desire for a continuation of the Skowhegan summer experience. It is with this sentiment in mind that the Skowhegan Alliance considers our programming. We strive to provide an experience that builds on our unique time in Maine and share it with a greater community.

We approach our Alliance Co-Chair duties as leaders among leaders, and as new Co-Chairs we first set out to expand our membership. We recruited new members, increasing our group to over 20 alumni who represent the classes 2000–2009. With our new growth, this spring we were able to organize the Alliance into committees and, in doing so, we have established a framework that we believe will sustain the Alliance for many years to come.

Our second charge was to embark upon alumni fundraising! Steered by Pasqualina Azzarello ('08) and Adam Shecter ('06), our mission was to create temporary class officers (for the classes 1997–2008), whose purpose was to increase the number of alumni gifts with a personal email campaign. We are delighted to report that this has proven exceptionally successful, more than DOUBLING the number of gifts that had been received at this time last year.

2008–09 was a charmed year for the second season of SkowheganTALKS. Last fall, we set the program in motion with two outstanding conversations at Artists Space between LaToya Ruby Frazier ('07) & Lorraine O'Grady (Resident Artist '99), and Esperanza Mayobre ('05) & María Elena González (Resident Artist '05). In the spirit of SkowheganTALKS both pairings presented a brief history of their own work and then engaged each other in questions that only artists know to ask other artists. In February we moved to the hi-tech New

Museum, which generously recorded audio and video of the talks for our archive. Patrick Killoran ('08) and Janine Antoni (Resident Artist '08) prepared a diptych slide presentation which revealed a common trajectory in their works and allowed the audience a delightful peek at a true artist-to-artist connection. In May, we experienced a unique presentation from Clifford Owens ('04) and Donald Moffett (Resident Artist '04). Owens recreated his first Skowhegan studio visit with Moffett in which Moffett was invited to photograph Owens as he quietly shaved and rinsed himself in a Nauman-esque fountain of water he drank from a water bottle. This time the audience was the surprised spectator, entering the theater as Owens was performing, while Moffett directed Owens's gaze with his camera.

We are currently programming the fall season of SkowheganTALKS III, and we hope you will join us for another dynamic conversation between Fred Tomaselli (Resident Artist '00) & John O'Connor ('00) at the New Museum in December. Watch the Skowhegan website for details.

In the fall 2008 SkowheganWALKS focused around Chelsea, and was organized by David Coggins ('01). We began with a visit to Fredericks & Freiser Gallery with a solo exhibition by Zak Smith ('98). Smith's drawings and paintings evoked intriguing conversation detailing his life in the adult film industry alongside his career as an artist. We continued with a visit to a one-person show by Nandini Chirimar ('91) and a project space by Peter Bocour ('70) at Allen Gallery. It was a delight to speak with alumni spanning so many years! We ended our journey at Magnan Projects with Amelia Biewald ('04), where we were drawn into Biewald's intimate world of fables, art histories, and theories.

This spring SkowheganWALKS brought together 25 alumni for a Lower East Side gallery tour, organized by Jeanine Oleson ('00). We began with a visit to Sue Scott Gallery for a show entitled "Subverted Genres" featuring two Skowhegan alumni, Liz Magic Laser ('08) and Elena Sisto ('76). Although these alumni had only met briefly once before, there was an immediate connection between the artists that inspired an engaging conversation about portraiture. The next stop was a gorgeous painting show, "Arcana," by artist Carrie Moyer ('95) at CANADA. Although Moyer was unable to join us, the gallery's co-director Phil Grauer, who happens

to be a Skowhegan alum ('97), entertained us with a history of his artists-run gallery. Our final destination was Small A Projects on Broome Street, where Anissa Mack ('99) discussed concepts of memory and history that were behind her wonderful solo exhibition "Yours Past A Star." We hope you will join us this fall as we head out again for another SkowheganWALKS. Details to come!



Above / Patrick Killoran ('98) and Janine Antoni (Resident Artist '98) at SkowheganTALKS / photo by Catherine Ross ('02)

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

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

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

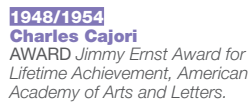
Update your personal listing in the Art Registry section of the website! Keep us current with news and images of your work. Skowhegan's website lets you add your news at any time during the year so people know what you're doing in the art world.

All the news for this year's Newsletter was taken from the website. We no longer rely on other sources—the website is the sole source of news for this listing. Please note that space is limited and alumni news includes information for the period of November 1, 2008–October 31, 2009, only. Some editing of material may have been necessary. Thank you for keeping your online profile current.

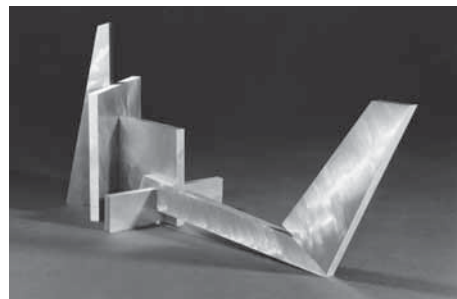
ALUMNI NEWS 2008–2009



Emalie Lorens '48 *Self-Portrait* / 2008 / pastel on paper / 18 x 24"



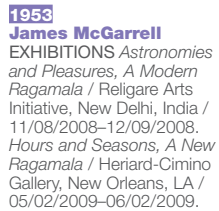
**1948/1954
Charles Cajori**
AWARD Jimmy Ernst Award for Lifetime Achievement, American Academy of Arts and Letters.



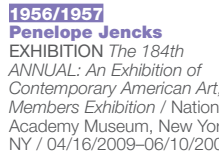
Renata Schwebel '51 *Model for Ground Piece* / model 1999, realized 2000 / aluminum / 53 x 125 x 37"



**1950/1952
Barrie Cooke**
EXHIBITIONS *Portraits, Barrie Cooke* / The Butler Gallery, Kilkenny Castle, Ireland / 2009. *Barrie Cooke* / Purdy Hicks Gallery, London, England / 2009. *Barrie Cooke* / Claremorris Gallery, Mayo, Ireland / 2009. *Barrie Cooke* / Fenton Gallery, Cork, Ireland / 2009.



**1953
James McGarrell**
EXHIBITIONS *Astronomies and Pleasures, A Modern Ragamala* / Religare Arts Initiative, New Delhi, India / 11/08/2008–12/09/2008. *Hours and Seasons, A New Ragamala* / Heriard-Cimino Gallery, New Orleans, LA / 05/02/2009–06/02/2009.



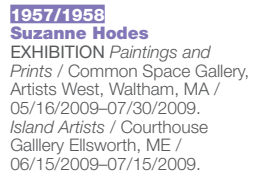
**1956/1957
Penelope Jencks**
EXHIBITION *The 184th ANNUAL: An Exhibition of Contemporary American Art, Members Exhibition* / National Academy Museum, New York, NY / 04/16/2009–06/10/2009.



Heidi Nitze
EXHIBITION *New York Art Expo 2009* / Javits Center, New York, NY / 02/26/2009–03/03/2009. *New Group Show* / School of the Museum of Fine Arts, Boston, MA / 11/10/2008–12/08/2008. *Exhibition* / Gallery 668, Greenwich, NY / 08/10/2008–08/23/2008. COMMISSIONS 2 portrait drawings / 2008–2009.



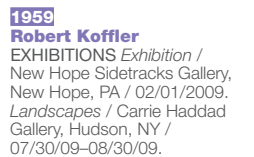
Heidi Nitze '56 / '57 *Dove of Peace* / 2006 / drawing for a photo-collage designed in collaboration with Laurel Marx (given to Kofi Annan for his service to the United Nations—from NGOs) / 24 x 30"



**1957/1958
Suzanne Hodès**
EXHIBITION *Paintings and Prints* / Common Space Gallery, Artists West, Waltham, MA / 05/16/2009–07/30/2009. *Island Artists* / Courthouse Gallery Ellsworth, ME / 06/15/2009–07/15/2009.



James McGarrell '53 *TRANE* / 2007 / oil on canvas / 60 x 80" / photograph courtesy of ACA Galleries, NYC



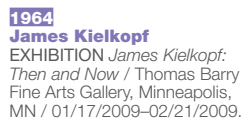
**1959
Robert Koffler**
EXHIBITIONS *Exhibition* / New Hope Sidetracks Gallery, New Hope, PA / 02/01/2009. *Landscapes* / Carrie Haddad Gallery, Hudson, NY / 07/30/09–08/30/09.



**1959/1961
Abigail Shahn**
EXHIBITIONS *Habitations (group show)* / L.C. Bates Museum, Hinkley, ME. *Empty Walls and Windows*, (group show) / Waterfall Arts, Belfast, ME / 06/02/2009–08/02/2009. *Paintings And Other Things* / Stadler Gallery, Kingfield, ME / 08/29/2009–09/18/2009.



**1963
Sandy Walker**
EXHIBITION *Alumni Show* / New York Studio School, New York, NY / 05/28/2009–08/01/2009. *Concerning the Forest: the Work of Sandy Walker* / Meridian Gallery, San Francisco, CA / 09/12/2009–11/07/2009. *California in Relief: A History in Wood and Linocut Prints* / Hearst Art Gallery, St. Mary's College, Moraga, CA / 07/25/2009–09/20/2009. *The Nature of Landscape* / San Francisco Studio School, San Francisco, CA / 02/12/2009–04/30/2009. *Surface and Substance/ works on paper* / San Francisco Studio School, San Francisco, CA / 11/06/2008–01/29/2009. *The Artists of ZYZZYVA* / Mina Dresden Gallery, San Francisco, CA / 06/20/2009–07/18/2009. RESIDENCY Red Cinder Creativity Center / Big Island, HI.



**1964
James Kielkopf**
EXHIBITION *James Kielkopf: Then and Now* / Thomas Barry Fine Arts Gallery, Minneapolis, MN / 01/17/2009–02/21/2009.



Suzanne Hodès '57 / '58 *Approaching the City* / 2006 / oil / 36 x 48"



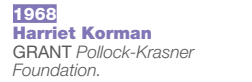
Sylvia Snowden
EXHIBITIONS *Something to Look Forward To* / Morris Museum of Art, Augusta, GA / 2008. *Invitational Exhibition* / HUB Robeson Galleries, Penn State University, University Park, PA / 2008. *Invitational Exhibition* / Flint Institute of Arts, Flint, MI / 2008.



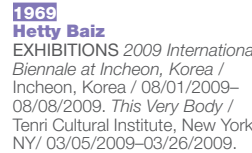
**1966
David Reed**
EXHIBITION *La Rose Pourpre du Caire—Making of et Bande Annonce; Art Contemporain et Cinéma* / Musée d'Art et d'Archéologie, Aurillac, France / 05/15/2009–11/14/2009.



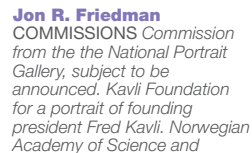
**1967
Edgar Franceschi**
EXHIBITION *Open Studio: New Sculpture* / 06/19/2009–07/24/2009.



**1968
Harriet Korman**
GRANT Pollock-Krasner Foundation.



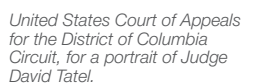
**1969
Hetty Baiz**
EXHIBITIONS 2009 *International Biennale at Incheon, Korea* / Incheon, Korea / 08/01/2009–08/08/2009. *This Very Body* / Tenri Cultural Institute, New York, NY / 03/05/2009–03/26/2009.



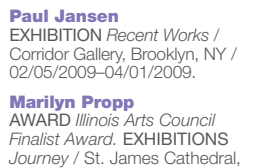
Jon R. Friedman
COMMISSIONS *Commission from the the National Portrait Gallery*, subject to be announced. *Kavli Foundation for a portrait of founding president Fred Kavli*. Norwegian Academy of Science and Letters for a portrait of Fred Kavli. Royal Society of England for a portrait of Fred Kavli. National Academy of Sciences for a portrait of President Ralph Cicerone. University of Pennsylvania for a portrait of Larry Kaiser, former chairman of the Department of Surgery. Swarthmore College for a portrait of Alfred Bloom, retiring president.



David Einstein '70 *Caverns of Time* / 2008 / ink and oil stick on paper / 11 x 8 1/2"



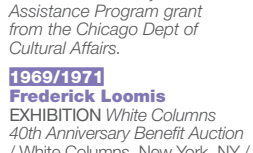
Paul Jansen
EXHIBITION *Recent Works* / Corridor Gallery, Brooklyn, NY / 02/05/2009–04/01/2009.



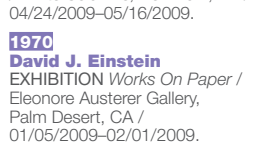
Marilyn Propp
AWARD *Illinois Arts Council Finalist Award*. EXHIBITIONS *Journey* / St. James Cathedral, Chicago, IL / 02/27/2009–04/24/2009. *Remarkable Women* / Peltz Gallery, Milwaukee, WI / 07/24/2009–08/29/2009. *Small Works/Big Ideas* / Morpho Gallery, Chicago, IL / 05/22/2009–06/20/2009. GRANT *Community Arts Assistance Program grant from the Chicago Dept of Cultural Affairs*.



Joan Branca
EXHIBITIONS *Group Exhibition* / Gallery North, Setauket, NY / 08/21/2009–09/18/2009. *Group Exhibition* / Islesford Artists Gallery, Islesford, ME / 07/10/2009–08/22/2009.



**1969/1971
Frederick Loomis**
EXHIBITION *White Columns 40th Anniversary Benefit Auction* / White Columns, New York, NY / 04/24/2009–05/16/2009.



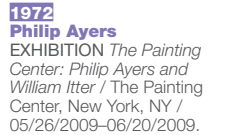
**1970
David J. Einstein**
EXHIBITION *Works On Paper* / Eleonore Austerer Gallery, Palm Desert, CA / 01/05/2009–02/01/2009.



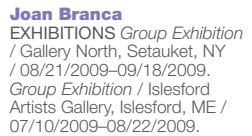
**1971
Elliott Bassman**
EXHIBITIONS *Anyone Can Fly* / Aaron Davis Hall, City College of New York, New York, NY / 03/30/2009–05/30/2009. *Without Faces* / Caribbean Literary and Cultural Center, Brooklyn, New York / 05/04/2009–07/31/2009. *Flushing Town Hall Celebration* / Flushing, New York / 07/10/2009–09/02/2009.



Susan Jane Walp
AWARD *American Academy of Arts and Letters*.



**1972
Philip Ayers**
EXHIBITION *The Painting Center: Philip Ayers and William Itter* / The Painting Center, New York, NY / 05/26/2009–06/20/2009.



