

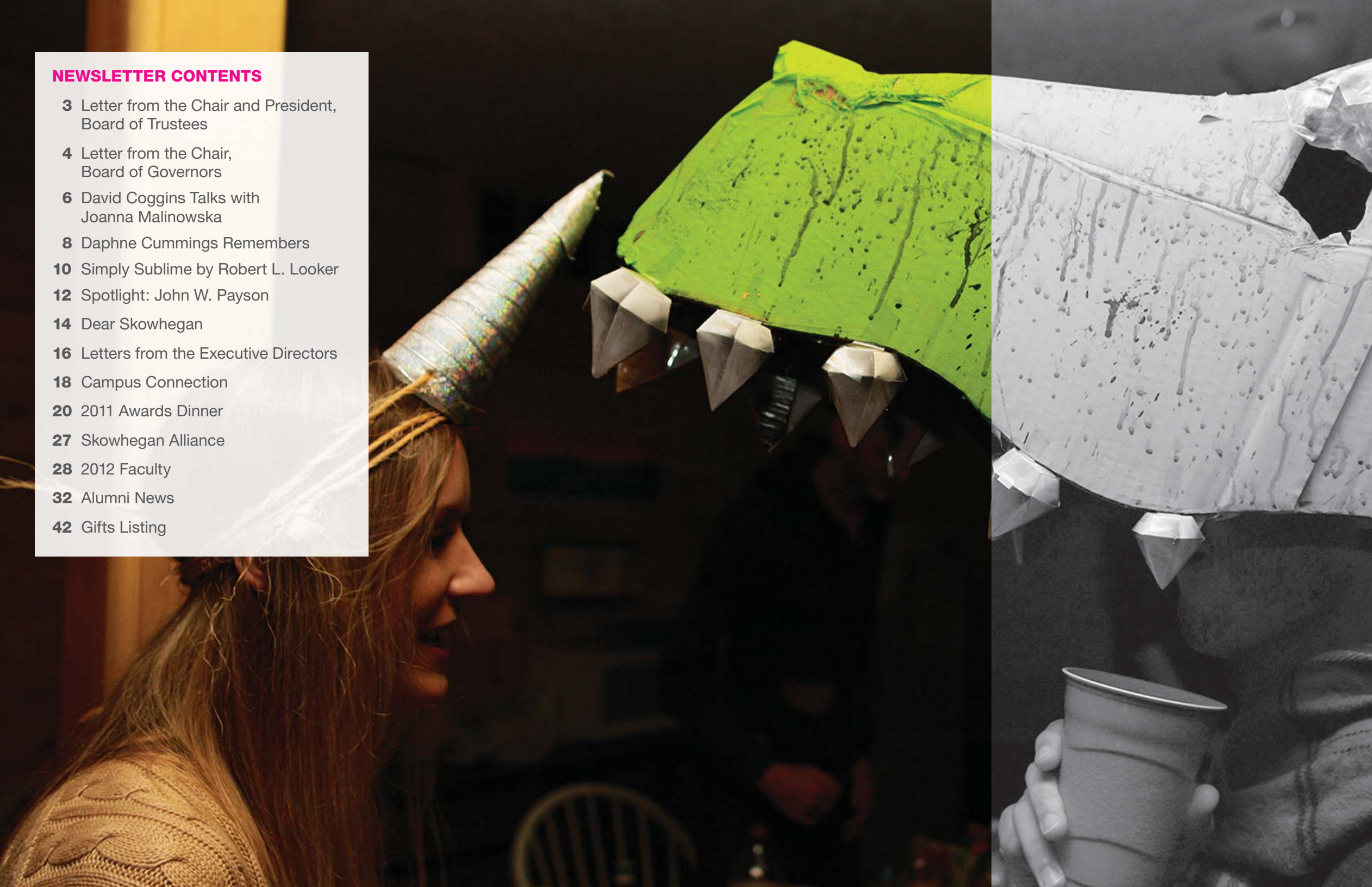
SK OW THE GAN

NEWSLETTER 2011



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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 GUND Chair / GREGORY K. PALM President

We have recently returned from a trip to Maine for our annual Trustees' and Governors' Weekend. It is always particularly rewarding to see the campus again, meet the participants and faculty, visit scores of studios, and of course, serve as judges for the annual Costume Ball. This year was no different.

One of the most exciting parts of the Maine weekend was a visit to the new Double Bett(y)(e) Media Lab, made possible by gifts from Trustee Judson P. Reis and former Trustee Susy Wadsworth and her husband Jack through the W.L.S. Spencer Foundation. We are fortunate also to have a close relationship with the University of Maine-Orono, which has entered into an agreement to share some of its media equipment with us during the summer months, allowing us fully to equip the lab while stretching the W.L.S. Spencer funds for future years. We are so grateful for all this generosity, which has enabled us to make a GIANT leap forward in meeting the needs of artists who work in, or want to experiment with, electronic media.

The entire campus and program require the support of many people, and this year we want to thank especially the many artists who have been involved in Skowhegan over the years who are so generous in giving back. Apart from the hundreds of alumni who give through the Alumni Appeal, this year Skowhegan alumni and former faculty members Robert Gober (Resident Artist '94 and Governor), Mark Grotjahn (Alum '95), Dana Schutz (Alum '99 and Visiting Artist '10), Kiki Smith (Resident Artist '93 and Governor), and Kara Walker (Resident Artist '01) all contributed excellent work for the SkowheganBOX, our first portfolio project in nearly twenty years. The BOX, published in an edition of 30, has been a huge success, already raising over \$150,000 to support Skowhegan's work—and they are not *quite* gone yet! If you are interested in learning more about the BOX, please contact the New York office.

On top of that, Glenn Ligon (Resident Artist '98 and former Governor) made our 2010 annual benefit print, which was released last fall. "*Draft*," an exquisite aquatint, sold out faster than any print in the history of the project, bringing in over \$70,000 for scholarships and program needs. We are looking forward to an edition created by Ann Hamilton (Visiting Artist '91 and Resident Artist '93) for the 2011 edition.

Now that we have finished a several-year campaign of much needed renovations and building on our campus, we are focusing on a different kind of building. This summer, thanks to a very generous gift from our friends at Sotheby's, we hired a consultant to work with us over the next year to strengthen our current boards and to help us look toward Skowhegan's future. It's the first time we have undertaken such an effort in many years and we are fortunate to approach this self-assessment and planning from a position of strength. We know many exciting opportunities lie ahead for Skowhegan and we want to be in the best position to take advantage of them.

Participating in this work with us will be our two newest Trustees, David Beitzel (Alum '82) and Paula Crane Lunder. Both David and Paula bring with them a wealth of board experience and a genuine appreciation for Skowhegan that we know will contribute greatly to our work in the coming years.

John Payson, a member of the Board of Trustees since 1975 and Chair from 1981-1988, retired this summer after 36 years of service. John's accomplishments are legion, from his steady leadership through a tumultuous period in Skowhegan's history to his establishment of the Payson Governors' and Trustees' funds in the early 1990s to his unflinching attendance at our summer weekend, when he visits scores of studios and revels in the opportunity to hear about what drives the artists on campus. We are delighted that John will now assume Emeritus status on the board and we look forward to seeing him for many summers to come.

This year was not without significant loss. In late June, longtime Skowhegan Governor Susan Shatter (Alum '64; Resident Faculty '77, '79) passed away. Susan was a part of our family for more than forty years. She was a friend to many members of both the Board of Governors and the Board of Trustees and her absence will be keenly felt. Only a few days after Susan's death, Sumner Rulon-Miller III, Susan's good friend and a Trustee since 1987, passed away as well. Among his varied contributions to Skowhegan, Sumner provided scholarships for more than twenty artists to attend our summer program. He, too, will be missed by many.

Our year-round team in New York and Maine continues to ensure that the summer program and our increasing number of events and programs in New York and

elsewhere run like clockwork. We want to thank Chris Carroll, Elise Gardella, Bill Holmes, M.E. Malone, and especially our Executive Directors Kate Haw and Sarah Workneh for their dedication and hard work. Of course the heart of Skowhegan is the residency itself, and we could never manage it without our loyal summer staff, including many alumni and other friends as well as Waneeta Marquis, our chef, and Judy Stoodley, our librarian. Any artist who has been to Skowhegan can tell you how essential the entire summer staff is to a successful residency.

Having just acknowledged and thanked each member of our terrific team, we, sadly, have to announce the departure of one of them: Kate Haw has decided to leave us after five very constructive years during which she spearheaded many important initiatives including establishing a historic archive, launching an oral history project, expanding alumni programming and giving, and more. The National Building Museum in Washington has offered her a job she simply couldn't refuse so, as of the beginning of November, she will be their Vice President for Development. While we view this as a great loss, our team remains strong, we will persevere, and we have already begun a search for her replacement. We send her off with lots of love, many thanks for a job well done, and good wishes for her new life.

Equally essential are all of you who contribute to Skowhegan. We are grateful for every gift, large and small, that comes from our alumni and friends around the world. If you have given before, we thank you and we hope you will continue to support us in our 66th year of working on behalf of emerging artists. If you haven't given before, we hope you will read this newsletter and see the important role Skowhegan plays in the life of many artists, and then clip the contribution at the back or go to www.skowheganart.org to contribute. You will truly help to change artists' lives. Thank you.

FROM THE CHAIR OF THE BOARD OF GOVERNORS

DAVE MCKENZIE ('00)

In my first year as Chair of the Board of Governors I write to you also as a member of Skowhegan's 2011 faculty. And the question I have been asked several times during this crazy summer is: how does it feel to be back? Early on in the summer, it was a question about what it means to come back to the Skowhegan School of Painting & Sculpture as a Resident Artist after having been a participant some eleven years ago. This is one hard question to answer, and in many ways I might simply say that being back is—strange—but perhaps I can also think about the situation by answering another common but equally difficult question. What is Skowhegan? A town in Maine is the easy answer, but the question actually presents itself in a number of different ways. Is Skowhegan a school, and therefore an institution with a defined pedagogy? Well, sort of, but not exactly. Is it an arts camp with studios in the woods, lectures, lakeside activities, costume parties, and late night antics? Closer, but it's a lot more than that. I find myself struggling to describe the essence of Skowhegan in one concise phrase. As a working definition—let me propose calling it simply 'a summer.'

A more honest answer to that opening question would be to say that I haven't come back at all. I've had my summer already. What I am experiencing now is something different and being a Resident Artist at Skowhegan, like being a Dean or any staff member, is really its own thing. So, for doing their thing to ensure the present and future of this thing (Skowhegan), I would like to extend thanks to the staff—Sarah Workneh, Executive Director, Program; William Holmes, Grounds & Maintenance Manager; Waneeta Marquis, Brandon Hinman, and Shawn Thornton ('02) in the kitchen; Nicholas Johnston, Summer Program Coordinator; Craig Drennen ('06) and Nataliya Slinko ('10), Deans; Christopher Carroll ('08) and Lilly McElroy ('06) in the media lab; Gregory Witt ('09) in the sculpture shop; Sean Glover ('03) and Nadia Ayari ('06) in the fresco workshop; Judy Stoodley and Meredith Gaglio in the library; and Elizabeth Mooney, Archivist. This summer also would not have been nearly as enjoyable if not for the Visiting Artists, Vito Acconci, Walead Beshty, Suzan Frecon, Chris Ofili, Judy Pfaff, and this year's Paul Mellon Distinguished Fellow, David Lang.