Marilyn Propp '69 *The Certainty of* 17 x 45 1/2"



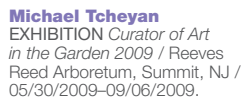
Gregg Renfrow
EXHIBITIONS *Gregg Renfrow* / Sabina Lee Gallery, Los Angeles, CA / 03/05/2009–04/04/2009. *Gregg Renfrow* / Toomey-Tourell Gallery, San Francisco, CA / 05/07/2009–06/02/2009.



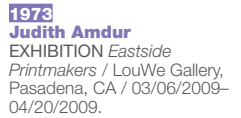
Clarissa T. Sligh
EXHIBITIONS *Rare Editions: The Book as Art* / Lehman College Art Gallery, Bronx, NY / 02/10/2009–05/20/2009. *Double Exposure* / DePaul University Museum, Chicago, IL / 04/16/2009–06/14/2009. *Out of the Incubator: Collaborations from Women's Studio Workshop* / Islip Art Museum, Islip, NY / 02/11/2009–04/19/2009.



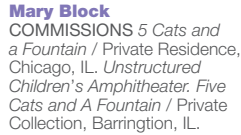
John Brecht '73 *Eight West Eighth* / 2007 / oil and graphite on paper / 5 1/4 x 21"



Michael Tcheyan
EXHIBITION *Curator of Art in the Garden 2009* / Reeves Reed Arboretum, Summit, NJ / 05/30/2009–09/06/2009.



**1973
Judith Amdur**
EXHIBITION *Eastside Printmakers* / LouWe Gallery, Pasadena, CA / 03/06/2009–04/20/2009.



Mary Block
COMMISSIONS *5 Cats and a Fountain* / Private Residence, Chicago, IL. *Unstructured Children's Amphitheater. Five Cats and A Fountain* / Private Collection, Barrington, IL.



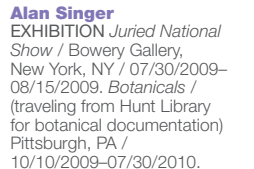
John Brecht oil on wood / EXHIBITIONS *34th Annual Juried Art Show* / Anderson Arts Center, Anderson, SC / 04/17/2009–05/29/2009. *9th Annual Juried Exhibition* / The Mack, McCormick Arts Council, McCormick, SC / 01/31/2009–02/28/2009. *30th Annual Juried SC Artists Competition* / Pickens County Museum of Art and History, Pickens, SC / 04/18/2009–06/11/2009.



Steve Miller
EXHIBITIONS *OCTET* / Pera Museum, Istanbul, Turkey / 08/12/2009–10/04/2009. *Deviant Specimens Amanda Means, Steve Miller, Gary Schneider* / Howard Yezerski Gallery, Boston, MA / 07/07/2009–08/16/2009.



Steve Miller: Photographs / Robin Rice Gallery, New York, NY / 09/16/2009–10/25/2009.



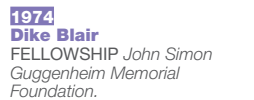
Alan Singer
EXHIBITION *Juried National Show* / Bowery Gallery, New York, NY / 07/30/2009–08/15/2009. *Botanicals* / (traveling from Hunt Library for botanical documentation) Pittsburgh, PA / 10/10/2009–07/30/2010.



**1974/1976
Robert Flynt**
EXHIBITIONS *3* / Haven Arts Center, Bronx, NY / 11/07/2008–12/13/2008. *Body-Scan/Influences* / heartgalerie, Paris, France / 03/20/2009–04/14/2009. *Mankind* / Werkstattgalerie, Berlin, Germany / 04/03/2009–05/15/2009. *Afterglow; Four Photographers and the Hand-Held Light* / Carrie Haddad Photographs, Hudson, NY / 07/16/2009–08/31/2009. RESIDENCY *Bogliasco Fellowship* / Bogliasco Foundation, Italy.



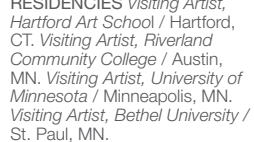
Gary Jameson '72 *Maryland Landscape* / 2009 / acrylic on wood / 48 x 6 x 23"



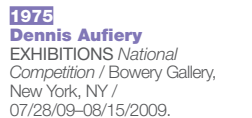
**1974
Dike Blair**
FELLOWSHIP *John Simon Guggenheim Memorial Foundation*.



David Rich
EXHIBITIONS *Paintings, David Rich* / University of St. Thomas, Minneapolis, MN / 11/07/2008–01/30/2009. *Process (Faculty Exhibition)* / Minneapolis College of Art and Design, Minneapolis, MN / 08/28/2009–09/29/2009. *Paintings, David Rich* / 801 Gallery, Minneapolis, MN / 06/13/2009–09/30/2009. RESIDENCIES *Visiting Artist, Hartford Art School* / Hartford, CT. *Visiting Artist, Riverland Community College* / Austin, MN. *Visiting Artist, University of Minnesota* / Minneapolis, MN. *Visiting Artist, Bethel University* / St. Paul, MN.



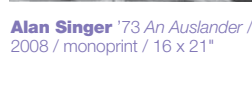
Alan Singer '73 *An Auslander* / 2008 / monoprint / 16 x 21"



**1975
Dennis Aufieri**
EXHIBITIONS *National Competition* / Bowery Gallery, New York, NY / 07/28/09–08/15/2009.

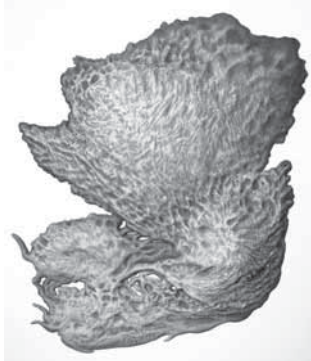


**1974
Dike Blair**
FELLOWSHIP *John Simon Guggenheim Memorial Foundation*.



Alan Singer '73 *An Auslander* / 2008 / monoprint / 16 x 21"

Helen Glazer
EXHIBITIONS *The Sky Is Not the Limit* / Pyramid Atlantic Art Center, Silver Spring, MD / 12/04/2008–01/23/2009. *Group shows* / Steven Scott Gallery, Owings Mills, MD / 04/01/2009–09/27/2009. *Two-Person Show* / Harbor Court Hotel, Baltimore, MD / 09/05/2009–12/03/2009.



Helen Glazer '75 *Rise (Cloud Series)* / 2007 / oil and wax on polymer modified gypsum / 45 x 39 x 6"

1976
Elizabeth Awalt
EXHIBITION *Insecta Poetica, Poetical Interpretations of Bugs from 6 Diverse Artists* / The Essex Art Center, Lawrence, MA / 03/06/2009–05/01/2009.

Lois Bender
FACULTY APPOINTMENT *Watercolor Painting Workshops* / Wolffer Estate Vineyards, Bridgehampton, NY. *Teaching Watercolor Summer 2009 Course* / Sag Harbor Florist, Sag Harbor, NY.

Ken Buhler
FELLOWSHIP *New York Foundation for the Arts, Printmaking/Drawing/Book Arts.*

Kelly Detweiler
EXHIBITIONS *Marking Time* / Triton Museum, Santa Clara, CA / 05/16/2009–07/12/2009. *Show Mi Festival* / Gana Art Center, Seoul, Korea / 05/12/2009–05/19/2009.

Betsy Dovydenas
EXHIBITION *Untitled* / Stonover Gallery, Lenox, MA / 08/08/2009–09/26/2009.

Judy Fox
FELLOWSHIP *New York Foundation for the Arts, Sculpture.*

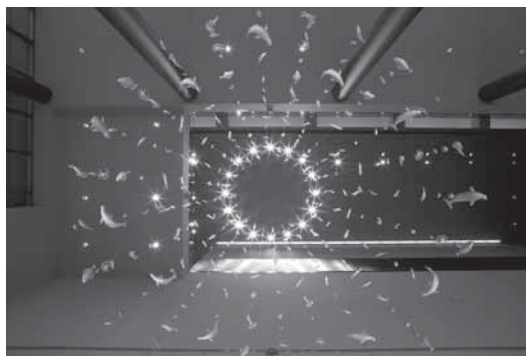
John A. Germain
EXHIBITIONS *Recent Work* / Windsor Art Gallery/ Miami, FL / 12/01/2008–01/01/2009. FACULTY APPOINTMENT *Painting & Drawing Instructor* / DASH (Design & Architecture Senior High School), Miami, FL. GRANT *Peter S. Reed Foundation* / New York.

1977
Anita Curtis Glesta
EXHIBITIONS *Video Installation/ New Works* / Five Myles Gallery, Brooklyn, NY / 03/29/2009–05/03/2009. *2-Person Exhibition* / Five Myles Gallery, Brooklyn, NY / 03/29/2009–04/30/2009.

Paula S. Heisen
EXHIBITIONS *Open Studio* / Greenpoint, NY / (dates tentative). *Group Show* / Prince Street Gallery, New York, NY / 06/16/2009–07/03/2009. *Open City* / New York Studio School, New York, NY / 05/26/2009–08/01/2009. *Allure of the Object* / Washington Art Association, Washington Depot, CT / 05/02/2009–05/31/2009.

1978
Peter Dudek
EXHIBITION *Peter Dudek* / Kolok Gallery, North Adams, MA / 08/22/2009–08/22/2009.

Tamara E. Krendel
EXHIBITION *Insecta Poetica, Poetical Interpretations of Bugs from 6 Diverse Artists* / The Essex Art Center, Lawrence MA / 03/06/2009–05/01/2009.



Ralph Helmick '79
Constellation / 2008 / cast urethane resin, stainless steel coated cable, steel / 15' diameter x 66'h / LMN Architects, Seattle; RIM Architects, Anchorage; Dena'ina Civic and Convention Center, Anchorage; photograph courtesy of Clements/Howcroft

Alice Zinnes
EXHIBITIONS *Druid Dreams of The Danaka* / Chi Contemporary Fine Art, Brooklyn, NY / 04/09/2009–05/03/2009. *It's a Wonderful Life* / Sideshow Gallery, Brooklyn, NY / 01/10/2009–02/22/2009. *Modern Romantics: Spiritual Expressions in Paint* / The Painting Center, New York, NY / 09/02/2009–09/26/2009.



Melanie Kozol '80 *Woods* / 2008 / mixed media on panel / 9 x 12"

1981
Candida Alvarez
EXHIBITION *SubCity Projects: Hellesehen* / The Dark Fair 09, Cologne, Germany / 04/23/2009–04/25/2009. RESIDENCY *Ragdale* / Lake Forest, IL.

Larry Deyab
EXHIBITIONS *REGAINING ABSTRACTION* / The Bow Street Gallery, Cambridge, MA / 04/30/2009–05/15/2009. *surrealismS* / The Bow Street Gallery, Cambridge, MA / 04/01/2009–04/15/2009. *Sauter En Marge: Larry Deyab, Robert Filliou, Gina Pane. Oeuvres de la collection du Fond regional art contemporain* / Faculté Victor Segalen, Centre de ressources, Brest, France / 02/13/2009–03/27/2009. *Donation Jeunet @ Musee d'Art et d'Histoire* / Neuchatel, Switzerland / 06/28/2009–08/30/2009. *Les uns et les autres: Le portrait dans tous ses états* / Musée d'art et d'histoire Saint-Brieuc, France / 06/20/2009–09/30/2009.

Chet Jones
EXHIBITION *Chet Jones* / William-Scott Gallery, Provincetown, MA / 08/21/2009–08/28/2009.

Margaret M. Lanzetta
EXHIBITIONS *RoCoCoPop* / Dean Project, New York, NY / 02/19/2009–04/12/2009. *How To Live Elsewhere* / New York, NY / 01/24/2009–03/01/2009.

Andy Yoder
EXHIBITION *Man Cave* / Winkleman Gallery, New York, NY / 09/10/2009–10/17/2009.

1981/1982
David K. Little
EXHIBITIONS *David Little '69* / Gruss Center of Visual Arts, Lawrenceville School, NJ / 05/01/2009–05/31/2009. *Fairfield Porter, Island Artists, Great Spruce Head Island* / Corthouse Gallery, Ellsworth, ME / 06/14/2009–07/14/2009. *Group Exhibition*

Jay Shinn
EXHIBITIONS *Spatial Shifts* / Marty Walker Gallery, Dallas, TX / 05/07/2009–06/06/2009. *Salmagundi: Works on Paper* / Addison Ripley Gallery, Washington, D.C. / 04/18/2009–05/30/2009.

Ellen M. Soffer
EXHIBITIONS *Southern Open* / Acadiana Center for the Arts, Lafayette, LA / 05/09/2009–07/25/2009. *Point of View* / Cerulean Gallery, Dallas, TX / 06/27/2009–08/09/2009.



Kitty Alward '83 *Dotted Swiss* / 2008 / oil on canvas / 8½ x 6"

Leslie D. Wilkes
EXHIBITIONS *Sequels* / Barry Whistler Gallery, Dallas, TX / 06/06/2009–08/01/2009. *Leslie Wilkes* / Red Flag Project Space, Santa Fe, NM / 02/20/2009–04/17/2009. *Leslie Wilkes* / Gallery Nord, San Antonio, TX / 11/15/2008–01/10/2009. *Inaugural '09* / Barry Whistler Gallery, Dallas, TX / 01/24/2009–02/28/2009.

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

James C. Forsythe
AWARD *Merit Artist* / Rockport Center For the Arts, Texas. EXHIBITION *Eye Infection* / K Space Contemporary / Corpus Christi, TX / 04/04/2009–05/15/2009.

Mindi Katzman
EXHIBITION *Working in Wax* / Bedford Gallery, Walnut Creek, CA / 05/03/2009–06/25/2009. *Broadacre City/Usonia: The Ideal Suburban Home Featuring the Work of Frank Lloyd Wright (co-curator)* / Manhattanville College Gallery of Fine Art, Purchase, NY / 05/21/2009–

/ Islesford Dock Restaurant and Gallery, Islesford, ME / 06/15/2009–09/15/2009.

1983
Marsha Goldberg
EXHIBITIONS *Marsha Goldberg: Paintings & Drawings* / Beard and Weil Galleries, Wheaton College, Norton, MA / 09/13/2009–10/07/2009.

Charles Pompilius
EXHIBITION *Michigan Masters* / Kresge Art Museum, East Lansing, MI / 06/06/2009–08/06/2009. *Personal Territory* / David Klein Gallery, Birmingham, MI / 03/07/2009–04/07/2009.