A big bear hug is reserved for my fellow Resident Artists for being as wonderful as they are and more wonderful than I could have hoped for. Thank you Daniel Bozhkov ('90), Cheryl Donegan, Anissa Mack ('99), Marlene McCarty, and Michael Smith. If you are familiar with the structure of Skowhegan you might have noticed that I have included five Resident Artists which makes a total of six when I am counted into the mix—one more than our usual number. That is because I have had to miss my fair share of the summer and Anissa was gracious enough to make herself available for the demands of non-stop studio visits.

I find myself struggling to describe the essence of Skowhegan in one concise phrase. As a working definition—let me propose calling it simply 'a summer.'

I never expected to miss any time this summer, but during the first week of Skowhegan my brother called me to tell me that he was ill and also asked if I could fly home at some point to help him break the news to my mother. It was a painful moment all around but if I am being honest it was painful because real life (the one I can't control) was intruding on my life (the one I am desperately trying to control). Initially, I flew home hoping to be back in two or three days but due to a series of unplanned events I found myself in and out of an emergency room for a week before returning to Maine. When I left New Jersey my brother was still in critical condition, but I returned to Maine so that I could make sure that I had studio visits with as many participants as possible—and also because

I found letting go of Skowhegan to be so difficult. During those days I felt sure that my summer as a Resident Artist would be coming to an end, and when I made the decision to leave camp in week four it was with every belief that I wouldn't be able to make it back but that the best place for me to be was with my family at my brother's bedside.

Sitting in a hospital room day after day and week after week is a mind numbing experience. As I watched my brother slowly getting stronger I began to feel as if my mind were beginning to atrophy. In fact there was a direct correlation between the progress he was making and my need and desire to return to a creative and intellectual life. Thankfully, three weeks after I said my goodbyes I was able to find my way back to Maine and this wonderful community of artists.

Even though, earlier in the summer, I couldn't answer that opening question—I now feel like I can clearly formulate a response. So I would like to save my final thanks to all of this year's participants. Thank you for allowing me into your studios, your discussion groups, and your ways of thinking. But most of all thank you for letting me come back.

With focused time in my studio at Skowhegan and challenging support from faculty and participants, I had the courage to take bigger steps in new directions.

2010 PARTICIPANT

SUSAN SHATTER AND SUMNER RULON-MILLER



Above / Susan Shatter with Kirk Varnedoe at Skowhegan's 1991 Awards Dinner / photo by Mary Hilliard

Among those we lost this year are two people who gave decades of service to Skowhegan, remaining closely involved until their deaths: Susan Shatter and Sumner Rulon-Miller III. In fact it was Susan who introduced Sumner to Skowhegan, encouraging him to join our Board of Trustees in 1987.

After an absence from Skowhegan following her summer as a participant in 1964, Susan first returned to campus as a Resident Artist in 1977. She remained a nearly constant presence with the School from that time on, returning as a Resident Artist in 1979, and again in 1990 as a faculty partner. Having been elected a member of the Board of Governors in 1980, Susan had become an integral voice in shaping each summer's faculty and class of participants. Among the many artists whose lives she affected at Skowhegan was Daniel Bozhkov ('90), our longtime fresco instructor, a Governor, and a 2011 Resident Artist. Daniel toasted Susan's memory at this year's Red Farm dinner in Maine. Recalling her encouragement and practical help when he moved from Bulgaria to New York after attending Skowhegan, he remarked, "I am very grateful to Susan for her timely support, which changed the course my life. As an artist she understood what another artist needed and moved fast to help with whatever she could."

When Sumner joined the Board of Trustees, he jumped right in to help with fundraising efforts from foundations and friends. A man who put the highest value on learning, Sumner established the Rulon-Miller



Above / Justin Peyser, Kate Haw, and Sumner Rulon-Miller III at Skowhegan's 2009 Awards Dinner / photo by Teri Slotkin

Scholarship, which supported more than twenty artists' participation in Skowhegan over the years. His gifts to Skowhegan were very much in line with scholarships he had established at his alma maters, Proctor Academy and Princeton University. Sumner was not interested in making a contribution and walking away, he wanted to know the artists who received the Rulon-Miller Scholarships. He was always eager to hear about their experiences on campus, and had hoped one day to create what he called a "sub-alumni group" of Rulon-Miller Scholarship recipients. His legacy, through all those who had the opportunity of an education at Skowhegan and elsewhere because of his scholarships, is broad.

The supportive environment of Skowhegan gave us breathing room and the space and courage to try new avenues in our work.

2010 PARTICIPANT

IN MEMORIAM

With regret we note the passing of these friends from our Skowhegan community:

Thomas Aprile, Alum 1974

Jack Levine, Governor 1962–1979; Resident Artist 1952, 1953; Visiting Artist 1946, 1949, 1954, 1956, 1958, 1965, 1972

Stephen Mueller, Alum 1968

Sumner Rulon-Miller III, Trustee 1987–2011

Janet Shafner, Alum 1947, 1948

Susan Shatter, Alum 1964; Governor 1980–2011 (Chair 1989–1990); Resident Artist 1977, 1979

Our thoughts are with their families and friends.

DAVID COGGINS ('01) TALKS WITH JOANNA MALINOWSKA ('01)

Joanna Malinowska's work is marked by obsession taken to logical—or illogical—extremes. She spies on musicians, hires people to perform on the subway, and treks to the North Pole. And yet she always maintains a light touch, even when she's building a two-thousand pound devotional boli.

We met at Skowhegan in 2001, and it's great to watch her on her current streak: she won a Guggenheim fellowship, masterminded a fashion show at Performa, Jerry Saltz called her last show at Canada one of 2010s 10 best, and her epic sculpture recently entered the Saatchi Collection.

We spoke recently at her Williamsburg apartment.

DC: Your boli is in Charles Saatchi's collection. That's incredible—how did it end up in London?

JM: I think it started with Jerry Saltz.

DC: Because your show was in *New York Magazine's* "10 Best of 2010." That's my favorite thing Jerry Saltz ever wrote! Why don't you explain what the boli is.

JM: The boli is an animal-shaped sculpture that is responsible for controlling balance in the universe, according to the Bamana people in Mali.

DC: And your particular boli?

JM: My particular boli is much larger than the usual boli. And the traditional boli is usually built by only the privileged priests in the society. It is built out of various kinds of materials like blood, urine, clay, feces. Some weird stuff.

DC: Yours, when you say bigger, it was huge, like a VW bus.

JM: Bigger than that, probably.

DC: Well, maybe it ate a VW bus. How much did it weigh?

JM: It weighed probably two thousand pounds. Shipping it was a long story. I chopped it into pieces because it was impossible to pull through the door. So I had to store it in some vacant store in Chelsea for a few months, and then the people got mad at me. So I only preserved crucial parts like the sweater of Evo Morales, and some other things, and I had it removed by professional construction removal people. Then, a few months later, there was the Jerry Saltz piece, and then I got an email from Canada, from Phil Grauer, saying "Is the boli still available? Charles Saatchi is asking."

DC: You said, "Well, the pivotal parts are still available, we'll fill the rest in later."

JM: Right. So then I went through the ordeal of rebuilding the boli for a second time, which is so difficult. I had to build it in parts, like Ikea furniture. It was built in seven parts, it was a nightmare. It was going on for two months. It was shipped in parts. And they rebuilt it and did an excellent job, I must say.

DC: Did they write you any email, "How does the head attach to the neck?"

JM: They figured it out on their own. I went to London just for the opening, for a few hours, and to give an interview with the BBC—they thought that the boli was similar to a guinea pig. I don't know.

DC: We've known each other for ten years, since we were both at Skowhegan in 2001, and in that time you've done performances and videos, some of which are very fleeting. Now you've got a two-thousand-pound imposing object. Was that a big decision? Is this your Richard Serra moment?

JM: Well, I'm interested in making sculptures now, more than I used to be.

DC: It's funny thinking about themes of yours, and knowing you, following your work and admiring you. You followed Piotr Anderszewski, the Polish piano player. You followed him and he was a theme in your work. Then I became so interested in him, and then I was eating dinner one night and ran into him after one of his concerts at Carnegie Hall. And then I was following him. It was like your work forced me to go up and talk to him. That's a very powerful thing, wouldn't you say? It's nice knowing your interests in many ways have become my interests.

JM: I do have phases that take over my life. I'm still in the boli phase and it turns out there are a lot of people who know a lot about bolis, for example. They take their students to the Metropolitan Museum for a tour and they stop by the boli and they give a really long lecture. My friends who have become aware of the bolis and their history keep telling me this story, my friends who teach.

DC: Is there a boli at the Met?

JM: Yeah, there's a beautiful boli at the Met. This was the boli that sort of started my thing.

My favorite part of Skowhegan was when Allen Ruppersberg was telling me that I reminded him of his friend Bas Jan Ader, because I guess he was always spending the whole time thinking about projects that he was ready to make.

DC: Oh, really? I guess I'm not in that section.

JM: I love it, this is the only section I go to.

DC: Well then where are you going to see Velázquez, Degas, and Manet?

JM: In my next life. I'm still in the Neolithic phase.

DC: Perfect. Do you remember, though, this performance you gave at Skowhegan? It's a little bit elaborate to explain the project, but you made a table and one of the legs was sugar, and you ate the sugar away and the table collapsed. A vase of flowers in water that had been on the table crashed to the floor and shattered. What had looked to be a rug below turned out to be water soluble ink that spread everywhere. It's still one of the greatest performances I've ever seen. It was so shocking! What I liked about it was that it was interesting to watch what you were doing, there was an element of suspense, and then an element of surprise. All those things happen, and then you think you see the rug, you don't even realize that its ink until the water's crashed upon it, and then it starts spreading. It was extraordinary. And it's good that it was because that's all you did the whole time you were there! No—I'm kidding.

JM: My favorite part of Skowhegan was when Allen Ruppersberg was telling me that I reminded him of his friend Bas Jan Ader, because I guess he was always spending the whole time thinking about projects that he was ready to make.

DC: That's great. I just ran into Bruce Pearson recently. He was standing outside Mary's Fish Camp, and he had just had a lobster roll, and he remembered, after ten years, that I was obsessed with going and finding lobster rolls at Skowhegan. I said "Yes! I was! I can't believe you remembered." Just being in Maine was such a great part of it. You and I drove around and explored so much.

JM: It was a great thing for me too.

DC: And what about your performance at Performa a few years ago?

JM: Christian [Tomaszewski] and I did a performance based on the difference between Eastern and Western European science fiction. We were interested in the fashion of science fiction, in the movies and books.

DC: So people walked into a former bank space where the performance took place. If I remember, there was a huge cosmonaut...

JM: Right, there was a huge space suit that we sort of built for Valentina Tereshkova, the first Russian woman in space, and it was also built for the big sculpture inspired by Niki de Saint Phalle.

DC: And when you say big, a hundred people could fit in there.