1984
Claire C. Burke
EXHIBITIONS *Important Things* / The Little Gallery Under the Stairs, Lynn, MA / 06/27/2009–08/24/2009. *We Are Made of Dreams and Bones* / LynnArts, Lynn, MA / 08/31/2009–10/09/2009. *Mothers Who Create* / The Little Gallery Under the Stairs, Lynn, MA / 02/02/2009–03/10/2009. *Members Show* / Arsenal Center for the Arts, Watertown, MA / 12/02/2008

Nancy M. Cohen
EXHIBITIONS *Perspectives on Salinity: River from Within* / Katonah Museum, Katonah, NY / 03/29/2009–06/28/2009. *Mark of the Hand* / Spanierman Modern Gallery, New York, NY / 03/03/2009–04/04/2009. *Global Warning: Artists and Climate Change* / Zilkha Gallery, Wesleyan University, Middletown, CT / 04/28/2009–05/24/2009. *Multiple/Incremental/Repetition* / Delaware Valley Arts Alliance, Narrowsburg, NY / 05/15/2009–06/06/2009. *The Innerworld of the Outerworld of the Innerworld* / Von Lintel Gallery, New York, NY / 11/06/2008–01/29/2009.

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

James C. Forsythe
AWARD *Merit Artist* / Rockport Center For the Arts, Texas. EXHIBITION *Eye Infection* / K Space Contemporary / Corpus Christi, TX / 04/04/2009–05/15/2009.

Mindi Katzman
EXHIBITION *Working in Wax* / Bedford Gallery, Walnut Creek, CA / 05/03/2009–06/25/2009.

Wendy Klemperer
EXHIBITION *Re-Imagined: Sculpture by Wendy Klemperer* / Coastal ME Botanic Gardens, Boothbay Harbor, ME / 07/11/2009–10/12/2009.

Robert L. Pollien
EXHIBITION *New Work* / Dowling Walsh Gallery, Rockland, ME / 04/15/2009–05/09/2009.



Robert Pollien '84 *Late Snow* / 2009 / oil on panel / 8 x 8"

1985
Dozier Bell
EXHIBITION *Portland Museum of Art Biennial* / Portland Museum of Art, Portland, ME / 04/09/2009–06/07/2009. *Dozier Bell: New Drawings* / DFN Gallery, New York, NY / 04/09/2009–05/02/2009. *Dozier Bell: Navigator* / Sarah Moody Gallery of Art, University of Alabama / 07/07/2009–09/04/2009. GRANT Adolph and Esther Gottlieb, Individual.



Dozier Bell '85 *Falling, 5* / 2008 / charcoal on mylar / 3 x 3½"

Lynda Frese
EXHIBITION *Group Show* / Mark Wooley Gallery, Portland, OR / 05/01/2009–05/29/2009. RESIDENCY *American Academy in Rome* / Rome, Italy.

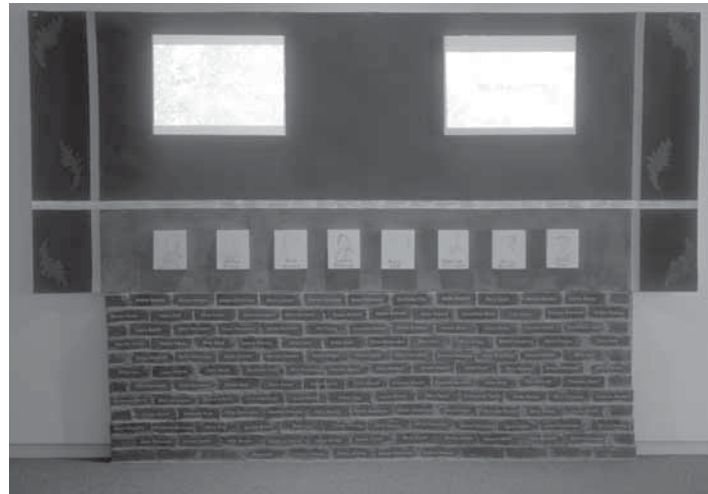
Marilyn Friedman
FACULTY APPOINTMENT *Sculpture Instructor* / National Academy School of Fine Arts, New York, NY.

Sarah Haviland
EXHIBITIONS *Meditations: Sculptures by Sarah Haviland* / Garden Gallery at the Health Center, Peekskill, NY / 06/06/2009–08/01/2009. *Abundance: Brooklyn Waterfront Artists Outdoor Sculpture Show* / Fulton-Ferry State Park, Brooklyn, NY / 07/25/2009–09/11/2009. *Garneworld Invitational* / GAGA Art Center, Garnerville, NY / 10/16/2009–11/15/2009. GRANT PSC CUNY Research Award. RESIDENCY *Habitat for Artists* / Historic Huguenot Street, New Paltz, NY.

Megan Marlatt
EXHIBITION *Paintings and Works on Paper* / Sweet Briar College, Virginia / 03/26/2009–05/24/2009.

Ann Reichlin
EXHIBITION *Translucent Home* / Sculpture Space, Utica, NY / 11/07/2008–04/30/2010.

Susanna Starr
FELLOWSHIP *New York Foundation for the Arts, Crafts.*



Margaret Libby '87 *Memorial Wall for Colby Women, 1875–1900* / 2006 / installation: DVD projection, collage, silverpoint drawings, gessoed panels, canvases, and mortared bricks / various dimensions

1986
Tom Burckhardt
FELLOWSHIPS *John Simon Guggenheim Memorial Foundation. New York Foundation for the Arts, Printmaking/Drawing/Book Arts.*

Jennifer K. Moses
EXHIBITION *Juried Show* / Bowery Gallery, New York, NY / 07/28/2009–08/15/2009.

Leslie Roberts
EXHIBITION *The Remains of the Day* / Lyons Weir Ort Gallery, New York, NY / 08/03/2009–08/16/2009.

Gail Spaen
EXHIBITION *Economies of Scale* / Miller Block Gallery, Boston, MA / 06/17/2009–08/01/2009.

1987
Margaret Libby
EXHIBITIONS *Colby Fall Faculty Exhibition* / Colby College Museum of Art / 11/13/2008–01/18/2009. *Where Are the Women Revisited: Dedication of the Wormser Reading Room* / Wormser Room, Miller Library, Colby College / 04/06/2009–05/01/2009.

Charles A. McGill
EXHIBITIONS *Sex and Spirit* / Barbara Ann Levy Gallery at the Bridge Art Fair, Art Basel, Miami, FL / 12/04/2008–12/07/2008. *Broadacre City/Usonia: The Ideal Suburban Home Featuring the Work of Frank Lloyd Wright (co-curator)* / Manhattanville College Gallery of Fine Art, Purchase, NY / 05/21/2009–

06/19/2009. *Alberto Giacometti as seen through the lens of Herbert Matter (curator)* / Manhattanville College Gallery of Fine Art, Purchase, NY / 02/09/2009–02/26/2009. *From Africa to America: Visual Reflections on the African Diaspora* / Brother Kenneth Chapman Gallery, Iona College Arts Center, New Rochelle, NY / 01/26/2009–02/26/2009. FACULTY APPOINTMENT *Guest Lecturer Drawing Adjunct Faculty* / Manhattanville College, Purchase, NY. FELLOWSHIP *New York Foundation for the Arts, Crafts. RESIDENCY Museum of Art and Design, Open Studio Program* / New York, NY.

1988
Philip Krohn
EXHIBITIONS *Under Construction 2* / Berkeley Center for New Media, Berkeley, CA / 07/22/2009–07/22/2009. *Orchard Ladder* / Kuhl Art, Oakland, CA / 12/05/2008–02/01/2009. *The Kindling* / Rouge et Noir Factory, Petaluma, CA / 03/21/2009–06/21/2009. *Sticker Ridge* / ICB Gallery 111, Sausalito, CA / 07/06/2009–08/01/2009.

1989
Connie Hayes
EXHIBITIONS *Connie Hayes Paintings* / Dowling Walsh Gallery, Rockland, ME / 08/15/2009–09/01/2009. *Connie Hayes Paintings* / New Era Gallery, Vinalhaven, ME / 07/18/2009–08/12/2009. *Connie Hayes Paintings* / Coastal ME Botanical Garden, Boothbay, ME / 08/13/2009–09/11/2009. *R.S.V.P. Invited New England Artists* / George Marshall Store Gallery, York, ME / 07/18/2009–08/23/2009.

Luis Romero
GRANT *Pollock-Krasner Foundation.*

Carrie Ungerman
EXHIBITIONS *Super Elastic* / Phantom Galleries LA, Long Beach, CA / 02/05/2009–04/12/2009. *Shrinkwrap* / Delaware Valley Arts Alliance, Narrowsburg, NY / 07/10/2009–08/01/2009. *3 Solo Projects: Lynn Aldrich, Jessica Rath, Carrie Ungerman* / Ben Maltz Gallery, Otis College of Art and

06/19/2009. *Alberto Giacometti as seen through the lens of Herbert Matter (curator)* / Manhattanville College Gallery of Fine Art, Purchase, NY / 02/09/2009–02/26/2009. *From Africa to America: Visual Reflections on the African Diaspora* / Brother Kenneth Chapman Gallery, Iona College Arts Center, New Rochelle, NY / 01/26/2009–02/26/2009. FACULTY APPOINTMENT *Guest Lecturer Drawing Adjunct Faculty* / Manhattanville College, Purchase, NY. FELLOWSHIP *New York Foundation for the Arts, Crafts. RESIDENCY Museum of Art and Design, Open Studio Program* / New York, NY.

1989
Connie Hayes
EXHIBITIONS *Connie Hayes Paintings* / Dowling Walsh Gallery, Rockland, ME / 08/15/2009–09/01/2009. *Connie Hayes Paintings* / New Era Gallery, Vinalhaven, ME / 07/18/2009–08/12/2009. *Connie Hayes Paintings* / Coastal ME Botanical Garden, Boothbay, ME / 08/13/2009–09/11/2009. *R.S.V.P. Invited New England Artists* / George Marshall Store Gallery, York, ME / 07/18/2009–08/23/2009.

Luis Romero
GRANT *Pollock-Krasner Foundation.*

Carrie Ungerman
EXHIBITIONS *Super Elastic* / Phantom Galleries LA, Long Beach, CA / 02/05/2009–04/12/2009. *Shrinkwrap* / Delaware Valley Arts Alliance, Narrowsburg, NY / 07/10/2009–08/01/2009. *3 Solo Projects: Lynn Aldrich, Jessica Rath, Carrie Ungerman* / Ben Maltz Gallery, Otis College of Art and

Design, Los Angeles, CA / 04/18/2009–06/14/2009. *Pairs* / Inaugural Show, Ambient Art Projects, Las Vegas, NV / 02/20/2009–03/21/2009. GRANT *Durfee Foundation, ARC* / Los Angeles, CA.

Alexi Worth
EXHIBITION *Eye to Eye* / DC Moore Gallery, New York, NY / 11/13/2008–12/20/2008. FELLOWSHIP *John Simon Guggenheim Memorial Foundation*

1990
Gregory W. Coates
EXHIBITIONS *Rubin Chapelle Presents Gregory Coates at The ICFF* / Rubin Chapelle, New York, NY / 05/10/2009–06/26/2009. *Permission: Gregory Coates* / Gr N'Nami Gallery, Chicago, IL / 02/06/2009–04/03/2009. *Textures* / Surface Library Gallery, East Hampton, NY / 06/25/2009–07/26/2009. FACULTY APPOINTMENT *Artist Instructor, Summer Program* / School of Visual Arts, New York, NY.

Lilian Garcia-Roig
EXHIBITIONS *Space, Unlimited* / Art Museum of the Americas, Washington, D.C. / 02/20/2009–04/12/2009. *Nature of Being There: Lilian Garcia-Roig* / Bob Rauschenberg Gallery, Ft. Myers, FL / 11/20/2008–01/17/2009. *Autumn Spectacles: Lilian Garcia-Roig* / Valley House Gallery, Dallas, TX / 01/23/2009–03/15/2009. *Next Chicago Art Fair* / Douz and Mille / 04/30/2009–05/03/2009.

Kris Scheifele
GRANT *Joan Mitchell Foundation.*

Jinnie Seo
EXHIBITION *End Of The Rainbow* / Mongin Art Center, Seoul, Korea / 05/21/2009–07/19/2009. RESIDENCY *MacDowell Colony* / Peterborough, NH.

Kate Shepherd
AWARDS *Jill Marino Fellowship, Publishing Residency, Lower East Side Printshop* / New York, NY. EXHIBITIONS *Stack Shack* / Glenn Horowitz Bookseller, East Hampton, NY / 2008. *Schroeder Practices* / Dieu Donne Papermill, New York, NY / 2008. *In the Spring* / Anthony Meier Fine Art, San Francisco, CA / 2008. *Sculpture Painting* / Galerie Lelong, Paris, France / 2009. *Blue* / James Graham & Sons, New York, NY / 2009. *Women In Print* / Susan Sheehan Gallery, New York, NY / 2009.

Rita Sirignano
EXHIBITION *The Relevance of Feminism* / The Marquee Room, Calgary, Canada / 11/06/2008–11/28/2008.

1991
Nandini Chiramar
EXHIBITIONS *Objects of Worship* / Allen Gallery, New York, NY / 11/06/2008–11/19/2008. *Erasing Borders* / Traveling Exhibit: Dowd Gallery, NY; Crossing Art Gallery; Aicon Gallery; Queens Museum of Art, New York, NY; Gallery at Penn College, PA / 02/27/2009–12/13/2009. *Cultural Memory; Transdiasporic Art Practices* / Woman Made Gallery, Chicago, IL / 09/04/200–10/10/2009.

Jeff Krueger
EXHIBITIONS *Sculpture as Analogy to Landscape* / SCA Contemporary, Albuquerque, NM / 09/11/2009–11/18/2009. *Southwest Biennial* / Albuquerque Museum, Albuquerque, NM / 07/23/2009–07/23/2009.

Kathryn Lynch
EXHIBITION *Untitled* / Sears Peyton Gallery, New York, NY / 02/09/2009–02/09/2009.

Lily Prince
AWARD *President's Award for Excellence in Scholarship/Creative Expression* / William Paterson University, Wayne, NJ. FACULTY APPOINTMENT Associate Professor / William Paterson University, Wayne, NJ.

1992
Diana Guerrero-Macia
EXHIBITION *Devoured By Symbols* / Tony Wight Gallery, Chicago, IL / 06/24/2009–06/24/2009. RESIDENCY *Senior Residency* / Oregon College of Arts & Crafts, Portland, OR.