JM: Yeah, so it was sort of a reference to Niki de Saint Phalle's "Hon-en Katedral," [She-a Cathedral] the giant woman sculpture that you enter her body and there's a milk bar and a cinema.

DC: Where was that?

JM: It was at Moderna in Stockholm in the sixties. We made a costume for that kind of size, but it was based on the spacesuit worn by the first woman in space. People walked in and sat down inside, and we were presenting research on the clothes of science fiction.

DC: I remember going there and you had a composer do the sound for the piece.

JM: That was Masami Tomihisa—she composed seven separate soundtracks for different instruments and they



Above / Joanna Malinowska, *Boli*, 2009, wood, plaster, clay, scraps of Spinoza's Ethics, sweater of Evo Morales, 1 liter of water from Bering Strait; the sculpture looks at a replica of Malevich's *Black Square* / photo by Joanna Malinowska

were recorded on old-fashioned cassettes, and she was mixing them randomly using Walkmen.

DC: The sound was very good. So the audience came and sat inside the suit, didn't quite know what to expect, there was a—you wouldn't even call it a runway, there was a path down the middle, and then out came...

JM: Out came the people presenting the outfits. What we were aiming to do was sort of our version of the Metropolitan Museum Costume Institute. We wanted to have emotion, so instead of having them on dead, still mannequins, they were presented on people, walking in space and interacting. We did this project twice, first at Performa, and then we repeated it at Nottingham Contemporary, as a part of the "Star City: The Future Under Communism" show.

DC: What are you working on now?

JM: Christian and I aren't working on it physically yet, but we are interested in building a version of Anthology Archives in the Amazonian jungle.

David Coggins is a writer, he lives in New York.

AS SURE AS LILACS COME IN MAY AND GREEN APPLES SIGNAL THE ENDING OF SUMMER



Above / Daphne Cummings / photo by Douglas deK. Hall

Ernest Dunbar was a slender, taciturn master carpenter whose shop was the long shed. One of my childhood favorite things was to go at lunchtime and sit with Ernest in his bib overalls, my own summer-brown legs swinging down from his top step to eat my peanut butter and blackberry fluff sandwich. I don't think we talked a lot but the cows came and gathered close in by the fence and Ernest welcomed me. As young as I was, I sensed he stood for the rootedness that was part of the experience of place at Skowhegan.

The artists loved to draw the sheep and the cows and as a child I was an easy hit for a model until I soon rebelled against being corralled. In the big sculpture studio a life model posed in the afternoons. There was a walk-in tool cupboard in that space. One day Ernest was working in there and didn't hear the group setting up. When he realized the model had taken her pose—in the nude—he was so embarrassed that he pulled the double doors shut and stayed in the cupboard all afternoon and missed his ride home.

Two people were an integral part of those early years and we as a family remained close with theirs. Logie LeClair, who shared with my father a deep respect for work done by hand, kept the grounds to the highest standard, the buildings, a stone wall, a wild rose.

A French-Canadian spinner of tall tales, Logie loved to tell the most unbelievable stories to unsuspecting participants. One year several were wrapping their

car tires in rags at night to prevent the rubber being eaten by the hedgehogs.

Minnie Harville was as much a perfectionist as Bill Cummings, and ran the dining room and cottages with a disciplined hand and warm heart. It was a childhood treat when she invited me to come and have a meal by the lake with everyone.

When I was maybe twelve, I was old enough to be allowed to do some small clay works which were fired in the wood kiln that Henry Poor fed through the night. And I made a close friendship with a painter, Millie Thompson. The winter after Millie was at Skowhegan, my family drove to Washington, DC. Millie was a student at Howard University and I was excited to see her. In the car I kept asking, "Can she come out to dinner with us?" I pestered with this question until I saw my father begin to cry. He had to try to explain to me that Millie wouldn't be able to come into the restaurant with us. She was African-American. This was the mid-50s. I was confused and stunned. My father was sad and dismayed.

Looking back, this was one of the many gifts of Bill Cummings. His regard and natural ability to weave all kinds of people together without thought to race, economic background, culture, religion. And the School and his personal warmth has been all embracing. This along with the uncompromising commitment to serious artistic endeavor. The School was there to nurture the artists. These founding principals have sustained the driving force of what Skowhegan is today. The purity of the idea—artists taught by artists—and the creative passion remains intact. For my father, standards of excellence were inextricably tied to the place.

What I'm talking about happened a long time ago. Much has changed at the School over 65 years, mostly good, but much more has not changed, which is even better. The School has had some fierce and wise protectors who understood the necessity of support and the importance of freedom of artistic exploration and varying points of view.

As a young girl, much was off bounds for me, but from the old barn on hot summer nights the music from the Saturday dance carried into my bedroom upstairs in the Red Farm. Looking out my window at the stars and the glow from the barn, it seemed like

a movie scene. Sometimes I would be awakened by my mother and brought to the barn to see the fantastic and funny and beautiful costumes and headdresses made by everyone. I especially remember Jack Levine being wheeled in a huge old-fashioned baby carriage. (Jack was a close family friend who, when he arrived to teach in Skowhegan's storied pastoral setting would ask, "What's all this green stuff?")

There was square dancing and careening polka dancing and tons of laughter.

And mosquitoes.

There were other faculty children throughout those years. But mostly it was the two of us, a brother and me, somewhat isolated. Our world was the fields and woods and a playhouse high up in a pasture with a swing and a see-saw. It was summertime after all, and the hay grew high and we lay in it to watch the cloud shapes. We shelled peas for forty for the Visiting Artist dinner and we watched the slaking of the fresco lime in the big trough. And all of it seemed as natural as the smell of the freshly cut grass.

Even in my growing-up world I knew well that Skowhegan was high energy, hard-working, lively, boisterous, funny—and very serious.

With the land itself, Skowhegan is here to nurture, to support, to allow exploration, doubt, change, contemplation. And to know that everything matters.

Daphne Cummings is a Governor of Skowhegan and the daughter of Willard W. Cummings who, along with Sidney Simon, Henry Varnum Poor, and Charles Cutler, founded the Skowhegan School of Painting & Sculpture. The Red Farm, where she lived as a child, and surrounding buildings were her grandparents' home and chicken farm, which in 1946 became the School.





SIMPLY SUBLIME



Above / Skowhegan Trustees Mary Looker (on left) and Robert Looker (on right), with Tara Pelletier ('09), the first artist to work in the Looker Family Studio, dedicated 2009

This year is a meaningful one to me, marking my fifth anniversary as a Trustee and friend of Skowhegan. When I was asked to share my experience of Skowhegan, a warm flood of memories and images flashed brightly. My thoughts immediately took me back to the lakeshore with its calming and peaceful silver-blue water, unique in energy and spirit. The bright, warm sun met by cooling breezes and the rustling of the tree limbs are some of the vivid and evocative images that filled my mind. Added to the effect of these sensations was an awareness of the height and breadth of the sky, and of the gentle force of the wind. Words such as self-identity, cultural memory, natural history, pastoral beauty, spiritual haven, and simply sublime filled me up.

Skowhegan came into my life through my wonderful mother, Mary Looker. Her sincerity and heartfelt appreciation for young artists led to a warm friendship with former Executive Director for Program, Barbara Lapcek, and Trustees Bailey Symington and Mildred Brinn. Mary has since been a devoted friend to all, and a Trustee of Skowhegan since 1991, and I am honored and proud beyond belief.

Once I was able to experience, firsthand, the true meaning of Skowhegan, everything became clearer.

After moving to New York City in 1992 to begin my journey in the auction business, Bailey Symington invited me to join Skowhegan's 21st-Century Committee where I met many wonderful people, many of whom I am proud to consider friends to this day. While faces and names may have changed since then, a constant core remains; the expansive spirits of the artists, faculty, Board of Governors and Trustees, staff, and worshippers, who like a thread, link the rare beauty and pleasure of art and life together.

During my first visit to campus in the early 1990s, an imaginative spirit seized me and began to prepare my consciousness to experience the idyllic landscape, luminous with meaning. Once I was able to experience, firsthand, the true meaning of Skowhegan, everything became clearer. The memory of slowly driving through the woods, over the gentle hill, to be welcomed by its rustic beauty, open arms, and rolling greens is perhaps the most powerful of all.

Since becoming a Trustee in 2006, I remain honored to be a part of such an important and transcendent organization. Nothing compares to being able to share in the beauty and excitement of the campus, and the participants who work in and naturally belong to the landscape. Trustees' and Governors' Weekend, when we convene on campus, is an incredible time of the year. For me, the end of July has become a time of growth with open and clear breathing and artistic freedom, for everyone.

Sarah Workneh, Skowhegan's current Executive Director for Program, wrote in one of her recent, beloved letters from campus the following sentiment, perfectly touching upon the essence of Skowhegan:

Trying to understand how to incorporate this experience into regular life, in environments that seem so far from our home at Skowhegan—with friends, family, and jobs that won't ever know what has just happened—is a part of the growth that comes from an experience like being at Skowhegan...Part of our experience on campus and in the community holds us responsible for continuing to be generous with ourselves and with others, for continuing to ask questions about our practices, and for taking the necessary risks that allow artmaking to constantly evolve and offer something new. Skowhegan really offers an odd dichotomy of closeness and distance from our own practices that allows us to envision our work beyond how it exists in any one particular moment in time.

Many of us, I think, long to become the companion of a "place." Not its authority or owner, but its friend and respectful advocate. For the place always seems to know you're there. It feels you and you feel it, deeply. I know I am not alone when I say the place that is Skowhegan asks us to open ourselves up, so as to build intimacy. Out of such intimacy can come a sense of belonging, a sense of being without isolation. Annie Dillard once wrote, "Our life is a faint tracing on the surface of mystery, like the idle, curved tunnels of leaf miners on the face of a leaf. We must somehow take a wider view, look at the whole landscape, really see it, and describe what's going on here." Think of Skowhegan. Then think of how painters and poets and sculptors and visual artists have lovingly, many times critically, and carefully etched this place in our minds.

Skowhegan is beautifully entwined within 20th-Century American art and the creative, intellectual, and personal growth of emerging and established visual artists from around the world. I find there are seldom chances to fully reminisce, but when I think of Skowhegan, I am overcome by a clear understanding of what the word "place" means to me. A remarkable place; like an unconditional friendship that asks only for honesty and hard work to thrive and grow. In simple terms, Skowhegan is my friend.

*Robert L. Looker
August 1, 2011*

BONNE CHANCE KATE

At the end of October 2011, Skowhegan's Executive Director for Development & Administration, Kate Haw, accepted a new position as Vice President for Development at the National Building Museum in Washington, DC.

Kate viewed her role at Skowhegan as one that pushed the organization to acknowledge and engage with its history as well as look toward its future. Over the course of her five-year tenure, she pushed the organization to reconsider how it has dealt with recording its past through creating an archive as well as through launching an oral history project to capture the voices and stories of those who were critical in solidifying the Skowhegan experience and culture in its early years. Generations of members of our community will now benefit from learning about the rich history of our organization.

In thinking about Skowhegan's future, Kate sought to build a lasting legacy and a culture of giving back to our organization through the expansion of both our alumni and individual giving programs, resulting in increases in both the number of donors as well as funds raised. She nearly tripled the income from Skowhegan's annual print project by offering the collecting community and our constituents the opportunity to purchase a print that is as much an art object as it is a fundraising tool.

Kate's dedication to the organization and ingenuity in refreshing how Skowhegan considers itself was not confined to a past or future timeline. Much of what she accomplished is rooted in building relationships with our most recent alumni and the community in New York. Kate was able to restructure the Skowhegan Alliance, our alumni committee, to help expand New York based programming, including the popular SkowheganTALKS and SkowheganWALKS programs. She also led an overhaul of Skowhegan's website to add important development and programmatic components, including our online application, improved online giving capability, and the expanded alumni art registry.



Kate's grace, good nature, and occasionally biting sense of humor made her a fantastic ambassador for Skowhegan—keeping anyone she engaged with on their toes at all times. Her ability to negotiate and advocate for the organization has been steadfast and has won her the admiration of many in the field. Kate has gained countless friends and much allegiance through her deep concern and sincere attachment to the legacy of Skowhegan and while she will join a new group of colleagues in Washington, we will always count her as a member of the Skowhegan family.

The problem with great leaders is that you can never hold onto them for too long. What makes them great is their desire to expand and grow and learn more and more through challenges and experience. While we will miss Kate greatly, we know that we were lucky to have her as long as we did, and so many of us are better off for it. We wish her only the best.

SPOTLIGHT: JOHN W. PAYSON

John W. Payson was a Trustee from 1975–2011, and served as Chairman of the Board from 1981–1988. He retired this year, and has been given Emeritus status. The interview printed below was first published in our newsletter in 2006, and we thought it warranted another look on the occasion of John's retirement

SKOWHEGAN: How were you introduced to Skowhegan?

JOHN PAYSON: A girlfriend of mine named Joanie Adams told me about this wonderful arts school in Maine that I really ought to get to know, and my sister Sandra knew Jack Eastman. I ended up going out with Sandra and Jack Eastman, and Jack gave a good sales pitch for the school and so the next thing was, I had a meeting with King Cummings and he invited me to join the Board.

S: How has Skowhegan kept you engaged for 31 years?

JP: It's the people! The reason you stay involved is love! I do love what goes on up here. It's electric. It's people giving of their innermost self to this school.

S: Are there any experiences with Skowhegan artists over the years that stand out for you?

JP: The most laughs I got was from the "moo" girl. She had these little boxes and you'd squeeze them and they'd do different things. And she bought a whole bunch and altered them so they sounded like cows. And she made costumes of cows and got other participants to wear these costumes and walk around the campus, going "moo, moo, moo." And she was doing it down by the field and the cows came over and she's mooing and the cows are mooing and her friends are mooing—it was a real happening!

During another summer, I was also impressed with a tent-like structure a Native American participant had constructed on the upper field. Because the diversity and differences among the student body tended to naturally separate them at the start of the session, this artist invited the participants to enter the tent in diverse groups and place at the base of the tent pole an item which would symbolize either their ethnicity or religion and speak to the others on its meaning to them. In the end, the participation of each artist and their contribution of personal symbols brought them closer together.

You get inside people's souls, here. And as such, you open up your own soul.

S: You have listened to a lot of the artists' lectures over the years, are any—for better or for worse—particularly memorable?

JP: How about if I do one of my least favorites first? John Waters...that's not my cup of tea. Favorites? Louise Nevelson! She was a wonderful one. She gave this superb lecture and at the end of it, she is standing down there, surrounded by students, I mean in awe, these kids are! And she is having the time of her life. She loved young people!

S: Did you know any of Skowhegan's four Founders personally?

JP: Sidney [Simon] I got to know very well and adored. He was delightful—a character—he loved telling stories. I remember he told me one story: one of the New York School artists, [Frank] Stella, had come up as a Visiting Artist and he gave this talk to the kids. About what a hard scrabble life it was to be an artist. Sidney said this snickering started, and built up almost to a crescendo because parked outside was the car he'd arrived in, a brand new \$110,000 Ferrari! I never knew Bill [Cummings], but everything that I hear about him was all that that man cared about was the School, the good of the School. These guys, they had a dream that was very unusual, saying, "let's start this school for artists by artists," and from the very beginning got some of the top people involved. So we can never forget Cummings, Simon, Cutler, Poor.

S: Do you think they would be happy with Skowhegan today?

JP: Oh yes!

S: What advice do you have for new Skowhegan Trustees?

JP: You want Trustees that love the School. I would tell people that, you know, it's a grand place.



Above / John Payson at the 2011 Trustees' & Governors' Meeting, receiving a painting in thanks for his 36 years of board service / photo by M.E. Malone

S: Tell us a bit about your passion for art.

JP: I never studied it formally, but both of my parents' families collected, and my mother owned an art gallery in Long Island and part of another in Palm Beach. She was a serious collector and her family had collected. She collected mostly European art, impressionism, post-impressionism, modernism. My father preferred marine or sporting art. I have a Winslow Homer print that was owned by his uncle if I recall, along with a letter from Winslow Homer—kind of an annoyed letter at the uncle for apparently not paying for a painting and more or less saying why don't you give me the painting back if you don't like it and I'll give you a print instead, or sell you a print, and I guess that's what happened because I have the print, not a painting. Our house often had artist visitors, one of which was the Art Deco painter Charles Baskerville, who designed an entire powder room off my parents' Manhasset entry foyer. So I was, and am, interested in the arts as a dealer/collector myself.

S: Are you on other Boards?

JP: Yes. I'm on the Florida Arts Council, where we oversee the giving of all the State monies for the arts. I'm on the President's Advisory Committee for the Arts. My favorite outside of Skowhegan is the Owls Head Transportation Museum (Rockland, ME), which is old aircraft and airplanes and automobiles, which is my hobby. I collect vintage cars and memorabilia.

S: How has Skowhegan enriched your life?

JP: You get inside people's souls, here. And as such, you open up your own soul. And it's the only environment I've ever seen that's like that. Unless you talk about a shrink's office, and there of course, you're paying for it. I treasure my time here.

S: Are there enduring friendships that you have made through Skowhegan?

JP: I was going to pull your chain and say no, I never had any social life here, it's strictly business. But since I've already said you open your soul here, that ain't gonna fly! Mildred [Brinn, Trustee]—I adore her. She's absolutely one of my favorite people on the face of this earth. I was already friends with David Driskell before I came here, but I think Skowhegan has strengthened our friendship over the years, working together for the same cause. He's one of my greatest friends today. Anne Arnold I see, Lois Dodd I see, Yvonne Jacquette we see. I consider them friends. Others I did for a while—Janet Fish, although unfortunately I don't see her and Charles anymore, but I really enjoyed our time together. So yes, there are friendships that I have that relate to the School.

S: What would you hope for the future of Skowhegan?

JP: I think we've got to continue the outreach to South America and Europe. I'd like to see us grow from that standpoint. I don't think I want to see us grow in terms of student body. You can get much bigger and it loses its panache. You know, several times we've had Trustees ask us to look into expanding. And I think that would be a mistake. I think this school is a gem just like it is.



DEAR SKOWHEGAN

Each year we ask the artists who participate in Skowhegan to write us a letter about their experiences. We call these “Dear Skowhegan” letters, and they teach us a great deal about what is working, what we could do better, and what Skowhegan means to those who are part of our residency program. This year we’d like to share two of those letters with you—one from 25 years ago and one from just last year—both written fresh off the experience of a Skowhegan summer.

August 11, 1986

Dear Skowhegan,

The past nine weeks at Skowhegan has enabled me to make a transition in my art that might have otherwise taken six months or maybe a year. Because of the opportunity to focus solely on my work without the distractions of everyday social and economic responsibilities, I’ve accomplished a number of things that I would like to share with you.

I began, this summer, to understand my process of working. An artist needs to be aware of patterns of working—i.e. highs, lows—in order to know under which conditions one’s mind is most open to creating. These patterns became apparent to me weekly, and even daily.

By being away from a particular audience, a familiar routine and surroundings, trying new things in my work was much easier. This playfulness caused me to expand my art vocabulary and at the same time, strengthen my convictions about my basic alphabet. My vision was both broadened and made stronger.

Lastly I am including an entry from my journal dated August 6 as a kind of summation of the past nine weeks:

The content of my work has taken on a new character. The paint is a bit more forward. The last set of paintings I’ve done has released me in a way, and I’m allowing the paint to have a life of its own in harmony with the content. I finally feel like I’m at a beginning point again.

Thank you for this opportunity.
Gail Spaen



Above / Gail Spaen in her studio / photo by Tammy Byron

This playfulness caused me to expand my art vocabulary and at the same time, strengthen my convictions about my basic alphabet. My vision was both broadened and made stronger.

October 12, 2010

Dear Skowhegan,

As I sit down to write this letter I am immediately struck by the difficulty of putting such a phenomenal experience into words. It feels akin to the same loss of words one experiences when falling in love. It’s in the heart.

Skowhegan moved me to the core. I do not mean to be overly dramatic, just honest. It reached deep into my hopes, inspirations, ambitions, and creative vitality. I feel a new person, or perhaps I should say the experience extracted from me the person I always knew myself to be given the right tools. By this I mean getting back in touch with the very things that made me want to be an artist in the first place: a desire to make a difference for people, to create meaning in their lives, and to tap into the creative force that is so aligned with the universe, with nature—a force as vast, mysterious, and wondrous as those expansive Maine skies.

I completed my graduate work three years ago. In that time I have been living in New York and managing my incessant desire to make while maintaining a job(s) and the bud of an art career. The balance has been challenging to say the least. I arrived at Skowhegan feeling as though there was nothing I wanted more than the gift of time and the gift of being surrounded by so many phenomenal artists. I felt hungry to work and honored to be a part of this special, precious time and space, not to mention the legacy of artists who have found a similar freedom and knowing in this community. But tapping into this place is as exhilarating as disruptive, and reminds me of the importance of transformation and reinvention in my life. It’s necessary in all its up and downs. I’ve started anew in many ways, personally, professionally, and creatively. Art and life move together. They cannot be untwined.

Most importantly, what fostered all this was the support of the faculty, staff, and students who wholeheartedly believed in my ideas, no matter how crazy, difficult, and challenging. I asked, “Can I split a tree vertically with an ax and pass a young naked man through it and photograph it?” Without a blink of an eye—“of course, sure! Here’s who to talk to...” There was this sense of anything is possible, and how can we help you? Every idea, coupled with the help of some extra hands and generosity, could be brought into fruition. It felt as

Skowhegan moved me to the core... It reached deep into my hope, inspirations, ambitions, and creative vitality.



Above / Rosemarie Padovano / photo by Marcello Marvelli

though my creativity had found its way home, truly. How this translates into my life is immensely helpful. It feels like the world is accessible in this new way now. I have reorganized my life to keep in stride with my new mission and momentum.

Simply said, perhaps, I am forever grateful, honored, and humbled to be a part of this place. I wouldn’t change much, I just want to see it grow and proliferate. It is a sacred bloodline to the creative heart.

Yours,
Rosemarie Padovano

EMBRACING THE UNKNOWN

SARAH WORKNEH
Executive Director, Program

My article for the newsletter is about six days past deadline. When you think about living in nature, you assume time will be slow, but the fast pace of this summer regardless of fresh air and green as far as the eye can see has been astounding. Nine weeks sounds like a lot, but by the time you get settled into one day here, it is already the next.