Keith Hale
EXHIBITION *A Thin Slice* / Baer Ridgeway Exhibitions, San Francisco, CA / 05/01/2009–05/31/2009.

Annetta Kapon
EXHIBITIONS *Laundry* / Numismatic Museum, Athens, Greece / 05/19/2009–06/29/2009. *Curator: The Edges of the West* / Artower Gallery, Athens, Greece / 05/18/2009–06/29/2009. *Bougada* / Center for Contemporary Art, Thessaloniki, Greece / 09/11/2009–10/23/2009. RESIDENCY *Montalvo Arts Center* / Montalvo, CA.

Shawne Major
EXHIBITIONS *Shawne Major: Love Calls Us to the Things of This World* / Irvine Contemporary, Washington, D.C. / 04/11/2009–06/13/2009. *Aspect:Ratio2* / Irvine Contemporary, Washington, D.C. / 01/24/2009–02/14/2009. *Muses* / Heriard Cimino Gallery, New Orleans, LA / 01/03/2009–02/20/2009. GRANT *Pollock-Krasner Foundation*. RESIDENCY *Art Omi* / Ghent, NY.

Tricia McLaughlin
EXHIBITIONS *The 2009 International Incheon Women Artists' Biennale* / Incheon, South Korea / 08/01/2009–08/31/2009. *Recession Special* / CSV Cultural & Educational Center, New York, NY / 07/17/2009–08/01/2009. *Pelham Art Center* / Pelham, NY / 05/15/2009–06/27/2009.

Charlotte Schulz
EXHIBITIONS *Lucid Dreaming* / Michener Art Museum, Doylestown, PA / 01/16/2009–04/12/2009. *Insight: Contemporary Approaches to Drawing* / Ann Street Gallery, Newburg, NY / 07/18/2009–08/29/2009.

FACULTY APPOINTMENT *Adjunct Instructor* / Parsons the New School for Design, New York, NY. FELLOWSHIP *New York Foundation for the Arts, Printmaking/Drawing/Book Arts*.

1993
Laylah Ali
GRANT *Joan Mitchell Foundation*.

Sohyun Bae
EXHIBITIONS *SoHyun Bae, Fathi Hassan* / Skoto Gallery, New York, NY / 03/26/2009–05/02/2009. *Triple Light: SoHyun Bae, Shin-Il Kim, Ran Hwang* / Museo Nacional de Artes Visuales, Montevideo, Uruguay / 09/03/2009–10/04/2009.

Vladimir Cybil Charlier
EXHIBITIONS *Negritude* / Exit Art, New York, NY / 05/01/2009–06/01/2009. *Recasting Paradise: New Collaborative Works by Vladimir Cybil Charlier and Andre Juste* / Skoto Gallery, New York, NY / 9/10/2009–10/17/2009.

Warren Craghead
EXHIBITIONS *The Dot & The Line* / Migration Gallery, Charlottesville, VA / 01/03/2009–06/27/2009. *Impera et Divide* (curator) / Second Street Gallery, Charlottesville, VA / 03/06/2009–04/25/2009.

Saya Moriyasu
EXHIBITION *Parallel Lines, Wing Luke Asian Museum* / Wing Luke Asian Museum, Seattle, WA / 06/13/2009–12/17/2009. RESIDENCY *Pratt Pilchuck Scholarship* / Stanwood, WA.

Erika Ranee
EXHIBITION *Elsewhere* / Saltworks Gallery, Atlanta, GA / 04/25/2009–06/06/2009. RESIDENCY *Artist in Residence, Abrons Arts Center, Henry Street Settlement* / New York, NY.

1994
Dave Hullfish Bailey
EXHIBITIONS *Ditch/School* / Mesler & Hug, Los Angeles, CA / 11/21/2008–01/10/2009. *Dave Hullfish Bailey* / The Suburban, Oak Park, IL / 03/15/2009–05/12/2009. *Dave Hullfish Bailey* / David Pestorius Projects, Brisbane, Australia / 05/09/2009–06/20/2009. *Green Platform: Art, Ecology, Sustainability* / Centro di Cultura Contemporanea Strozziina, Florence, Italy / 04/24/2009–07/19/2009. *Surrounded by Squares* / Raven Row, London, England / 09/04/2009–01/17/2010. *For The Blind Man In The Dark Room Looking For The Black Cat That Isn't There* / Contemporary Art Museum St. Louis, St. Louis, MO / 09/11/2009–01/03/2010.

Carter Carter
EXHIBITION *Leg opens door* / 1963 / Yvon Lambert, Paris, France / 11/04/2008–12/06/2008.

Mark Ferguson
RESIDENCY *Edward F. Albee Foundation* / Montauk, NY.

Stephen Giannetti
EXHIBITION *Sextuple* / Marx & Zavattero, San Francisco, CA / 07/11/2009–08/22/2009.

Mark Masyga
EXHIBITION *cwow Metro 26 Show* / Newark, NJ / 02/09/2009–02/09/2009. RESIDENCY *Edward Albee Foundation Residency* / Montauk, NY.

Stephanie B. Snider
EXHIBITION *New Drawings* / Danese Gallery, New York, NY / 01/08/2009–02/07/2009. FELLOWSHIP *John Simon Guggenheim Memorial Foundation*. RESIDENCY *MacDowell Colony* / Peterborough, NH.

Warren Craghead
EXHIBITIONS *The Dot & The Line* / Migration Gallery, Charlottesville, VA / 01/03/2009–06/27/2009. *Impera et Divide* (curator) / Second Street Gallery, Charlottesville, VA / 03/06/2009–04/25/2009.



Rebecca Morris '94 *Untitled* (#17-07) / 2007 / oil & spray paint on canvas / 49½ x 48"

Maria Yoon
EXHIBITION *Find Me* / Cue Foundation, New York, NY / 10/08/2009–10/08/2009. GRANT *New York State Arts Council*. RESIDENCY *The Studio of Key West* / Florida, Key West.

1995
Ingrid Calame
EXHIBITIONS *Step on a Crack, Break Your Mother's Back* / Albright Knox Art Gallery, Buffalo, NY / 09/25/2009–02/28/2010 and Frith Street Gallery, London, England / 05/07/2009–06/17/2009.

Jenny Dubnau
GRANT *Joan Mitchell Foundation Grant*.

Kimberley Hart
FELLOWSHIP *New York Foundation for the Arts, Sculpture*.

Carrie Moyer
EXHIBITIONS *Carrie Moyer: Painting Propaganda* / American University Museum, Washington, D.C. / 01/24/2009–03/22/2009. *Carrie Moyer: Arcana* / CANADA, New York, NY / 05/07/2009–06/07/2009.

Shirley Tse
FELLOWSHIP *John Simon Guggenheim Memorial Foundation*.

Marie K. Watt
AWARD *Willamette University Art Commission* / Salem, OR. EXHIBITIONS *Pendleton Center for the Arts* / Pendleton, OR / 09/23/2009–10/23/2009. *Currents: Native American Forces in Contemporary Art* / Center for Visual Art, Metropolitan State College of Denver, Denver, CO / 08/27/2009–11/07/2009. *I Like Winners: Sport and Selfhood* / Shepard Fine Arts Gallery, Reno, NV / 01/19/2009–02/13/2009. *Portraits* / Greg Kucera Gallery, Seattle, WA / 11/13/2008–12/24/2008. *Heirloom* / Missoula Museum of Art, Missoula, MT / 03/19/2009–06/27/2009. *Forget-Me-Not* / Northwest Museum, Spokane, WA / 04/25/2009–10/26/2009. *Untitled* / Fabric Workshop and Museum, Philadelphia, PA / 10/01/2009–10/31/2009. *Redefining the Canvases: Edda Renouf, Ramona Sakiestewa & Marie Watt* / Eight Modern, Santa Fe, NM / 07/24/2009–08/30/2009. *Twisted Path* / Abbe Museum, Bar Harbor, ME / 12/04/2008–01/05/2010. FELLOWSHIP *Bonnie Bronson Fellowship Award* / Portland, OR. GRANTS *Career Opportunity Grant, Oregon Arts Commission. Individual Artist Project, Regional Arts and Culture Council* / Portland, OR.

1996
Patrick Abbey
EXHIBITION *Stumped* / PDX Contemporary Art, Portland, OR / 10/01/2009–10/31/2009.

Michele Brody
EXHIBITIONS *Tea Cart Stories* / Lower East Side Tenement Museum, New York, NY / 07/14/2009–12/01/2009. *Tea House Productions in Art in Odd Places* / New York, NY / 10/09/2009–10/25/2009. *Project Glow Installation at the DUMBO Art Under the Bridge Festival* / Brooklyn, NY / 07/14/2009–07/14/2009.

Lois Johnson
EXHIBITIONS *Lois Johnson* / Schlueter Art Gallery, Center for Arts and Performance, Wisconsin Lutheran College, Milwaukee, WI / 01/16/2009–02/13/2009.

Jennie C. Jones
AWARD *William H. Johnson Prize, William H. Johnson Foundation for the Arts*. EXHIBITIONS *The Walkman Compositions* / Smack Mellon Gallery, New York, NY / 01/17/2009–02/16/2009. *This-Has-Been* / On Stellar Rays Gallery, New York, NY / 07/15/2009–07/15/2009. *Elsewhere* / Saltworks Gallery, Atlanta, GA / 04/25/2009–06/20/2009. *State of the Art: New York* / Urbis, Manchester, England / 11/13/2008–03/01/2009. *Red, Bird, Blue* / Atlanta Contemporary Art Center, Atlanta, GA / 06/26/2009–08/16/2009. *Tone & Temperament: Contemporary Sound Art* / Art Currents Institute, New York, NY / 06/18/2009–07/18/2009. *Bacon, Egg, Toast & Lard* (Audio Collaboration with Deborah Grant) / Berkeley Museum of Art and Pacific Film Archive, Berkeley, CA / 05/31/2009–09/15/2009.

Yoshiko Kanai
EXHIBITIONS *Investigating Utopia* / Humanities Gallery, Long Island University, Brooklyn, New York / 03/02/2009–03/28/2009. *Listen To Utopia* / SpaceLab, Spaces, Cleveland, OH. / 03/06/2009–04/03/2009.

Annette Lawrence
AWARD *Dallas Museum of Art Awards to Artists*. EXHIBITIONS *Free Paper @ Flatbed* / Austin, TX / 01/16/2009–02/06/2009. *Decoding Identity* / Museum of the African Diaspora, San Francisco, CA / 01/23/2009–03/08/2009. *On the Body: Selected Work from the Rachofsky Collection* / The University of North Texas Art

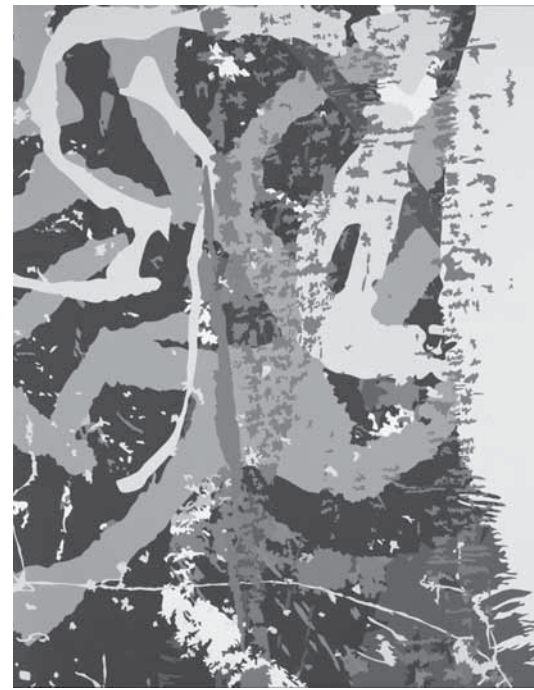
Gallery, Denton, TX / 01/20/2009–02/21/2009. *Coin Toss* (site specific installation) / Dallas Cowboys Stadium, Arlington TX / 06/16/2009–06/16/2009.

FACULTY APPOINTMENT *Professor* / University of North Texas College of Visual Arts and Design. RESIDENCY *Artist in Residence* / Monash University, Melbourne, Australia.

1997
Nicole Awai
EXHIBITION *The Borders* / Amelie A. Wallace Gallery, SUNY at Old Westbury, NY / 03/25/2009–04/23/2009.

Beth Campbell
EXHIBITIONS *Biennial Cuvee 09, World Selection of Contemporary Art* / OK Center for Contemporary Art, Linz, Austria / 02/27/2009–04/26/2009. *Social Interactions: Beth Campbell* / Stephen Willats / Seiler & Seiler & Mosseri-Marlio, Zurich, Switzerland / 12/13/2008–02/07/2009. *Beth Campbell* / James Harris Gallery, Seattle, WA / 05/07/2009–06/06/2009. *Newageriot* / Country Club, Los Angeles, CA / 05/14/2009–07/04/2009.

Max-Carlos Martinez
EXHIBITION *Of Thee I See, Max-Carlos Martinez, Paintings, 1994–2007* / Sangre de Cristo Art Center, Pueblo, CO / 01/17/2009–05/16/2008.



Ingrid Calame '95 *From #258 Drawing* (tracings from the Indianapolis Motor Speedway and the L.A. River) / 2007 / enamel paint on aluminum / 72 x 120" / photograph by Fredrik Nilsen

The End / The Andy Warhol Museum, Pittsburgh, PA / 02/07/2009–05/03/2009.

Toni Jo Coppa
EXHIBITIONS *Girl, Investigated* / William Laporte Gallery, Southwick Public Library, Southwick, MA / 02/02/2009–01/31/2009. *Group Exhibition* / Fresh A.I.R. Gallery, Columbus, OH / 02/18/2009–04/11/2009.

Heather Cox
EXHIBITIONS *Nonpareil Project* / Nina Freudenheim Gallery, Buffalo, NY / 09/12/2009–10/17/2009. *Site Specifics at the Carriage House* / Islip Art Museum, Islip, NY / 06/06/2009–07/26/2009.

Alessandra Exposito
EXHIBITIONS *My First Love* / Mixed Greens, New York, NY / 11/13/2008–12/22/2008.

Kirsten Hassenfeld
FELLOWSHIP *New York Foundation for the Arts, Sculpture*.

Max-Carlos Martinez
EXHIBITION *Of Thee I See, Max-Carlos Martinez, Paintings, 1994–2007* / Sangre de Cristo Art Center, Pueblo, CO / 01/17/2009–05/16/2008.