Part of what is so meaningful about working in this environment is the opportunity to work alongside this specific type of energy that cannot be captured, harnessed, or in many ways, controlled. I know I am doing my job as a facilitator of growth and action, reaction and anticipation, when I myself feel a little untethered and slightly anxious over what is possible here. Many of the participants have asked me what I make...am I an artist. On a good day, and sometimes on bad days, I think of this job and this role as my practice—one based in community, pedagogy, and even in some ways a re-enactment of a kind of performance created by Skowhegan’s founders. In comparison to last year, when my summer at times felt uncontrolled with the intake of information, history, experience, this year it feels

more like an uncontrolled openness to what can happen here. I feel like I am finally getting settled.

Over the past weekend, the Mobius Artists’ Group, a performance group from Boston, came to campus to recreate John Cage’s *Variations VIII*. Cage and Merce Cunningham originally conceived of the performance when they were on campus as Visiting Faculty members in 1967. The rules of the performance as laid out by Cage were to “accept an invitation to a distant place” and to only use what was found on site to assist in the performance. While sitting in the Fresco Barn, with the sound of the Mobius group in action, I realized that Cage’s experience (and now Mobius’s) is not unlike how we all encounter our time here—we move into it and through it in a leap of faith, towards that same uncontrolled openness that feeds this experience. It is uncomfortable, but also profoundly rooted in a desire for growth and encountering the things we do not yet know.

The last days of the 2011 residency are upon us. We just finished open studios and I am about to head to the Common House. We all arrived knowing very little about

each other. The participants knew very little about what Skowhegan would be. Now, as they are preparing to return to their homes, they don’t yet know that part of what is most remarkable about this experience is what happens when we leave. That moment when our recent pasts here meet our normal lives head on offers perhaps the most significant window of uncertainty. It is in those moments that we are engaged to make choices about how we live our lives, how we order our practices, and how and when we court that uncontrolled openness that made our lives so rich here over the past nine weeks.

In the pages of this newsletter, you will have a chance to read all that we have accomplished in the months that lead up to and through these nine weeks, so I am going to focus on the part that is abstract and distant for everyone but those of us who live and work in Maine. Each day was an exercise in learning and trying something new. Some actions were small or practical—how to use Final Cut, how to build a crate—but some are big enough to involve almost everyone on campus, and a lot of times members of our local community. Here is just some of what we were brave enough to try and learn from:

Unknown Experience	Action	Participant(s)
Intuitive and collaborative murals	Paint a mural on an oft graffiti-ed wall behind an appliance store	Andrew Ross & Maya Hayuk
Animal behavior (foxes)	75 participants, faculty, staff in masks running through forests	Jules Jones
Bad luck exorcism	Form a sigil with participants and let out primal scream	Elijah Burgher (for Tamara Suber)
Synchronized swimming	20 participants as part of a performance, including a handmade boat and a jetski	Jeremiah Hulsebos-Spofford & many others
Curating	Organize a 5-hour show of 75 works in two sites	Kyla Chevrier & Michael Ruglio-Misurell
Writing a children’s play	Collaborate with a 12-yr old girl to turn the documentary <i>Grizzly Man</i> into a play	Mary Walling-Blackburn
Negotiating the commercial film world	Coffee and cookies with award-winning producer, Christine Vachon (partner of Resident Faculty member Marlene McCarty)	Jayson Musson, Deitra Thompson, Jonathan Ehrenberg, Meredith James, Siobhan Landry
Making fresco in 3-D	Spend a lot of time with Fresco Instructor Sean Glover	Pepe Mar

Below / Class of 2011 with faculty and staff / photo by Nicholas Johnston



RIPPING OFF THE BAND-AID

KATE HAW
Executive Director, Development & Administration

Sometimes when we are looking for change in life it comes a whole lot faster than we expect it to. This is one of those times for me, and it is a bittersweet moment.

Having decided a few years ago that I am not cut out to be a lifelong New Yorker, recently I began thinking seriously about moving back to Washington, DC, where I started my career. And it seems like no sooner did I start thinking about it than a great opportunity presented itself. (Careful what you wish for, right?) I am very excited to take on a new challenge—not to mention being closer to family and living what I hope will be a slightly less frenzied life in DC—but things have happened so quickly that it has felt like the emotional equivalent of ripping off a very large Band-Aid!

It’s almost impossible to fall into hyperbole when talking about this place. It really is THAT great.

Change can be hard—embarking on this particular change has been a very difficult decision for me—but change is good. For me and for Skowhegan. I am very proud of what I have been able to accomplish with the steadfast support of our boards, staff, and alumni over the past five years and I’d like to think that I’ve helped put this organization in an even stronger position to embrace its future. All of that is positive. The tricky part is letting go of the experience of working at Skowhegan. It’s almost impossible to fall into hyperbole when talking about this place. It really is THAT great. Most of you who are reading this letter know that. Yes, there are the day-to-day annoyances that go along with every job (really!), but at the heart of it, we are making a big difference in artists’ lives. To see that happen and to know you are a part of it is a genuine privilege.

I have said many times, long before I started contemplating a change, that I will never have another



Above / Team Skowhegan: Elise Gardella, Kate Haw, Bill Holmes, Sarah Workneh, M.E. Malone, and Christopher Carroll / photo by Teri Slotkin

job where I encounter so many amazing people every day. I started to name some of them but I quickly realized the list could fill this entire newsletter. Our growing donor list would be a good place to start. But there are too many alumni, too many Governors, and too many Trustees, past and present, to even try to thank in this public way, though they deserve acknowledgment for all the support and encouragement they have given me over the years. And the five summer faculties I have had the privilege to know. And all the summer staff. And my year-round compadres on Team Skowhegan: you are the ones in the trenches day in and day out—mostly without much glory—and the key to making it all happen.

...most of all I feel grateful. Grateful to have been a part of Skowhegan for five years and hopeful that I will always have a place in this very special family.

Sarah, Bill, Elise, Chris, M.E., and Andrea—thank you for making it so much fun to come to work every day. And Adrienne, Barbara, Larry, Linda, Marella, and all of the former staff who laid the foundation on which we have been able to build—I’m proud to join your distinguished company as “office alumni.”

I feel nostalgic, sentimental, a little anxious about all this change. But most of all I feel grateful. Grateful to have been a part of Skowhegan for five years and hopeful that I will always have a place in this very special family. To all of you who are tired of me asking you for money: keep an eye on that donor list—I will still be on it long after I am gone! What Skowhegan does is important, and is worthy of our support.

When you leave a place you get to take some liberties, and so I take the liberty of that rite of passage our participants go through year after year with my very own Dear Skowhegan letter. It may be short, but it’s from the heart.

Dear Skowhegan,
Thank you for making it so hard to leave.
Love,
Kate

UPTOWN LOUNGE MUFFINS

1-3/4 cup flour
1/3 cup sugar
2 tsp. baking powder
1/4 tsp. salt
1 egg, beaten
3/4 cup milk
1/4 cup cooking oil

Preheat oven to 400 degrees.

Grease 12 muffin cups. In a medium mixing bowl combine flour, sugar, baking powder, and salt. Make a well in the center of the dry ingredients; set aside.

In a separate mixing bowl combine egg, milk, and oil. Add egg mixture all at once to the center of the well of dry ingredients. With a fork stir just enough to moisten. Batter will be lumpy—do not over-mix or muffins will be tough. Spoon the mixture into prepared muffin cups filling each 2/3 full.

Bake at 400 degrees for 15–20 minutes or until golden. Cool in pans for 5 minutes.

Variations

Blueberry: Add 1 cup of blueberries to the dry ingredients and mix to coat berries.

Chocolate chip: Fold in 1 cup chocolate chips.

Banana: Reduce milk to 1/2 cup. Add 3/4 cup mashed banana and 1/2 cup nuts.

Poppy seed: Increase sugar to 1/2 cup and add 1 tbsp. poppy seed to dry mixture.

Makes 10–12 muffins

CAMPUS CONNECTION

BILL HOLMES

Campus Grounds & Maintenance Manager



We have had a very busy year with several visible changes to the campus, starting with the removal of the manicured cedar hedges from the Red Farm to the library. We approached this task after much discussion and some trepidation, but the hedges had become unwieldy, encroaching on the road and reaching widths in excess of twelve feet in places. The ice storm of 1997 did significant structural damage and the deer herd decimated the foliage two years ago, making the hedges unsightly as well. The result exceeded my expectations. Feedback has been hugely positive. The campus looks cleaner, more integrated, and truer to the original landscaping of the farm. One can now appreciate many more views that previously were walled off.

The Philbrick Cottage was the last large residence to be renovated in our plan to enhance safety in all our participant housing. Instead of putting in a sprinkler system now and doing much-needed remodeling later (which would have necessitated re-engineering the sprinkler system), we decided to proceed with all the work at once. We gutted the interior, widened the downstairs hallway, built new stairs, installed new windows and doors, and finished all the walls with pine. One single bedroom was sacrificed to make the bathroom larger and more user-friendly. Finally, we added overhead insulation and increased ventilation to make the building more comfortable on hot days.

On the upper campus we tore down the Day Blake Studio to make way for the new media lab, situated along the edge of the woods. Prior to destruction we removed the four mosaic panels that were made in place on the exterior of Day Blake. We were

able to salvage three of them to incorporate in the new building, setting them into the wall of the lab's cantilevered screened-in porch which faces down into the trees. This shields them from the elements and will protect them for years to come.

The lab has ramped access and low-threshold doors for accessibility. It's three spaces—the media lab proper, the office space, and the black box room—are a dramatic improvement over our old lab, which was small and under-equipped. Each space is air-conditioned to protect the electronic equipment and, excepting the black box which is an intentionally dark space, there are plenty of windows for natural light and ventilation.

Underneath the media lab we have a walk-in basement. We put a little driveway hooking into the woods to access it. Our equipment contractor, Merritt Burpee, an artist with a machine, constructed two large stone embankments to flank the entrance to the basement. The cantilevered porch shelters the entrance. The basement is currently being used for archival work, but the large, open expanse will lend itself to many possible uses, giving us some flexibility in the future.

These major projects, coupled with our normal maintenance workload, had me questioning both my sanity and stamina at times. I'm very fortunate to have Peter, Kevin, Ron, and Larry to work with. Everyone stepped up to make this year come together.

WANEETA MARQUIS

Chef and Food Service & Residence Manager

Greetings and salutations from the lakeside, affectionately referred to as “Downtown,” where living cabins and of course the kitchen with its delightful meals are created and served to an average population of 100 each day for the nine week residency...wow!

Each year I meet the new community wondering what the food wishes and desires are going to be for the summer. I am always surprised! There seems to be a growing number of folks with dietary needs and this year has been no exception. What I have discovered with the help of the group is there is a fantastic gluten-free bread call Udi's—it actually tastes like bread. Along those same lines was the request for slow cooked oatmeal each morning, sriracha sauce to spice things up, organic peanut butter morning, noon, and night



(oh, they have eaten 75 plus pounds of peanut butter... who knew?). Macaroni and cheese is met with cheers each time it is on the menu (the ultimate comfort food). Grilled steak is a favorite and bean tofu cakes are a popular item for our vegetarian friends. And cases and cases of coffee. We all know that artists run on coffee!

“Organic” brings to mind something we have always implemented but this year with so much more gusto thanks to the Crown O'Maine Organic Cooperative. COMOC organizes local farmers, fishermen, and artisans in the state of Maine making local products available to a very broad population across the state. It has been a pleasure working with COMOC this year. The community has had some extra tasty organic treats for sure. They have included many varieties of greens, tomatoes, sugar peas, green beans, milk, butter, maple syrup (our own Carol and Craig Campbell), eggs (our own Peter Jillson), cucumbers, cabbage, garlic scapes, and fresh herbs (Abby Shahn & Peter Campbell), bread, cheese, and so much more. It is a wonderful phenomenon that is occurring across the country as individuals, schools, and organizations go back to basics. Thank you to those who are working hard to make our food, our lives, and our souls healthier.

I always look to the comment sheet to make the decision about which recipe to include for the newsletter. The comment sheet is a bit naked, which I hope means the artists have all just been grateful for nourishing food to fuel their art endeavors this summer! So I have decided to include the recipe for muffins, which have been a mainstay for our community this summer. We have a satellite food station at the top of the hill called the “Uptown Lounge.” This space

provides snacks in between meals or for that late night feeding frenzy when art can exhaust all nourishment.

Hope you all have enjoyed your summer; know that you've grown as artists and individuals. When the mood strikes you to look back at this summer make up a batch of muffins, grab a hot cup of coffee, and remember the sights, sounds and smells of summer once more!

I would like to thank my K(ick) A(ss) K(itchen) S(taff): Brandon, Shawn, Jon, Justin, Patrick B., Patrick L., Alisha Rose, Kristen, Eve, and Ellen for all their hard work this summer. Meal service at the dining hall only looks easy because of the outstanding staff. It has been a pleasure to work with all of you this summer. Thank you “Caddies” (our housekeeping staff) Pam, Carol, and Laurie; let me express for the community the understated gratitude for the important job of keeping the buildings clean and lovely for all. Thank you staff!

JUDITH STOODLEY

Librarian, Robert Lehman Library

Library usage was similar to what it has been in years past, and I enjoyed working with the Class of 2011. About halfway through the summer I suddenly came to the exciting realization that the lovely building and substantial collection of books that I inherited eleven summers ago is now an actual working library! It is said that it takes a village to raise a child, and it has taken a community to create this library. I recognize the generosity of past donors such as Robert Lehman and the many artists, Trustees, and friends of Skowhegan who donated and continue to donate valuable items from their personal libraries to the collection. But credit for the more immediate realization of this goal of library-becoming belongs to a smaller community. First and foremost the Looker Foundation, whose ongoing support has allowed us to develop the library in ways that actively serve the needs of the participants. It was Looker Foundation support that also made it possible for the library to switch from an archaic cataloging system that the participants couldn't use to a new system that uses Web storage to make access available to anyone with the password. I also wish to acknowledge Sarah Workneh, Skowhegan's Executive Director for Program, for doing the research over the winter which resulted in the acquisition of this software

for the library. And Chris Carroll, who in the summer trades his winter cap as Program Coordinator for Skowhegan for that of Media Lab Manager, a job that reaches beyond the lab building to keep the Internet running in all corners of the campus, no mean feat considering the limitations of the only ISP serving Maine at this time. And Meredith Gaglio, who brings to the library her organizational skills and attention to detail (and awesome computer skills) from a background in architecture and academia, and who quickly learned how to use the new software so as to be able to share in the job of cataloging. With about 8,500 items catalogued and processed we are in the home stretch, and I expect that the remainder of the main collection will be completed within a year or so. Digitization of the slide collection was completed last winter. The library now subscribes to JSTOR (for access to online journal articles), also courtesy of the Looker Foundation.



It is with mixed feelings that I have decided to start a slow fade from Skowhegan. The two-hour commute in the old cars I have driven has been long. My flower beds at home, along with my home itself, are showing the signs of years of neglect. So in 2012 I will be coming to Skowhegan two days a week, and Meredith has agreed to serve as the librarian and cover the other three days. In this way I will be available to assist and consult as needed and still have time to pursue other summer interests. Skowhegan has been a wonderful coda to my working life, and I carry many fond memories of time spent here among the artists. I hope to continue to participate on some level for at least a few more years to come.

All Campus Connection photos by Nicholas Johnston

SKOWHEGAN CELEBRATES

Skowhegan's Annual Awards Dinner had a whole new look this year. With a move to Skylight Soho (which some will remember as the former Ace Gallery), the event took on a contemporary feel. The clean white space allowed us to showcase the work of our artists in new ways. Video work by 17 recent alumni was projected in the bar; SKOTE, a team of two artists who attended Skowhegan in 2010, did a performance during cocktail hour; and our most recent benefit print projects—*Draft* by Glenn Ligon and the SkowheganBOX—were on display. A heartfelt thank-you video by members of the Class of 2010 kicked off the program, and we celebrated the achievements of five outstanding honorees. The evening was chaired by Chuck Close and Anna Marie and Robert F. Shapiro and nearly 400 guests joined in the fun.

Skowhegan Medals were given to Ai Weiwei (multidisciplinary art), Mark Bradford (painting), and Ursula von Rydingsvard (sculpture). Anne Pasternak, President and Artistic Director of Creative Time, received the Governors' Award for Outstanding Service to Artists and Robert Storr, Dean of the Yale School of Art, received the Gertrude Vanderbilt Whitney Award for Outstanding Patronage of the Arts.

The Awards Dinner is our most important fundraising event, raising millions of dollars over the years 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 the past ten years, 94% of participants have required and received financial aid.

SAVE THE DATE
Skowhegan's 2012 Awards Dinner
Tuesday, April 24
Skylight Soho

2012 Honorees will be announced soon—watch www.skowheganart.org and your mailbox for more details. We look forward to seeing you in April for another festive night of celebration!

Dear Skowhegan... you somehow made me believe in myself and my work again.

2010 PARTICIPANT

PHOTO CAPTIONS

- 1 / Skowhegan Trustee Victoria Love Salnikoff with Roger Kass
- 2 / Skowhegan Medalist Mark Bradford with Melva Bucksbaum
- 3 / Terry Winters, Skowhegan Governor Donald Moffett, and Lynda Benglis
- 4 / Alexandra Munroe presenting Ai Weiwei's Skowhegan Medal
- 5 / Knight Landesman and Scott Rothkopf
- 6 / Skowhegan Trustee Libbie Masterson with Luca Buvoli and Danielle Frankenthal
- 7 / Beth Rudin DeWoody and Governors' Award recipient Anne Pasternak
- 8 / Dara Birnbaum, Lori Zippay, Debra Tanner Abell, and Cullen Washington, Jr.
- 9 / Dorsey Waxter, Gertrude Vanderbilt Whitney Award recipient Robert Storr, and Skowhegan Chair Ann Gund
- 10 / Sarah Lewis and Katie Hollander
- 11 / Skowhegan Medalist Ursula von Rydingsvard
- 12 / Skowhegan Governor Donald Baechler, Kathryn Berry, Skowhegan Trustee Alan Wanzenberg, and Kevin Baker
- 13 / Ethan Kerr, Stephanie Diamond ('00), Marc Swanson ('00), Joe Mama-Nitzberg, and Ellie Krakow ('08)
- 14 / Skowhegan President Greg Palm and Chair Emeritus Mildred Brinn
- 15 / Phong Bui, Nathalie Provosty, and Skowhegan Governor Maria Elena González

All photos of the Awards Dinner by Teri Slotkin



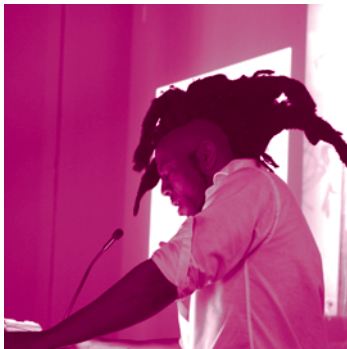


2011 SKOWHEGAN PARTICIPANT DEMOGRAPHICS

FELLOWSHIPS

93%

of the participants received fellowships



GENDER

31

women

34

men



AGE

30

average age

21-41

age range



DOMESTIC RESIDENTS

15

U.S. states

1

Puerto Rico

INTERNATIONAL (CURRENT) RESIDENTS

9

Argentina, Australia, Canada, England (2), Germany (2), India, and Israel

COUNTRY OF ORIGIN

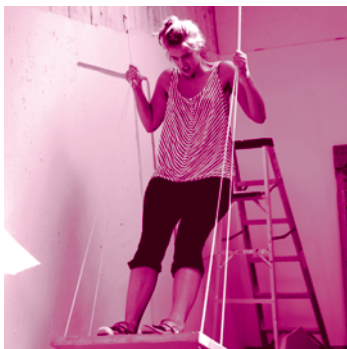
24%

Skowhegan's 2011 participants claim foreign citizenship or origin

WITH

13

Countries represented: Argentina, Australia, Canada, England, Germany/Israel, India, Japan, Korea, Lebanon/France, Mexico, Spain, and Venezuela



2011 PARTICIPANTS

- | | |
|---------------------------------------|---------------------------------------|
| Matthew Ager, Sculpture | Siobhan Landry, Video/Film |
| Haig Aivazian, Video/Film | Jaeun Lee, Performance |
| Theodora Allen, Painting | Katie Loselle, Painting |
| Nathaniel Axel, Photography | Pepe Mar, Sculpture |
| Bonnie Begusch, Multi Media | Ezra Masch, Sculpture |
| Samantha Bittman, Painting | Tyler McPhee, Sculpture |
| Lucas Blalock, Photography | Michael Menchaca, Painting |
| Evan Boggess, Painting | Jayson Musson, Performance |
| Amy Brener, Sculpture | Nightmare City, Multi Media |
| Lance Brewer, Photography | Ken Nurenberg, Painting |
| Elijah Burgher, Drawing | Alwyn O'Brien, Sculpture |
| Mike Calway-Fagen, Sculpture | Margaux Ogden, Painting |
| Kyla Chevrier, Installation | Gamaliel Rodriguez, Drawing |
| Esteban del Valle, Multi Media | Javier Rodriguez, Multi Media |
| Ivonne Dippmann, Drawing | Andrew Ross, Sculpture |
| Jonathan Duff, Sculpture | Michael Ruglio-Misurell, Installation |
| Matias Duville, Drawing | Gabriela Salazar, Sculpture |
| Jonathan Ehrenberg, Video/Film | John Seal, Painting |
| Sharona Eliassaf, Painting | Lauren Silva, Painting |
| Catherine Fairbanks, Sculpture | Pascual Sisto, Video/Film |
| King Farish, Painting | Tamara Suber, Performance |
| Jacqueline Gordon, Installation | Jennifer Sullivan, Performance |
| Clare Grill, Painting | Deirtra Thompson, Video/Film |
| Joe Grimm, Multi Media | Patricia Treib, Painting |
| Maya Hayuk, Drawing | Katrina Umber, Photography |
| Shara Hughes, Painting | Gregory Vershbow, Photography |
| Jeremiah Hulsebos-Spofford, Sculpture | Maria Walker, Painting |
| Meredith James, Multi Media | Mary Walling Blackburn, Performance |
| Jules Jones, Drawing | Asim Waqif, Installation |
| Yukata Kawahito, Sculpture | Joshua Webb, Sculpture |
| Rafael Kelman, Multi Media | Katie Wynne, Sculpture |
| Coby Kennedy, Multi Media | Claire Zitzow, Multi Media |



THANK YOU TO 2011 FACULTY, STAFF, PARTICIPANTS, AND BEYOND

In what seemed to be a whirlwind year, we were able to accomplish some incredible feats. It is quite amazing what can be accomplished with a team of one hundred people. This year's staff set the tone, going above and beyond any normal expectations.