Stephanie Syjuco
EXHIBITIONS *Tech Tools of the Trade: Contemporary New Media Art* / DeSaisset Museum, Santa Clara University, CA / 04/23/2009–06/17/2009. *Craftwerk 2.0* / Jonkoping Lans Museum, Sweden / 09/01/2009–10/30/2009. *Total Fabrications: Stephanie Syjuco* / Contemporary Arts Museum Houston, TX / 12/11/2008–02/22/2009. *It's Not Us, It's You* / Institute for Contemporary Art San Jose, CA / 04/28/2009–05/29/2009. 1969 / P.S.1 Contemporary Art Center, New York, NY / 10/22/2009–12/31/2009. *Frieze Projects* / Frieze Art Fair, London, England / 10/12/2009–10/19/2009. *Inappropriate Covers* / List Visual Art Center, Brown University, Providence, RI / 04/01/2009–06/01/2009.

Unsolicted Fabrications: Shareware Sculptures / Pallas Contemporary Projects, Dublin, Ireland / 05/01/2009–06/01/2009. *Milan Triennale* / Triennale Design Museum, Milan, Italy / 03/01/2009–04/15/2009. *The Village (Small Encampments)* / James Harris Gallery, Seattle, WA / 04/28/2009–05/27/2009.

Steed Taylor
EXHIBITIONS *Invasive* / Road Tattoo commissioned by the North Carolina Museum of Art, Sculpture Park of the North Carolina Museum of Art, Raleigh, NC / 06/17/2008–06/17/2015. *Dragon Blessings* / Road Tattoo Commission, Chinese Biennial 2008 Beijing, Beijing, China / 08/30/2008–08/30/2010. *Broken Chain* / Road Tattoo Commission, Mesa Art Center, Mesa, AZ / 10/25/2008–10/25/2012. *Votive* / Editions Fawbush, New York, NY / 11/27/2008–11/27/2009. *Road Tattoo Commission* / Saint Rose College, Albany, NY / 10/12/2009–10/12/2015.

Deborah Wasserman
EXHIBITIONS *Paper in the Wind* / Thomas Jaeckel Gallery, New York, NY / 07/09/2009–07/31/2009. *Trans- Positions along the Queensboro Bridge* / Henry DeFord Gallery, Citibank, Long Island City, NY / 06/10/2009–08/03/2009. FACULTY APPOINTMENT *Adjunct professor* / The College of New Jersey.

1998
J.D. Beltran
AWARDS "Downtown Mirror," San Jose, CA, named Top Public Art Project in the United States 2009. EXHIBITIONS *San Francisco Mirror Public*

Art Installation / San Francisco, CA / 02/18/2009–03/01/2008. *The Magic Story Table* / The Ingenuity Festival, Cleveland, OH / 07/10/2009–07/12/2009. *49 Stories on The Magic Story Table* / The Pirate Store, San Francisco, CA / 03/06/2009–03/25/2009. FELLOWSHIP *Marcus Visual Arts* / Montalvo Arts Center, Saratoga, CA.

Sanford Biggers
EXHIBITION *NeoHooDoo: Art for a Forgotten Faith* / The Menil Collection, Houston, TX / 06/27/2008–09/21/2008. *Prospect 1: US Biennial* / Old US Mint, New Orleans, LA / 11/01/2008–03/02/2009. *Peculiar Institutions* / Solvent Space Gallery / Richmond, VA / 01/16/2009–02/28/2009. *Carnival Within* / Berlin, Germany / 03/28/2009–05/03/2009. *Conundrum* / The Kitchen, New York, NY / 04/16/2009–04/17/2009. *Sanford Biggers* / Portland Art Museum / Portland, OR / 05/16/2009–08/30/2009. *Hidden Cities* / Philadelphia, PA / 05/30/2009–06/28/2009. *Dress Code: Clothing as Metaphor* / Katonah Art Museum, Bedford, NY / 07/12/2009–10/04/2009. RESIDENCY *Visiting Assistant Professor of Visual and Environmental Studies* / Harvard University, Cambridge MA / 01/2009

Sebastian Bremer
EXHIBITIONS *Final Exhibition* / Het Vijfde Seizoen, The Netherlands / opens 08/27/09. *Dragon Blessings* / Road Tattoo Commission, Chinese Biennial 2008 Beijing, Beijing, China / 08/30/2008–08/30/2010. *Broken Chain* / Road Tattoo Commission, Mesa Art Center, Mesa, AZ / 10/25/2008–10/25/2012. *Votive* / Editions Fawbush, New York, NY / 11/27/2008–11/27/2009. *Road Tattoo Commission* / Saint Rose College, Albany, NY / 10/12/2009–10/12/2015.

Renay Egami
EXHIBITION *Boundaries: University of British Columbia Okanagan, Faculty Show* / Kelowna Art Gallery, British Columbia, Canada / 11/14/2008–01/11/2009. GRANT *Canada Council for the Arts, Project Grant*.

Hiroyuki Hamada
EXHIBITIONS *Exhibition* / List Gallery, Swarthmore, PA / 11/06/2008–12/14/2008. *FAWC Former Visual Arts Fellows 95–96* / Fine Arts Work Center, Provincetown, MA / 05/29/2009–06/16/2009. *Hiroyuki Hamada* / Salomon Contemporary, East Hampton, NY / 10/11/2009–11/01/2009. *Hiroyuki Hamada* / Berkshire Community College, Pittsfield, MA / 09/02/2009–10/02/2009. FELLOWSHIP *New York Foundation for the Arts, Sculpture*.

Desiree Holman
EXHIBITION 2008 *SECA Award Exhibition* / San Francisco Modern Museum of Art, San Francisco, CA / 02/14/2009–05/15/2009. RESIDENCY *Headlands Center for the Arts* / Sausalito, CA.

Andrew Johnson
EXHIBITIONS *Gestures* / Mattress Factory, Pittsburgh, PA / 07/25/2009–01/10/2010. *Bailout Biennial* / Golden Belt, Durham, NC / 01/16/2009–03/16/2009. *To Be or Not To Be: A Painter's Dilemma* / Stedman Gallery, Rutgers University, Camden, NJ / 03/27/2009–04/25/2009. *Zoo Logic* / Lake George Arts Project, Lake George, NY / 07/11/2009–08/14/2009.

Julia Randall
EXHIBITIONS *Give Them What They Never Knew They Wanted* / Jeff Bailey Gallery, New York, NY / 07/01/2009–08/07/2009.

Saeri Kiritani
EXHIBITION *Best of New York/ Skowhegan '98* / NY Arts Magazine, New York, NY / 09/01/2009–09/15/2009.

Tim Lewis
EXHIBITIONS *New Work* / Haus Gallery, Pasadena, CA / 05/07/2009–05/30/2009.

Sharon Molloy
EXHIBITION *Infra-Structure* / CAS Art Society, Livingston Manor, New York / 02/28/2009–04/11/2009.

Christopher Sollars
EXHIBITIONS *And For All This, Nature Is Never Spent* / Pelham Art Center / 03/13/2009–04/25/2009. *C Red Blue J Screening* / SFMOMA / 01/16/2008–12/02/2008. RESIDENCY *Headlands Center for the Arts, Sausalito, CA*.

1999
Becca Albee
RESIDENCY *Lower Manhattan Cultural Council Workspace 2009–10 Session*.

Brian Alfred
EXHIBITIONS *Majic Window* / Studio La Citta, Verona, Italy / 03/28/2009–05/04/2009. *The Figure and Dr. Freud* / Haunch Of Venison, New York, NY / 07/08/2009–08/22/2009.

Rosemarie Fiore
EXHIBITION *Pyrotechnics* / Priska Juschka Fine Art, New York, NY / 04/02/2009–05/16/2009. FELLOWSHIP *New York Foundation for the Arts, Printmaking/Drawing/Book Arts*. GRANT *BRI/O, Printmaking/Drawing* / Bronx Council on the Arts, NY.

Desiree Holman
EXHIBITION 2008 *SECA Award Exhibition* / San Francisco Modern Museum of Art, San Francisco, CA / 02/14/2009–05/15/2009. RESIDENCY *Headlands Center for the Arts* / Sausalito, CA.

Mary Temple
EXHIBITIONS *X, 10th Anniversary Exhibition* / Mixed Greens Gallery, New York, NY / 07/09/2009–08/14/2009. *The Ghosts of Coleridge* / Terminal Warehouse, NY / 05/07/2009–05/27/2009. *Currency* / Brooklyn Museum, Brooklyn, NY / 03/07/2009–03/09/2009. *First Week* / Museum of Arts & Design, New York, NY / 07/07/2009–12/30/2009. *According to Speculative Logic* / Western Bridge, Seattle, WA / 04/02/2009–05/22/2009. *Linear Abstraction* / McKenzie Fine Art, Inc., New York, NY / 01/08/2009–02/07/2009.

Julian Swartz
GRANT *Joan Mitchell Foundation*.

Superfine / Morgan Lehman, New York, NY / 07/09/2009–08/07/2009. *Opportunities* / BravinLee Programs, New York, NY / 06/26/2009–07/24/2009. *Beautiful Decay: A-Z* / Kopeikin Gallery, Los Angeles, CA / 03/12/2009–04/18/2009.

Jon D. Rapleye
EXHIBITIONS *End of Nature* / John Michael Kohler Center for the Arts, Sheboygan, WI / 11/23/2008–06/21/2009. *Good News: Art by University of Wisconsin*, Madison, WI / 06/05/2009–07/21/2009. *Forgotten Planet* / Jeff Bailey Gallery, New York, NY / 04/22/2009–05/23/2009. *Give Them What They Never Knew They Wanted* / Jeff Bailey Gallery, New York, NY / 07/01/2009–08/07/2009. *Truly, Madly, Deeply* / SpencerTown Academy Arts Center, SpencerTown, NY / 07/02/2009–08/02/2009. *Backyard* / Sam Lee Gallery, Santa Monica, CA / 07/11/2009–08/22/2009. *The Next Century: Distinguished Alumni Exhibition* / Nora Eccles Museum of Fine Art, Utah State University, Logan, UT / 03/23/2009–03/25/2009.

Jean Shin
EXHIBITIONS *Jean Shin: Common Threads* / Smithsonian American Art Museum, Washington D.C. / 05/01/2009–07/26/2009. *Contemporary Outlook: Seeing Songs* / Museum of Fine Arts, Boston, MA / 07/01/2009–02/21/2010. *Dress Codes: Clothing as Metaphor* / Katonah Museum of Art, Katonah, NY / 07/12/2009–10/04/2009. *X: 10th Anniversary Exhibition* / Mixed Greens Gallery, New York, NY / 07/09/2009–08/14/2009

Mary Temple
EXHIBITIONS *X, 10th Anniversary Exhibition* / Mixed Greens Gallery, New York, NY / 07/09/2009–08/14/2009. *The Ghosts of Coleridge* / Terminal Warehouse, NY / 05/07/2009–05/27/2009. *Currency* / Brooklyn Museum, Brooklyn, NY / 03/07/2009–03/09/2009. *First Week* / Museum of Arts & Design, New York, NY / 07/07/2009–12/30/2009. *According to Speculative Logic* / Western Bridge, Seattle, WA / 04/02/2009–05/22/2009. *Linear Abstraction* / McKenzie Fine Art, Inc., New York, NY / 01/08/2009–02/07/2009.

Julian Swartz
GRANT *Joan Mitchell Foundation*.

Mary Temple
EXHIBITIONS *X, 10th Anniversary Exhibition* / Mixed Greens Gallery, New York, NY / 07/09/2009–08/14/2009.

Allison Wiese
EXHIBITIONS *Animal Art* / The New Children's Museum, San Diego, CA / 10/08/2009–09/08/2010. *Angle of Repose* / Optical Project, Houston, TX / 03/14/2009–04/18/2009. *Vista* / Luis De Jesus / Seminal Projects, San Diego, CA / 05/08/2009–06/13/2009.

Tamasha Williamson
EXHIBITIONS *Sticks and Stones* / NEIU Fine Art Gallery, Chicago, IL / 02/09/2009–03/07/2009. *If I Didn't Care: Multigenerational Artists Discuss Cultural Histories* / The Park School, Baltimore, MD / 01/30/2009–03/30/2009.

2000
Melissa Brown
EXHIBITIONS *Paper Fortune* / CANADA, New York, NY / 06/11/2009–07/12/2009. *How To Win The Lottery* (performance) / Nuit Blanche, Toronto, Canada / 10/03/2009–10/03/2009

Anthony Campuzano
EXHIBITIONS *Rich Text* / Fleisher/Olman Gallery, Philadelphia, PA / 01/22/2009–02/21/2009. *In the Pines* / David Risley Gallery, Copenhagen, Denmark / 04/18/2009–05/16/2009.

Stars! / Salon 94 Freemans, New York, NY / 07/23/2009–08/28/2009. *Drawing In The World* / University of the Arts, Philadelphia, PA / 01/22/2009–02/20/2009. *Touch Sensitive: Anthony Campuzano* / Institute of Contemporary Art University of Pennsylvania, Philadelphia, PA / 01/19/2009–03/29/2009. *Broad Shoulders and Brotherly Love* / Hyde Park Arts Center, Chicago, IL / 01/18/2009–03/29/2010. FELLOWSHIP *Pew Fellowship in the Arts, Works on Paper.*

Megan Cump
EXHIBITIONS *Currents in Contemporary Photography* / Flanders Art Gallery, Raleigh, NC / 01/24/2009–02/28/2009. *State of Consciousness* / Collective Gallery, New York, NY / 06/06/2009–07/08/2009. *It's Still Life* / RayKo Gallery, San Francisco, CA / 08/06/2009–09/22/2009.

Stephanie Diamond
EXHIBITIONS *Open House Street Fair* / The Bronx Museum of the Arts, Bronx, NY / 06/21/2009–06/21/2009. *Rest (in 3 rhythms)* / Ramis Barquet Gallery, New York, NY / 12/15/2008–01/14/2009. *Cheep Fast and Out of Control* / SCOPE Art Foundation, SCOPE Art Fair, New York, NY / 03/16/2009–03/19/2009. *Round*

30: Home, Place, Space / Project Row Houses, Houston, TX / 03/27/2009–06/21/2009.

Angelina Gualdoni
EXHIBITIONS *Proposals for Remnants* / Kavi Gupta Gallery, Chicago, IL / 03/27/2009–05/09/2009. *Constellations: Paintings from the MCA Collection* / Chicago, IL / 07/23/2009–10/18/2009. RESIDENCY *International Studio and Curatorial Program* / Brooklyn, NY.