Bill Holmes and his crew, Peter Jillson, Kevin Flanagan, Larry Gray, and Ron Pinkham, are capable of seemingly impossible tasks, shaping our campus in physical ways and therefore shaping what we do there. Sculpture Shop Manager Gregory Witt ('09), Dean Nataliya Slinko ('10), and Assistant Chef Brandon Hinman, all new to our staff this year, stepped into their roles as if they had been here forever. Our media lab staff, Chris Carroll ('09) and Lilly McElroy ('06), brought the Double Bett(y)e to life with great ingenuity. Our returning Dean Craig Drennen ('06) and our summer program coordinator Nicholas Johnston offered our community stability and good humor. Sean Glover ('03) was an absolute inspiration in the fresco workshop. With Nadia Ayari ('06), he facilitated ten ambitious frescos in the Fresco Barn. Elizabeth Mooney, our archivist, was hard at work cataloging and bridging together the history of artmaking at Skowhegan. Our much beloved kitchen and housekeeping staff, led by the unshakable Waneeta Marquis, treated us to delicious meals and kept our homes comfortable and cozy. Our baker Shawn Thornton ('02) was charged with providing healthy snacks for the "Uptown Lounge." Peter Campbell, our gardener, has spent months bringing the gardens around Red Farm back to their original glory. The library is one of the spiritual centers of campus and we thank our librarian Judith Stoodley and her assistant Meredith Gaglio for that.

In the spirit of what Cheryl Donegan termed the "facultant" (a faculty/participant hybrid), the 2011 faculty participated in every event and initiated many more. We thank Daniel Bozhkov ('90), Cheryl Donegan, Anissa Mack ('99), Marlene McCarty, Dave McKenzie ('00), and Michael Smith for all that they gave us this summer. Likewise, our Visiting Faculty became natural members of our community, offering fascinating perspective and inspiring conversation. We are very grateful to have spent time with Vito Acconci, Walead Beshty, Judy Pfaff, Suzan Frecon, David Lang and family, and Chris Ofili and family.

This year, we made a real effort to move beyond the borders of our campus and into town in meaningful

ways. Amber Lambke, Marada Cook, and Sarah Smith helped us find new ways to work with local farmers to supply our kitchen. The two shows we hosted in town this year would not have been possible without the assistance, trust, and generosity of Amber Lambke, Walter Hight, and Jennifer Olsen. Owen Smith and the University of Maine-Orono have changed how we work on campus with a very generous loan of equipment to round out our media lab offerings. Owen also delivered a special lecture on the history of Fluxus, which promoted much discussion in the weeks following. Sharon Corwin, director and curator of the Colby College Museum of Art, has continued to be an invaluable resource and constant friend to us—this summer anchoring a special conversation with Alex Katz as well as coming by to do studio visits.

Finally, we thank the class of 2011 for being brave, engaged, and generous; for knowing when to push boundaries, and when to pull back just before the edge. This experience can be as difficult as it amazing for our participants, but of course, that is where the magic lies.

Every member of the community contributed to build a diverse, tolerant, and respectful environment, which translated divergence into a fertile field for reflection and understanding, and for professional and personal growth.

2010 PARTICIPANT

Right / Performance piece by Jules Jones ('11), with the participation of all on campus / photo by Nicholas Johnston





CONGRATULATIONS ALUMNI ON RECENT AWARDS, GRANTS, AND FELLOWSHIPS! 2010-2011

Anonymous Was a Woman Award
Eve Sussman ('89)

Art Matters Grant

Hope Ginsburg ('97)
Sheila Pepe ('94)
Shreshtha Rit Premnath ('09)
Jessica Segall ('10)

J. William Fulbright Grant

Abraham Storer ('10)
Brenda Zlamany ('84)

Nancy Graves Foundation Grant

Jessica Jackson Hutchins ('00)

John Simon Guggenheim Memorial Foundation Fellowship

Gregory Amenoff ('91)
Beth Campbell ('97)
Corin Hewitt ('04)
Lisa Sigal ('86)

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

Karyn Olivier ('00)

Joan Mitchell Foundation Grant

M. Firelei Baez ('08)
Tom Burckhardt ('86)
Chitra Ganesh ('01)
Corin Hewitt ('04)

New York Foundation for the Arts Fellowship

Diana Al-Hadid ('07)
Paul Farinacci ('90)
David Hardy ('04)
Janelle Iglesias ('09)
MaryKate Maher ('08)
Mary Mattingly ('10)
Matthew Northridge ('00)
Karyn Olivier ('00)
Allyson Strafella ('95)
Ishmael Randall Weeks ('07)
Karla Wozniak ('03)

Pollock-Krasner Foundation Grant

Ken Buhler ('76)
Francis Cape ('89)

Marie Walsh Sharpe Art Foundation

Mary Mattingly ('10)
Erika Rane ('93)

ALLIANCE REPORT

Dear Friends of Skowhegan,

Hello. Pasqualina and Adam here, the new Alliance co-chairs. We are excited to take the reins from Stephanie Diamond ('00) and Catherine Ross ('02), and thank them for two amazing years of leadership. They've left some very large shoes to fill, and we will do our best to continue the exciting work that they've created and nurtured.

The Skowhegan Alliance has been a testing ground for some very exciting initiatives, including the SkowheganWALKS and SkowheganTALKS, as well as more recent initiatives including performance, video and other showcases of alumni work. These programs and projects would not be possible without the amazing work, resources, and, connections generously offered by our alumni. We are consistently amazed by the selfless donations of time, space, and expertise to turn ideas into exciting projects and explorations.

It is through the continuing support of alumni and the Alliance that we are able to make Skowhegan a point of connection across years, introducing artists to each other and the wider world. And on this note, one of our proudest accomplishments has been the increase in alumni giving in the past couple of years. During this time, and thanks to many of YOU, we have seen a nearly 150% increase in alumni giving. These numbers are extremely important to the financial health of Skowhegan, as there is a strong correlation between larger gifts to Skowhegan and the percentage of alumni who are represented on our donor list. The more participation we have, the larger gifts we are able to solicit from major donors.

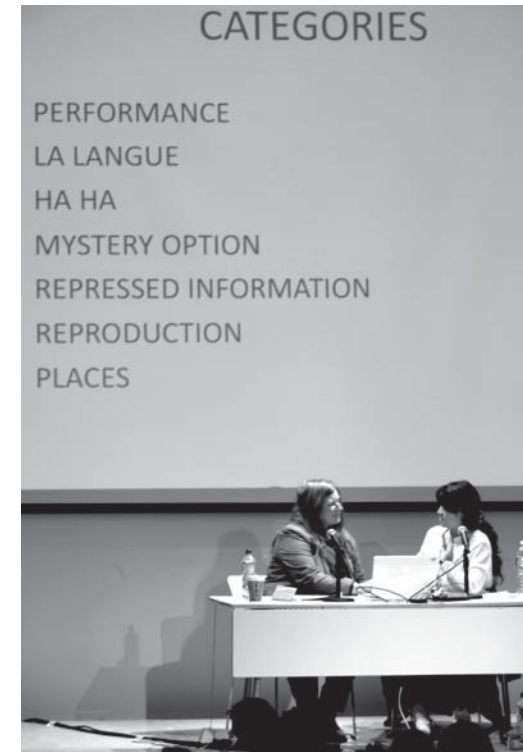
That's the truthful, boring part. The exciting part is that we've been able to enlist amazing artists to help encourage alumni giving. Our recent addition of Allen Roppersberg tote bags is sold out! And we are currently offering William Pope.L's wonderfully sardonic "Black Card," available exclusively through Skowhegan. These fantastic editions were made expressly to be affordable at the same time that they give back to Skowhegan. Give it to a friend, give it to yourself, but whichever you choose, you still give to Skowhegan. How could you ask for more?

Hope to see you at an event soon.

Best,
Pasqualina Azzarello ('08) and Adam Shecter ('06)



Above / Brody Condon ('01) discusses his piece in the PS1 Greater New York exhibition at SkowheganWALKS, October 2010 / photo by Christopher Carroll



Above / SkowheganTALKS: Patty Chang and Jeanine Oleson at the New Museum, February 2011 / photo by Christopher Carroll

WHAT IF...

...every Skowhegan alum gave \$10 a month?

It's the cost of one drink in a Manhattan bar, the price of a burger and fries at the corner diner, less than you'd spend to go to the movies.


Looking at it that way, it's not so much, right? But for Skowhegan, it could be a scholarship for every artist who needs one in 2012.

The sustaining giving program is growing—be a part of it! Visit www.skowheganart.org and click SUPPORT.

f VISIT SKOWHEGAN ON FACEBOOK

www.facebook.com/skowhegan





**2012 Session:
June 9–August 11
Application deadline:
February 1, 2012**

Details of the 2012 program and application process will be posted on Skowhegan's website www.skowheganart.org in mid-November. Only online submissions are accepted.

FACULTY 2012

RESIDENT FACULTY ARTISTS

Dike Blair

was born in New Castle, Pennsylvania in 1952. He studied at the University of Colorado, the Whitney Museum Independent Study Program, and the Skowhegan School of Painting & Sculpture ('74) before receiving his MFA from the School of the Art Institute of Chicago in 1977. He is also a writer and a professor at RISD. A collection of his writings, "Again: Selected Interviews and Essays," was published by WhiteWalls in 2007. In 2009, he was the subject of a ten-year survey at the Weatherspoon Art Museum, University of North Carolina-Greensboro. Public collections include the Museum of Contemporary Art, Los Angeles, and the Whitney Museum of American Art, New York. Blair's work has been widely honored—he has recently been awarded the Rome Prize and a Guggenheim Fellowship.

**NANCY G. MACGRATH
ENDOWED CHAIR**

Rochelle Feinstein

is a painter who works across varied media, while fundamentally drawing upon the attitudes, attributes, and conventions embedded in painting practices. She has exhibited her works nationally and internationally, has written about art and artists, and lectures at universities, project spaces, and foundations throughout the United States and abroad. Her work has been featured in *ARTFORUM*, *TimeOut*, *The Village Voice*, *Tema Celeste*, *ARTnews*, *Art in America*, *BOMB*, *The Paris Review*, *The New York Times*, *The New Yorker*, and other publications. Her works are represented in numerous public and private collections. Recent awards and grants include an Anonymous Was a Woman grant, a Guggenheim Fellowship, a Louis Comfort Tiffany Foundation Fellowship, a Joan Mitchell Foundation grant, and a Foundation for Contemporary Arts grant. Feinstein has been the Director of Graduate Studies in Painting/Printmaking at Yale University School of Art since 1995.