Ridley Howard
EXHIBITION *Ridley Howard* / Leo Koenig Gallery, New York, NY / 03/06/2009–04/11/2009

A. Jane Johnston
AWARD *Fiscal sponsorship from NYFA for a documentary on economic development issues in New York state.* FACULTY APPOINTMENT *Adjunct Assistant Professor* / Pratt MWP, Utica, NY.

Dave McKenzie
GRANT *Rema Hort Mann Foundation.*

Rodney McMillian
FELLOWSHIP *United States Artists.*

Frank Meuschke
RESIDENCIES *MacDowell Colony* / Peterborough, NH. *Weir Farm Art Center at the Weir Farm National Historic Park* / Wilton, CT.

Karyn Olivier
EXHIBITION *The Mood Back Home* / Momenta Gallery, Brooklyn, NY / 02/24/2009–05/13/2009. *Collected* / Studio

Museum in Harlem, New York, NY / 11/15/2008–06/13/2009. *Carnival Within* / Berlin, Germany / 03/01/2009–06/10/2009. *Make Room: Karyn Olivier, Amanda Ross-Ho, Lisa Sigal* / Atlanta Contemporary Art Center, Atlanta, GA / 02/01/2009–04/01/2009.

Melissa Oresky
EXHIBITION *Of Or Relating To The Sky Or Visible Heavens* / Western Exhibitions, Chicago, IL / 01/09/2009–02/14/2009.

Kanishka Raja
EXHIBITION *Master Of Reality* / Rose Art Museum, Brandeis University, Waltham, MA / 01/14/2009–04/05/2009. *I Have Seen The Enemy And It Is Eye* / Galerie Mirchandani and Steinrucke, Mumbai, India / 02/04/2009–03/06/2009.

Zoe Sheehan Saldana
EXHIBITIONS *Dress Codes: Clothing as Metaphor in Contemporary Art* / Katonah Museum of Art, Katonah, NY / 07/12/2009–10/04/2009. *Market Forces* / Galerie Erna Hecey, Brussels, Belgium / 05/23/2009–08/08/2009. *Craftwerk 2.0* / Jönköping Läns Museum, Jönköping, Sweden / 09/19/2009–01/16/2010.

FELLOWSHIP *New York Foundation for the Arts, Interdisciplinary Works.*

Sigrid Sandstrom
GRANT *Joan Mitchell Foundation.*

Daniel Seiple
EXHIBITIONS *Building Berlin* / Kitchener-Waterloo Art

Gallery, Canada / 09/18/2009–10/31/2009. *Wunderland with KUNSTrePUBLIK, e.V.* / Skulpturenpark Berlin-Zentrum / 10/01/2009–11/30/2009. RESIDENCIES *ARCUS* / Ibaraki, Japan. *Outhouse at Outpost* / Norwich, England.

Rudy Shepherd
EXHIBITION *Rudy Shepherd: Portraits* / Location One, New York, NY / 07/06/2009–07/06/2009.

Edra Soto
EXHIBITIONS *The Chacon—Soto Show* / Museum of Contemporary Art, Chicago, IL / 06/06/2009–06/28/2009. *FloorLength&Tux* / Erik Brown & Catie Olson host / 02/28/2009–02/28/2009. *Edra Soto and Noble Street Art Students* / Second Bedroom Project / 03/20/2009–04/12/2009.

2001
Sophia Ainslie
EXHIBITIONS *Land Marks* / Kingston Gallery, Boston, MA / 07/12/2009–02/28/2009. *Faculty Drawing Exhibition* / New England School of Art & Design, Boston, MA / 06/15/2009–08/01/2009. *Against the Wall* / Gallery 360, Northeastern University, Boston, MA / 01/23/2009–02/17/2009.

Betsy Alwin
EXHIBITIONS *Figment, City of Dreams* / Governor's Island, New York, NY / 06/12/2009–09/14/2009. *Flora* / U.S. Botanical Garden, Washington, D.C. / 05/28/2009–10/05/2009. *Quality Service* / The Cooper

Union / 02/17/2009–02/22/2009. RESIDENCY *Sculpture Space* / Utica, NY.

Nathan Boyer
EXHIBITION *Lots of These Planets are Pretty Nice* / Lumenhouse, Brooklyn, NY / 11/22/2008–12/13/2008. GRANT *School of the Museum of Fine Arts Traveling Scholars.*

James Davis
EXHIBITION *Full Spectrum* / ArtLab Gallery, University of Memphis, Memphis, TN / 03/05/2009–06/06/2009.

Amy Finkbeiner
EXHIBITIONS *Leave Me, Desire, (Drawing Installation)* / Invisible NYC, New York, NY. *Solo Installation* / Lenfest Center for the Arts, Washington and Lee University, Lexington, VA / 09/01/2009–10/02/2009. *122 for \$122* / PS122 Gallery, New York, NY / 12/13/2008–12/21/2008. *Plenty of Room on the Couch* / Eastern District, Brooklyn, New York / 06/26/2009–07/18/2009. *Fresh Asphalt* / Gallery Satori, New York, NY / 07/08/2009–08/16/2009.

Chitra Ganesh
AWARDS *Printed Matter Emerging Artists' Award* / New York, NY. *Artist Honoree, Brooklyn Art:Work: BRIC Contemporary Art Gala* / Brooklyn, NY. EXHIBITIONS *Moment as Monument* / Special Exhibition, Indian Art Summit, with Thomas Erben Gallery at Travancore Palace, New Delhi, India / 08/16/2009–09/03/2009. *Solo Presentation, FIAC* / Haas and Fischer Zurich, Switzerland and Paris, France / 10/21/2009–10/25/2009. FELLOWSHIP *New York Foundation for the Arts, Printmaking/Drawing/Book Arts.*

Ulrike Heydenreich
AWARD *ZVAB-Phönix* / Tutzing, Germany. EXHIBITIONS *Drawing Actions* / De Halle, Geel, Belgium / 02/27/2009–03/01/2009. *Ulrike Heydenreich* / Galerie Conrads, Dusseldorf, Germany / 05/23/2009–07/18/2009. *Hoch hinauf—Alpinismus in der zeitgenössischen Kunst* / Kunstforum Montafon, Schruns, Austria / 06/27/2009–08/08/2009.

Shih Chieh Huang
GRANT *Creative Capital.*

Shin Il Kim
EXHIBITIONS *Triple Light* / Museo Nacional de Artes Visuales, Montevideo, Uruguay /

09/03/2009–10/04/2009. *5: Multiplicity of Contemporary Art from South Korea* / Mary Ryan Gallery, New York, NY / 06/18/2009–08/28/2009.

Joanna Malinowska
FELLOWSHIP *John Simon Guggenheim Memorial Foundation.*

Sharon Paz
EXHIBITION *Is This A Good Day To Start A War* / Arttransponder, Berlin, Germany / 09/12/2009–10/02/2009. GRANTS *The Fund for Video-Art and Experimental Cinema in Israel* / Tel Aviv, Israel. *Israel National Lottery Council for the Arts.*

Andrea Sulzer
GRANT *Pollock-Krasner Foundation.*

Nicole Tschampel
EXHIBITIONS *Queens International 4* / Queens, New York / 01/24/2009–04/26/2009. *What Surrounds Us: Finding and Making Home* / New York, NY / 01/07/2009–02/07/2009. *Levity* / On Stellar Rays, New York, NY / 06/24/2009–06/24/2009. *Levity* / Hendershot Gallery, New York, NY / 06/25/2009–08/15/2009.

2002
Nicole Cherubini
GRANT *Art Matters.*

David Michael DiGregorio
EXHIBITIONS *in the room 3: Sung Hwan Kim, dogr (aka David Michael DiGregorio), Byungjun Kwon* / Images Festival, Gallery TPW, Toronto, Canada / 04/03/2009–04/04/2009.

Adam Frelin
FELLOWSHIP *New York Foundation for the Arts, Sculpture.*

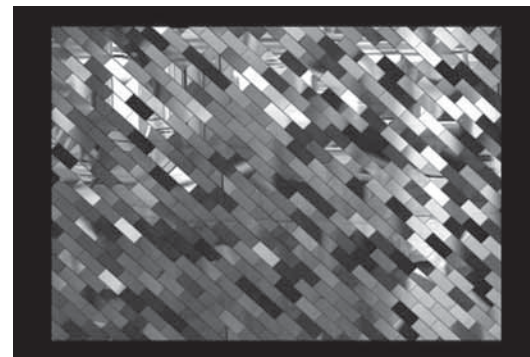
Leonora Hennessy
EXHIBITIONS *Die Die Die* / Transmission Gallery, Glasgow, Scotland / 06/09/2009–06/27/2009. *The Human Arc* / Video art event by The Open Eye Club, Tramway, Glasgow, Scotland / 11/20/2008–11/20/2008. *A Temporary End* / Intermedia Gallery at the CCA, Glasgow, Scotland / 02/20/2009–02/28/2009.

Amana Johnson
EXHIBITION *Internal Climates* / Thelma Harris Gallery, Oakland, CA / 11/09/2008–01/15/2009.

Kalup Linzy
AWARD *William H. Johnson Prize, William H. Johnson Foundation for the Arts (finalist).* GRANT *Art Matters.*

Karen Olivier '00 *It's not over 'til it's over* / 2004–09 / steel, wood, fabric, rope lighting, motor, casters, chair / 14 x 24'

Steve Locke
EXHIBITIONS *Casual Male* / Sherman Gallery at Boston University, Boston, MA / 09/15/2009–10/15/2009. VOLTA 5 / Markthalle, Viaduktstrasse 10, Basel, Switzerland / 06/08/2009–06/13/2009. FACULTY APPOINTMENT *Assistant Professor* / Massachusetts College of Art and Design, Boston, MA. GRANT *LEF Foundation Contemporary Work Fund.*



Noah Klersfeld '03 *subway cars and passengers passing in front of a ceramic tile wall (R 9FO A)* / 2008–09 / video still / dimensions variable

Cyriaco Lopes
EXHIBITIONS *Social (Virus)* / NURTUREart, Brooklyn, NY / 06/01/2009–06/20/2009. *Achtung-Attention-Cuidado* / Duncan Art Gallery, Stetson University, DeLand, FL. / 04/10/2009–04/24/2009. *VOX V* / Vox Populi Gallery, Philadelphia, PA. / 07/10/2009–08/08/2009. *British Film Festival* / Redondo Beach Performance Art Center, Los Angeles, CA. / 06/05/2009–06/08/2009. *17 Days Video Series* / Atrium Gallery at the Richmond Center for Visual Arts at Western Michigan University, MI. / 07/28/2009–07/28/2009. *I Can't Get No Satisfaction: Contemporary Views On The Everyday* / Apex Art, New York, NY / 06/01/2009–07/10/2009. *SIGN, Art in Odd Places* / New York, NY / 10/01/2009–10/31/2009. *Big Bronze Statues* / Le Petite Versailles, New York, NY / 07/01/2009–07/31/2009. *Contemporary Flanerier: Reconfiguring Cities* / Oakland

University Gallery, Rochester, MI / 05/15/2009–06/19/2009. FACULTY APPOINTMENT *Assistant Professor Of Digital Art* / John Jay College, City University of New York.

Catherine Ross
EXHIBITIONS *Polymer* / Hunter Museum of Art, Chatanooga, TN / 03/01/2009–03/31/2009. *Digital Showcase* / Austin Museum of Digital Art, Austin, TX / 03/01/2009–03/31/2009.

Museum, Ridgefield, CT / 06/21/2009–01/03/2010. *Kyung Jeon, Mischief & Melancholy* / Trois Gallery, Savannah College of Art & Design, Atlanta, GA / 08/10/2009–07/28/2009. *I Stepped Into The Room* / Tina Kim Gallery, New York, NY / 06/25/2009–09/12/2009. RESIDENCY *Atlantic Center for the Arts* / Daytona Beach, FL.

Noah Klersfeld
EXHIBITIONS *Reveille Toi* / Centre of Contemporary Culture, Barcelona SPAIN (with Samson Projects, Boston, MA) / 12/02/2008–12/28/2008. *SIMULTAN05 Video and Media Arts Festival* / Timisoara, Romania / 05/21/2009–05/23/2009.

Frank Magnotta
EXHIBITION *Grand Optimist* / Derek Eller Gallery, New York, NY / 06/03/2009–06/03/2009. FELLOWSHIP *New York Foundation for the Arts, Printmaking/Drawing/Book Arts.*

Gabriel Martinez
EXHIBITIONS *Camina a Zacatecas* / Antigua Templo de San Agustín, Zacatecas, México / 06/05/2009–08/22/2009. *Salvavida, Collaborative Performance Event with Roxana Pérez-Méndez, No Soul for Sale—A Festival of Independents* / X-Initiative, New York, NY. / 06/27/2009–07/26/2009. *Gabriel Martinez* / Allcott Gallery, University of North Carolina at Chapel Hill, NC / 10/02/2009–11/28/2009.

Roxana Perez-Mendez
EXHIBITIONS *Aljira Emerge 10* / Aljira Contemporary Art Center, Newark, NJ / 07/25/2009–09/26/2009. *Fall Solos* / Arlington Art Center Arlington, VA / 09/11/2009–11/07/2009. *Invented: (un)Realities: Part 2* / Gershman Y, Philadelphia, PA / 06/11/2009–08/05/2009. *X-Initiative, No Soul for Sale* / Representing Vox Populi Gallery, New York, NY / 06/24/2009–06/28/2009. *No Soul for Sale Performance with Gabriel Martinez* / X-Initiative, New York, NY / 06/27/2009–06/27/2009.

t s Beall
EXHIBITION *Space Delaware* / Belfast, United Kingdom / 05/08/2009–06/05/2009. RESIDENCY *Islington Mill Art Academy* / Manchester, England.

Crystal Z. Campbell
AWARD *UCIRA Visual Arts Practice and Research Award.* EXHIBITION *Lui Velasquez* / Tijuana, Mexico / 07/26/2009–07/26/2009.

Kyung Jeon
EXHIBITIONS *Kyung Jeon, Mischief & Melancholy* / Pinnacle Gallery, Savannah College of Art and Design, Savannah, GA / 03/18/2009–05/03/2009. *Pretty Tough: Contemporary Storytelling, Curated by Monica Ramirez-Montagut* / The Aldrich Contemporary

07/28/2009. FACULTY APPOINTMENT *Adjunct Faculty and Critic* / Parsons School of Design, Design & Technology Department, New York, NY. GRANT *Professional Development, Rhode Island School of Design.*

Sabeen Raja
RESIDENCY *Millay Colony for the Arts* / Austerlitz, NY.

Claudia Sbrissa
EXHIBITIONS *Solo, Utopia is Hard* / Courthouse Gallery, Lake George Art Project, Lake George, NY / 01/17/2009–02/21/2009. *Degrees of Density* / Kentler International Drawing Space, New York, NY / 06/06/2009–07/13/2009. *New York, NY* / Lana Santorelli Gallery, New York, NY / 05/09/2009–07/27/2009. *Wrapped, site specific installation* / Cryptic Canvas Gallery, Toronto, Canada / 05/07/2009–01/04/2010. *Ephemerality* / Schuylkill Environmental Center, Philadelphia, PA / 01/08/2009–05/08/2009.

Michael Scoggins
EXHIBITIONS *Wall Rockets: Contemporary Artists & Ed Ruscha* / FLAG Art Foundation, New York, NY / 01/02/2009–04/18/2009 and Albright-Knox Art Gallery, Buffalo, NY / 07/24/2009–10/25/2009. *Hello Dear Friends* / Seomi & Tuus Gallery, Seoul, South Korea / 04/03/2009–05/01/2009. *Obsession! 09* / ADLER & Co. Gallery, San Francisco, CA / 07/02/2009–09/03/2009. *Beautiful/Decay: A To Z* / Kopeikin Gallery, West Hollywood, CA / 02/21/2009–04/21/2009.

Shinique Smith
GRANT *Joan Mitchell Foundation.*

Ben Woodeson
AWARD *Prize winner at the Creekside Open 2009* / APT Gallery, London, England. EXHIBITIONS *Creekside Open* / APT Gallery, London, England / 06/04/2009–06/21/2009. *Stumble* / Electrotype Gallery, Malmo, Sweden / 09/25/2009–10/25/2009. *Watching TV by Candlelight* / Heron Corn Mill, Beetham, Cumbria, England / 04/11/2009–04/11/2009. *Forårsudstilling, The Spring Exhibition* / Kunsthall Charlottenborg, Copenhagen, Denmark / 04/04/2009–06/01/2009. *Evacuation* / Borstal Space, Hackney, London, England / 06/12/2009–06/26/2009. *Chutney 3: The Voice of Chutney* / Camberwell

Green, London, England / 06/09/2009–06/09/2009. *Levels of Undo* / Location One, New York, NY / 09/09/2009–09/30/2009. RESIDENCY *Location One Virtual Collaborative.*

Karla Wozniak
RESIDENCY *Marie Walsh Sharpe Art Foundation.*

Hong Zhang
EXHIBITION *Tight* / A.I.R. Gallery, Brooklyn, NY / 10/01/2009–11/01/2009.

2004
Negar Ahkami
EXHIBITION *Negar Ahkami: Pride and Fall* / Leila Taghnia-Milani Heller Gallery, New York, NY / 03/04/2009–03/28/2009.

William Cravis
FACULTY APPOINTMENT *Visiting Assistant Professor, Ceramics/Sculpture* / St. Cloud State University, MN.

Penny Davis
EXHIBITIONS *Pattern Recognition* / The City Gallery, Leicester, England / 06/20/2009–10/24/2009. *By Appointment Only* / 279 Mary Street, Birmingham, England / 06/27/2009–07/12/2009.

Kyle Durrie
EXHIBITIONS *New York Stationery Show* / Javits Center, New York, NY / 05/17/2009–05/20/2009. *Renegade Craft Fair* / Brooklyn, New York / 06/06/2009–06/07/2009.

Gwenessa Lam
EXHIBITION *Windows* / Republic Gallery, Vancouver, Canada / 06/11/2009–07/25/2009. RESIDENCY *MacDowell Colony* / Peterborough, NH.



Marie Lorenz '04 *The Inner Sea (Melissa)* / 2009 / performance & photo blog: theinnersea.net

Shaun El C. Leonardo
EXHIBITIONS *Nuit Blanche* (12 hour presentation of "Battle Royal") / Toronto, Canada / 10/03/2009–10/04/2009. *Sleeping Giant: New Works by Shaun El C. Leonardo* / Rhys/Mendes Gallery, Minas Gerais, Brazil / 05/16/2009–07/24/2009.

Catherine Lepp
EXHIBITION *New York Studio School Alumni Show* / New York Studio School, New York, NY / 06/26/2009–08/01/2009.

Ivan Monforte
EXHIBITION *Tainted Love* / La MaMa Gallery, New York, NY / 06/04/2009–06/28/2009.

David Politzer
AWARD *Nesnadny & Schwartz Visiting Curator Program selection* / MOCA Cleveland. **FACULTY APPOINTMENT** *Visiting Professor of Photography* / Youngstown State University. **RESIDENCY** *Millay Colony* / Austerlitz, NY.

Daniel Rich
EXHIBITIONS *Downburst* / Perry Rubenstein Gallery, New York, NY / 12/11/2008–01/24/2009. *Transitions—Painting at the (Other) End of Art* / Collezione Maramotti, Reggio Emilia, Italy / 05/24/2009–10/31/2009. *Rattled by the Rush* / Andrew Ratacz Gallery, Chicago, IL / 05/16/2009–07/11/2009.

Rachel Roske
EXHIBITIONS *The Armory Show* / with Parker Jones Gallery, New York, NY / 03/05/2009–03/08/2009. *Rastadental, JMOCA* / Los Angeles, CA / 02/15/2009–02/28/2009. *Incognito* / Santa Monica Museum of Art / Santa Monica, CA / 05/17/2009–05/24/2009.

Siebre Versteeg
AWARD *Kennedy Endowment for Visiting Artists* / University of South Florida. **EXHIBITIONS** *Incidents and Accidents* / Hogar Collection, Brooklyn, NY / 08/07/2009–09/05/2009. *No Longer Empty* / New York, NY / 07/30/2009–08/30/2009. *Broadcast* / The Ronna and Eric Hoffman Gallery of Contemporary Art, Portland, OR / 09/09/2009–12/19/2009. *Identifying Hedges* / Hallwalls, Buffalo, NY / 06/12/2009–07/19/2009.

Abbey Williams
EXHIBITION (STILL) / Bellwether Gallery, New York, NY / 04/09/2009–05/09/2009.

Saya Woolfalk
EXHIBITIONS *Storytellers* / Paperwork Gallery, Baltimore, MD / 12/12/2008–01/23/2009. *Losing Yourself* / Welch School of Art & Design Gallery, Georgia State University, Atlanta, GA / 10/01/2009–11/19/2009. *Living and Dreaming* / Bronx Museum, Bronx, NY / 06/21/2009–09/13/2009. *If I Didn't Care: Generational Artists Discuss Cultural Histories* / The Park School, Baltimore, MD / 01/30/2009–03/30/2009. *Playing Around* / Brattleboro Art Museum, Brattleboro, VT / 04/05/2009–07/26/2009. *Making It* / Deutsch Bank New York, NY / 04/01/2009–08/01/2009. *Hanging By a Thread* / Arts Westchester, White Plains, NY / 03/20/2009–05/02/2009. *Pulse* / Taller Boricua, New York, NY / 03/20/2009–05/02/2009. *Next Post* / Rupert Ravens Contemporary, Newark, NJ / 02/28/2009–04/11/2009. *Saya Woolfalk: No Place* / UB Art Gallery, Center for the Arts, Buffalo, NY / 02/26/2009–05/09/2009. *More Art Less Filler* / Vanderbilt University, Space 204, Nashville, TN / 06/05/2009–07/31/2009. **GRANTS** *Puffin Foundation* / Long Island, NY. *Lower Manhattan Cultural Council Fund for Creative Communities*. **RESIDENCY** *Harvestworks New Works* / New York, NY.

Jacob Rhodes
EXHIBITION *Mixtape* / Federal Art Project, Los Angeles, CA / 07/09/2009–07/31/2009.

Amanda Schoppel
EXHIBITIONS *Touch Point* / Toronto, Canada / 01/15/2009–03/01/2009. *Three Holes* / Calgary, Canada / 05/01/2009–06/01/2009.

Jina Valentine
GRANT *Joan Mitchell Foundation*.

Sarah Wagner
EXHIBITIONS *Natural Blunders* / de Saisset Museum, Santa Clara University, CA / 01/24/2009–03/20/2009. *Open House with Jon Brumit* / Skydive Gallery, Houston, TX / 02/12/2009–03/11/2009. **GRANT** *Pollock-Krasner Foundation*.

2005
Heather Hart
FELLOWSHIP *New York Foundation for the Arts, Crafts*.

David Herbert
EXHIBITIONS *David Herbert: Nostalgia for Infinity* / Postmasters Gallery, New York, NY / 05/22/2009–06/28/2009. *Carnival Within* / Uferhallen,



Ernest Bryant III '05 *coiffeur pour l'hommes* / 2005 / natural elements / size: human head

4th Annual Festival Prague Tina B / Prague, Czech Republic / 10/08/2009–10/26/2009. *News, Undated* / Puerto Lumbrales, Murcia, Spain / 04/03/2009–06/30/2009. *Haunting The City: The Document As Liaison Between The Artist And The Urban Environment* / The LeRoy Neiman Gallery, Columbia University, School of the Arts, New York, NY / 02/13/2009–03/05/2009. *Public Improvisations* / Fabbrica del Vapore, Fondazione Ratti, Milan, Italy / 12/04/2008–01/31/2009. *By the Roll of a Dice* / 211 Collective, New York, NY / 03/01/2009–09/01/2009.

Benjamin Dowell
RESIDENCY *Marie Walsh Sharpe Art Foundation*.

Patricia Esquivias
EXHIBITIONS *Younger than Jesus* / New Museum, New York, NY / 04/08/2009–06/03/2009. *Reads Like the Paper* 2005–2009 / Midway Contemporary Art, Minneapolis, MN / 04/04/2009–05/31/2009.

Maya Freelon Asante
EXHIBITIONS *The Beauty of Now* / Reginald F. Lewis Museum of African American History and Culture, Baltimore, MD / 05/13/2009–08/16/2009. *Double Exposure: African Americans Before and Behind the Camera* / DePaul Art Museum, Chicago, IL / 04/16/2009–06/14/2009. **FELLOWSHIP** *Sonja Haynes Stone Center Artist Fellowship* / The University of North Carolina at Chapel Hill, NC.

Victoria Fu
GRANT *Art Matters*.

Nayef Homsri
EXHIBITION *Beirut Tangents* / Kleio Projects, New York, NY 10009 / 07/21/2009–07/21/2009.

Zerek Kempf
EXHIBITIONS *Juntos Acordaron Adelantar El Oscurecer* / Mallorca, Spain / 05/01/2009–05/30/2009.

Haegen Kim
EXHIBITION *Smooth Surface* / Seoul, South Korea / 01/22/2009–02/14/2009.

Ben Kinsley
EXHIBITIONS *Street With A View* / Agency for Small Claims, Bureau for Open Culture, CCAD, Columbus, OH / 06/22/2009–07/17/2009. *Public/Private* / Arlington Arts Center, Arlington, VA / 01/30/2009–04/04/2009.

The Thirteenth Day: Ben Kinsley & Jessica Langley / Skaffell Art Center, Seyðisfjörður, Iceland / 04/11/2009–06/07/2009. *Manipulating Reality* / Centro di Cultura Contemporanea Strozzi, Fondazione Palazzo Strozzi, Florence, Italy / 09/25/2009–01/17/2010. **RESIDENCY** *Skaffell Artist Residency* / Seyðisfjörður, Iceland.

Yvonne Lung
EXHIBITION *Fleisher Wind Challenge 3* / Fleisher Art Memorial, Philadelphia, PA / 05/08/2009–07/03/2009. **RESIDENCY** *Art Omi International Artists* / Ghent, New York.

Monica Martinez
EXHIBITIONS *MFA Thesis Exhibition* / RISD/Providence Convention Center / 05/14/2009–06/30/2009. *RISD MFA Sculpture* / WORK Gallery, Brooklyn, NY / 09/04/2009–09/21/2009. *Graduate Sculpture Exhibition* / Sol Koffler Gallery, Rhode Island School of Design, Providence, RI / 01/22/2009–02/15/2009.

Molly Springfield
EXHIBITIONS *Translation* / Steven Wolf Fine Arts, San Francisco, CA / 02/13/2009–03/21/2009. *Letters, Words, and Phrases* / Goucher College, Baltimore, MD / 03/23/2009–04/26/2009. **X LIBRIS: The Repurposed Book** / Traffic Zone Center, Minneapolis, MN / 09/01/2009–10/16/2009. *Leaded: The Materiality and Metamorphosis of Graphite* / Yellowstone Art Museum, Billings, MT / 04/24/2009–08/02/2009. *Sondheim Prize Finalist Exhibition* / Baltimore Museum of Art, Baltimore, MD / 06/20/2009–08/16/2009. *Translation* / Thomas Robertello Gallery, Chicago, IL / 09/11/2009–10/17/2009. *The 2009 Trawick Prize: Bethesda Contemporary Art Awards* / Bethesda, MD / 09/02/2009–10/03/2009. *Leaded: The Materiality and Metamorphosis of Graphite* / The Palmer Museum of Art, Pennsylvania State University, State College, PA / 09/15/2009–11/29/2009. **FELLOWSHIP** *DCCA/NEA Artist* / Washington, D.C.

Emily Mast
EXHIBITION *Everything, Nothing, Something, Always (Walla)* / USC Roski Fine Art Gallery, Los Angeles, CA / 03/05/2009–03/05/2009.

Katja Mater
EXHIBITIONS *Cumulus at the Artis Library* / Artis Library, Amsterdam, The Netherlands / 11/26/2008–11/29/2008. *Décadrage* / Musée des Beaux Arts de Caen, France / 12/08/2008–12/14/2008. *Het Proces* / ACF Amsterdams Centrum voor Fotografie, Amsterdam, The Netherlands / 11/22/2008–12/06/2008. *Logement 11 part 2 in situ* / Logement, Borgerhout, Belgium / 03/26/2009–04/06/2009. *Juntos acordaron adelantar eloscurecer* / Fundacion Sa Nostra, Palma de Mallorca, Spain / 05/08/2009–06/06/2009. *La Maison des Poupées* / Historic Museum Arnhem, The Netherlands / 06/06/2009–08/23/2009. *Flux-S Festival* / Eindhoven, The Netherlands / 09/10/2009–09/13/2009. *Black Cube #11 Film Festival* / Arti, Amsterdam, The Netherlands / 10/09/2009–10/09/2009.

Adam Shecter
EXHIBITIONS *New Atlantis* / Eleven Rivington, New York, NY / 09/02/2009–10/03/2009. *Buddy List* / Space 414, Brooklyn, NY /

09/17/2009–10/10/2009. *Subjective Projections* / Bielefelder Kunstverein, Bielefeld / 09/23/2009–10/23/2009. *Learn to Read Art: A History of Printed Matter* / Badischer Kunstverein, Karlsruhe, Germany / 07/03/2009–09/06/2009. **BCAST** / BCAT Television and MTV Supersound, Brooklyn, NY / 05/31/2009–06/07/2009. **RESIDENCY** *Bemis Center of Contemporary Art* / Omaha, NE.

Alexandre Singh
EXHIBITIONS *Fax* / The Drawing Center, New York, NY / 04/17/2009–07/23/2009. *The Columns Held Us Up, The Invited (Cordially Uninvited)* / Artists Space, New York, NY / 07/08/2009–08/01/2009. *À corps et à textes* / La Galerie, Noisy-le-sec, Paris, France / 06/02/2009–07/25/2009.

2007
Diana Al-Hadid
EXHIBITION *The Station* / Miami, FL / 12/04/2008–12/07/2008. *Unveiled: New Art from the Middle East* / Saatchi Gallery, London, England / 01/30/2009–05/09/2009. *Invitational Exhibition* / American Academy of Arts and Letters, New York, NY / 03/12/2009–04/05/2009. *9th Sharjah Biennial* / Sharjah, United Arab Emirates / 03/19/2009–05/16/2009. **BAM Next Wave Festival** / Brooklyn Academy of Music, Brooklyn, NY / 09/05/2009–01/01/2010. *In the Between* / Istanbul, Turkey / 09/10/2009–10/10/2009. *New Weather* / USF Contemporary Art Museum, Tampa, FL / 11/07/2009–03/12/2010. **FELLOWSHIP** *New York Foundation for the Arts, Sculpture*. **GRANT** *Pollock-Krasner Foundation*.

Michael Berryhill
RESIDENCY *Marie Walsh Sharpe Art Foundation*.

Katie Herzog
EXHIBITIONS *Art As Experience* / Whittier Public Library, Whittier, CA / 02/02/2009–02/28/2009. *VOX V / Vox Populi*, Philadelphia, PA / 07/10/2009–08/02/2009. **FELLOWSHIP** *Molesworth Institute* / Storrs, CT. **RESIDENCY** *Thematic Residency: Why are Conceptual Artists Painting Again? Because They Think it is a Good Idea* / The Banff Centre, Alberta, Canada.

Denise Prince
EXHIBITION *Intimate Distance Soldier/Adulterer* / Performance-Installation at Bridge Art Fair, Art Basel, Miami, FL / 12/02/2008–12/07/2008.

Avantika Bawa
EXHIBITIONS *Retail Nullified* / University of the South, Sewanee, TN / 09/04/2009–10/03/2009. *Perfect Distortions* / Saltworks Gallery, Atlanta, GA / 07/21/2009–07/21/2009.

Nicholas Fraser
EXHIBITION *Art in Odd Places* / Various sites along 14th Street, New York, NY / 10/01/2009–10/31/2009.

Nery Gabriel Lemus
EXHIBITION *Friction of Distance* / Steve Turner Contemporary, Los Angeles, CA / 07/18/2009–08/15/2009.



Sean Slemmon '07 *Public Property: Elm Tree* / 2007–09 / elm tree, plexiglass, wood / 72 x 32 x 6"

Eun Hyung Kim
EXHIBITION *Breaking Out, The AHL Foundation 2008 Visual Arts Awards Winners* / New York, NY / 11/20/2008–12/20/2008.

Jennifer Levonian
FELLOWSHIP *Pew Fellowship in the Arts, Media Arts*. **RESIDENCY** *Millay Colony for the Arts* / Austerlitz, NY.

Sandy Litchfield
EXHIBITIONS *Broken Appeal for Balance* / Herter Gallery, University of Massachusetts, Amherst, MA / 09/15/2009–10/12/2009. *Way Finding* / Akus Gallery, Eastern Connecticut State University, Willimantic, CT / 10/15/2009–11/25/2009. **FACULTY APPOINTMENT** *Visiting Professor* / Mount Holyoke College.

Valerie Molnar
EXHIBITIONS *Salon 1* / Marine, Santa Monica, CA / 09/26/2009–10/25/2009. *New American Paintings No81* / Printed Juried Exhibition / 06/01/2009–07/23/2009.

Meredith Nickie
EXHIBITIONS *Whitney Museum Independent Study Program Exhibition* / Art in General, New York, NY / 05/09/2009–05/17/2009. *Open Studios* / San Francisco Art Institute, Santa Fe, NM / 07/23/2009–07/30/2009. **FACULTY APPOINTMENT** *Visiting Assistant Professor* / University of Hartford / Hartford, CT. **FELLOWSHIP** *Jackie McLean Fellowship* / Hartford, CT. **GRANTS** *Ontario Arts Council Emerging Artist Grant* / Toronto, Canada. **RESIDENCY** *Santa Fe Art Institute*.

Alison O'Daniel
EXHIBITIONS *Betamax* / UC Irvine Room Gallery, Irvine, CA / 02/19/2009–03/06/2009. *Waterproof* / Workspace 2601, Los Angeles, CA / 03/16/2009–03/28/2009. *We Hear Without Eyes* (screening) / 533, Los Angeles, CA / 04/04/2009–04/04/2009. **FELLOWSHIP** *Lynne Miles Fellowship* / Irvine, CA.

Denise Prince
EXHIBITION *Intimate Distance Soldier/Adulterer* / Performance-Installation at Bridge Art Fair, Art Basel, Miami, FL / 12/02/2008–12/07/2008.

Ishmael Randall Weeks
EXHIBITIONS *Slash* / Museum of Arts and Design, New York, NY / 10/07/2009–04/01/2010. *Havana Bienal* / Havana, Cuba / 03/27/2009–05/27/2009. *Des-Habitable* / Galeria OTR, Madrid, Spain / 10/09/2009–

01/05/2010. *Proyectos* / Galeria Revolver, Lima, Peru / 08/01/2009–09/01/2009. *Landscape* / Eleven Rivington Gallery, New York, NY / 04/07/2009–05/24/2009. *Trofeos* / Zona Maco Sur, Mexico City, Mexico / 04/21/2009–04/28/2009. *Trabajo de Espacio* / Arroniz Arte Contemporaneo, Mexico City, Mexico / 02/01/2009–04/15/2009. **RESIDENCIES** *Marie Walsh Sharpe Art Foundation, La Curtiduria* / Oaxaca, Mexico.

Tiffany Sum
EXHIBITION *Spatial Effect: New Media* / Detroit, MI / 01/14/2009–04/30/2009.

Rob Swainston
RESIDENCY *Marie Walsh Sharpe Art Foundation*.

2008
Amanda Alfieri
EXHIBITIONS *Off The Strip: Two Weeks of Performance and Video* / Las Vegas, Nevada / 04/02/2009–04/17/2009. *Low Lives* / FiveMyles, Brooklyn, NY; *Diaspora Vibe Gallery*, Miami, FL; *labotanica*, Houston, TX / 08/08/2009–08/08/2009.

2009
Diana Al-Hadid
EXHIBITION *The Station* / Miami, FL / 12/04/2008–12/07/2008. *Unveiled: New Art from the Middle East* / Saatchi Gallery, London, England / 01/30/2009–05/09/2009. *Invitational Exhibition* / American Academy of Arts and Letters, New York, NY / 03/12/2009–04/05/2009. *9th Sharjah Biennial* / Sharjah, United Arab Emirates / 03/19/2009–05/16/2009. **BAM Next Wave Festival** / Brooklyn Academy of Music, Brooklyn, NY / 09/05/2009–01/01/2010. *In the Between* / Istanbul, Turkey / 09/10/2009–10/10/2009. *New Weather* / USF Contemporary Art Museum, Tampa, FL / 11/07/2009–03/12/2010. **FELLOWSHIP** *New York Foundation for the Arts, Sculpture*. **GRANT** *Pollock-Krasner Foundation*.

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RESIDENCY *Marie Walsh Sharpe Art Foundation*.

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Avantika Bawa
EXHIBITIONS *Retail Nullified* / University of the South, Sewanee, TN / 09/04/2009–10/03/2009. *Perfect Distortions* / Saltworks Gallery, Atlanta, GA / 07/21/2009–07/21/2009.

Caitlin Berrigan
EXHIBITIONS *Metro Poles: Art in Action, collaboration* / Jamaica Arts Center, Jamaica, NY / 11/13/2008–01/13/2009. *And Things of That Nature* / Mills Gallery, Boston, MA / 05/15/2009–06/07/2009. **RESIDENCY PROGRAM** / Berlin, Germany.

Suzanne Broughel
AWARD *Smack Mellon Hot Pick 2009 (Studio Program)*. **EXHIBITION** *Uncharted Territory* / part of Sight Specific Projects, Qualee Arts, Orange, NJ / 05/01/2009–05/31/2009. **FELLOWSHIPS** *A.I.F. Gallery Fellowship 2009–2010* / Brooklyn, NY. *New York Foundation for the Arts, Sculpture*.

Christopher Carroll
EXHIBITION *You, Me, and Synesthesia* / Doran Gallery, Boston, MA / 03/24/2009–03/27/2009.

Andrea Chung
EXHIBITIONS *Securicorp* / Mauritius / 10/24/2009–11/21/2009. *See You Again Last Year* / ARTSCAPE/Gallery at CCB Catonsville, Baltimore, MD / 07/07/2009–08/07/2009. **GRANT** *2008–2009 Fulbright Scholarship* / Mauritius.

John Houck
EXHIBITION *Nightengale* / Workspace 2601, Los Angeles, CA / 05/02/2009–05/10/2009.

Moo Kwan Han
FELLOWSHIP *New York Foundation for the Arts, Digital/Electronic Arts*.

John Houck
EXHIBITION *Nightengale* / Workspace 2601, Los Angeles, CA / 05/02/2009–05/10/2009.

Alison O'Daniel
EXHIBITIONS *Betamax* / UC Irvine Room Gallery, Irvine, CA / 02/19/2009–03/06/2009. *Waterproof* / Workspace 2601, Los Angeles, CA / 03/16/2009–03/28/2009. *We Hear Without Eyes* (screening) / 533, Los Angeles, CA / 04/04/2009–04/04/2009. **FELLOWSHIP** *Lynne Miles Fellowship* / Irvine, CA.

Denise Prince
EXHIBITION *Intimate Distance Soldier/Adulterer* / Performance-Installation at Bridge Art Fair, Art Basel, Miami, FL / 12/02/2008–12/07/2008.

Avantika Bawa
EXHIBITIONS *Retail Nullified* / University of the South, Sewanee, TN / 09/04/2009–10/03/2009. *Perfect Distortions* / Saltworks Gallery, Atlanta, GA / 07/21/2009–07/21/2009.

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EXHIBITION *Art in Odd Places* / Various sites along 14th Street, New York, NY / 10/01/2009–10/31/2009.

Nery Gabriel Lemus
EXHIBITION *Friction of Distance* / Steve Turner Contemporary, Los Angeles, CA / 07/18/2009–08/15/2009.

NY / 09/13/2009–02/07/2010. *Marginal Utility* / Basekamp Gallery / Philadelphia, PA / 07/21/2009–07/21/2009. *Artists in Residence Spotlight Exhibition* / The Center for Book Arts, New York, NY / 04/01/2009–04/30/2009.

Asuka Goto
FELLOWSHIP *Vermont Studio Center Full Fellowship* / Vermont Studio Center, Johnson, VT. **GRANT** *Pennsylvania Council on the Arts Individual Creative Artist Fellowship* / Philadelphia, PA. **RESIDENCY** *Vermont Studio Center* / Johnson, VT. *Lower Manhattan Cultural Council Workspace* / New York, NY.

Lydia Greer
EXHIBITION *What We Can Live With* / The Berkeley Art Museum, Berkeley, CA / 05/15/2009–06/15/2009.

Moo Kwan Han
FELLOWSHIP *New York Foundation for the Arts, Digital/Electronic Arts*.

John Houck
EXHIBITION *Nightengale* / Workspace 2601, Los Angeles, CA / 05/02/2009–05/10/2009.

Alison O'Daniel
EXHIBITIONS *Betamax* / UC Irvine Room Gallery, Irvine, CA / 02/19/2009–03/06/2009. *Waterproof* / Workspace 2601, Los Angeles, CA / 03/16/2009–03/28/2009. *We Hear Without Eyes* (screening) / 533, Los Angeles, CA / 04/04/2009–04/04/2009. **FELLOWSHIP** *Lynne Miles Fellowship* / Irvine, CA.

Denise Prince
EXHIBITION *Intimate Distance Soldier/Adulterer* / Performance-Installation at Bridge Art Fair, Art Basel, Miami, FL / 12/02/2008–12/07/2008.

Avantika Bawa
EXHIBITIONS *Retail Nullified* / University of the South, Sewanee, TN / 09/04/2009–10/03/2009. *Perfect Distortions* / Saltworks Gallery, Atlanta, GA / 07/21/2009–07/21/2009.

Nicholas Fraser
EXHIBITION *Art in Odd Places* / Various sites along 14th Street, New York, NY / 10/01/2009–10/31/2009.

Nery Gabriel Lemus
EXHIBITION *Friction of Distance* / Steve Turner Contemporary, Los Angeles, CA / 07/18/2009–08/15/2009.

Christian Maychack
EXHIBITION *Christian Maychack: HOST* / Jeff Bailey Gallery, New York, NY / 05/27/2009–06/29/2009.

Navin Norling
RESIDENCY *Socrates Sculpture Park 2009 Emerging Artist Fellowship Exhibition* / Long Island City, NY.

Hoyun Son
RESIDENCIES *MacDowell Colony* / Petersborough, NH. *Sandnes kommune and Rogaland fylkeskommune* / Sandnes, Norway.

Monika Sziladi
EXHIBITIONS *Market Forces* / Galerie Erna Hecey, Brussels, Belgium / 05/28/2009–08/29/2009. *Glam Shackles & Spice* / Gallery SATORI, New York, NY / 06/05/2009–07/03/2009. *Photo Biennial* / Institute of Contemporary Art, Dunaujváros, Hungary / 04/23/2009–06/01/2009.

Jonathan VanDyke
EXHIBITIONS *Gloved Impediment* / HQ Gallery, Brooklyn, NY / 0



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Polly Apfelbaum

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2009
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