**FRANCES & SYDNEY LEWIS
ENDOWED CHAIR**

Kate Gilmore

is an installation, video, and performance-based artist. Selected exhibitions include the 2010 Whitney Biennial, as well as exhibitions at the Brooklyn Museum; San Francisco Museum of Modern Art; Museum of Contemporary Art, Chicago; Institute of Contemporary Art, Philadelphia; Bryant Park, New York (Public Art Fund); Contemporary Art Center, Cincinnati; Artpace, San Antonio; The J. Paul Getty Museum; The Rose Art Museum, Brandeis University; Istanbul Museum of Art; Haifa Museum of Art; and PS1/MoMA Contemporary Art Center. Gilmore has been the recipient of several international awards and honors, such as the Rome Prize, the Lower Manhattan Cultural Council Award for Artistic Excellence, the Franklin Furnace Fund for Performance, Louis Comfort Tiffany Biennial Award, the LMCC Workspace Residency, the New York Foundation for The Arts Fellowship, and the Marie Walsh Sharpe Space Residency. Her work is in the collections of the Museum of Modern Art, New York; the Brooklyn Museum; Whitney Museum of American Art, New York; Museum of Fine Arts, Boston; San Francisco Museum of Modern Art; Indianapolis Museum of Art; and Museum of Contemporary Art, Chicago.

JOHN EASTMAN JR. ENDOWED CHAIR

Virgil Marti

creates hybrid objects and environments informed by a wide range of art-historical and pop-cultural references. Known for inserting high décor into fine art contexts, his installations are rich in humor and shrewd observation. After attending Skowhegan in 1990, he worked for many years as a master printer and project coordinator at the Fabric Workshop and Museum in Philadelphia. His work was included in the *The Jewel Thief* at The Frances Young Tang Teaching Museum, La Biennale de Montréal (2007), the 2004 Whitney Biennial, and *Apocalyptic Wallpaper* at the Wexner Center for the Arts, Columbus, Ohio. Recent collaborative projects and solo shows include *Set Pieces* at the Institute of Contemporary Art, Philadelphia; *Ah! Sunflower* at the Visual Art Center, Richmond, Virginia; and *Directions: Virgil Marti/Pae White* at the Hirshhorn Museum, Washington, DC. Grants and awards Marti has received include fellowships from the Pew Foundation and Art Matters, as well as the Louis Comfort Tiffany Foundation Award. He lives and works in Philadelphia and is represented by Elizabeth Dee Gallery, New York. Virgil attended Skowhegan in 1990.

MILDRED C. BRINN ENDOWED CHAIR

Cauleen Smith

received her BA from San Francisco State University and her MFA from UCLA School of Theater-Television-Film. Smith has produced multi-channel film and video installations that incorporate sculptural objects and text and explore her roots and interest in structuralist filmmaking and Afrofuturist narrative strategies. Smith's feature film, *Drylongso*, earned a 2001 Movado Someone to Watch Award from the Independent Spirit Awards. Her adaptation for the Martha Southgate novel, *Third Girl from the Left*, is being produced by Washington Square Films. Her experimental video *The Fullness of Time* was commissioned and produced by artist Paul Chan and Creative Time. It focused on the dislocation of mind, body, and land in post-Katrina New Orleans. With Creative Capital's sponsorship, Smith produced *Remote Viewing*, a series of digital videos that re-enact historical instances in which traumatic human gestures of negation resemble earth sculpture or land arts. Smith is producing a series of films that explore the psycho-geography of American cities in which the intersection of black cultural production and the urban landscape created significant and global musical innovation. Currently in production is *The Solar Flare Arkestral Marching Band Project* (working title), based in Chicago and influenced and inspired by Sun Ra's process of "becoming" in that great city. Cauleen was a participant at Skowhegan in 2007.

**JOHN WHITNEY PAYSON
ENDOWED CHAIR**

CONTINUED ON NEXT PAGE





FACULTY 2012 CONTINUED

VISITING FACULTY ARTISTS

Huma Bhabha

uses found materials and constructed forms to rework the familiarity of everyday objects into creepy inventions. Born in Karachi, Pakistan, Bhabha is a graduate of the Rhode Island School of Design (BFA) and Columbia University (MFA). In 2008, Bhabha received the Aldrich Contemporary Art Museum's Emerging Artist Award. Her work was featured in the 2010 Whitney Biennial curated by Francesco Bonami and Gary Carrion-Murayari; the 14th International Sculpture Biennial in Carrara, Italy; the 2008 Gwangju Biennial in Korea; *After Nature* at the New Museum, New York; and in exhibitions at the Museum of Modern Art, New York. She has exhibited widely in North America and Europe at Galerie Niels Borch Jensen, Berlin; Rhona Hoffman Gallery, Chicago; Peter Blum Gallery, New York; Salon 94, New York; Grimm Fine Art, Amsterdam; and the Aldrich Museum of Contemporary Art in Ridgefield, Connecticut. In 2012, Bhabha will have her first solo show at PS1 in Queens, New York. Her work is in the collections of the Metropolitan Museum of Art; the Whitney Museum of American Art, and the Museum of Modern Art, all New York; the New York Public Library; and the Saatchi Gallery, London.

WILLARD WARREN CUMMINGS ENDOWED CHAIR

Peter Campus

is an American-born artist known for his pioneering interactive and single channel video work of the early 1970s, as well as an extensive body of photographic and digital video works to the present day. He studied experimental psychology at Ohio State University, and after military service, he studied film editing and worked as a production manager and editor until the early 1970s. During this period he developed an interest in minimal art, becoming friends with the sculptor Robert Grosvenor, and worked with Otto Piene and Aldo Tambellini at the Black Gate Theatre in the East Village in New York. In 1970, at the age of 33, Campus purchased his first video equipment. Campus achieved rapid acclaim for a series of seminal video works that explored issues of identity/reality and subversion of the relationship between the viewer and the work. In the 80s, Campus's work shifted primarily to photography, exploring landscape and the natural world. In the 90s, it shifted once more with a return to video work that explores loss, memory, death, nature and landscape, and the passing of time. Campus teaches at New York University and his work is widely collected by major museums and galleries, including the Museum of Modern Art, the Whitney Museum of American Art, and the Guggenheim Museum, all New York; Tate, London; the Reina Sofia, Madrid; the Centre Pompidou, Paris; and most recently at Cristin Tierney, New York.

Omer Fast

works with film, video, and television footage to examine how individuals and histories interact with each other in narrative. He mixes sound and image into stories that often veer between personal and media accounts of current events and history. Born in Jerusalem, he received his BFA from Tufts University, School of the Museum of Fine Arts, in 1995 and an MFA from Hunter College in 2000. His works have been exhibited internationally at Postmasters Gallery; the Whitney Museum of American Art, New York; the Berkeley Art Museum; the Berlin Biennale; Tensta Konsthall, Stockholm; the Museum of Modern Art, Vienna; GB Agency, Paris; Midway Contemporary, Minneapolis; Institute of Modern Art, Brisbane; the Carnegie Museum, Pittsburgh; and the Museum of Fine Arts, Basel. Fast is the recipient of many awards including the 2009 Preis der Nationalgalerie für Junge Kunst, the Bucksbaum Award from the Whitney, and the Louis Comfort Tiffany Foundation Prize.

Louise Fishman

has been painting since 1956. Having preferred playing basketball, she didn't think she would ever become a painter, despite the fact that her mother and aunt were distinguished Philadelphia painters. Fishman studied at several Philadelphia art schools, quitting each one after a year or so. In 1963, Fishman went to graduate school in Champaign/Urbana, Illinois, and completed her degree in 1965 (after quitting once more). She has been painting for 50 years, with no regrets and no doubts about the viability of this activity—except for a few moments in the 60s and in the 80s. She has said that she has learned all that she knows about herself through her studio practice. Fishman's work has been shown at museums and galleries internationally and she has received numerous awards and grants including the Guggenheim Fellowship in Painting, the New York Foundation for the Arts Fellowship in Painting, and two awards from the National Endowment for the Arts.

SALLY & MILTON AVERY ENDOWED CHAIR

Arlene Shechet

is a sculptor currently using clay and glaze as her materials of investigation. Working with forms that float, lean, and barely balance, she extends the precarious in a vocabulary of protrusions, spouts, and holes that expand and deflate. The clay leaves a physical guide to her process, and non-traditional glazes—in a slightly uncomfortable and elusive range of colors and textures—add complexity and dissonance. As the work is fired, the heat of the kiln melts glaze into clay, permitting color to become form, thus combining the languages of painting and sculpture. Shechet is known for stacked structures in a variety of materials, incorporating an architectural element in conversation with the clay. Hovering in the space between representation and abstraction, her work confuses any single reading of the sculptures as derived from the natural world. Channeling humor and pathos, these sculptures reach beyond the visual toward an embodied sense of what it's like to be alive and breathing. Shechet has been widely honored, receiving awards from the Joan Mitchell Foundation, Anonymous Was a Woman, and the American Academy of Arts and Letters, among others.

PAUL MELLON DISTINGUISHED FELLOW

Deborah Hay

was born in 1941 in Brooklyn and now lives in Austin, Texas. Hay was one of the founding members of the Judson Dance Theatre in New York and is acknowledged by critics and historians as one of the most relevant and influential choreographers of experimental dance today. Describing her life in dance, Hay has written, "Without it being my intention, dance has become a medium for the study and application of detachment. Actually, I prefer the term dis-attachment because it implies a more active role in letting go. The balance between loyalty and dis-attachment to that loyalty, sensually and choreographically, is how the practice of dance remains alive for me." In addition to being a dancer and choreographer, Hay is also a writer and teacher. Her books include *Moving Through the Universe in Bare Feet* (Swallow Press, 1975), *Lamb at The Altar: The Story of a Dance* (Duke University Press, 1994), and *My Body, the Buddhist* (Wesleyan University Press, 2000), now in its third printing. In October 2009 the Theater Academy in Helsinki, Finland, conferred on Deborah Hay an Honorary Degree of Doctor of Dance. In 2010 she became a USA Friends Fellow in Dance, and in 2011 she received a grant from the Foundation for Contemporary Arts in New York.



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

Update your personal listing in the ART REGISTRY section of our 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, 2010–October 31, 2011, only. Some editing of material may have been necessary. Thank you for keeping your online profile current.

ALUMNI NEWS 2010–2011

1947/1948

Janet Shafner
EXHIBITIONS *Seduced by the Sacred* / Manell JCC galleries, West Hartford, CT / 10/05/2010–11/22/2010. *Face-Off: Portraits by Contemporary Artists* / Lyman Allyn Art Museum, New London, CT / 04/10/2011–09/18/2011. *Dark Prophecies* / Hebrew Union College Museum, New York, NY / 09/06/2011–06/29/2012.

1949

David Black
EXHIBITIONS *Liftoff* / Permanent Public Sculpture, Plaza corner of K & 5th Streets, Washington, DC / Dedicated 04/06/2010. *Fire Dance* / Permanent Public Sculpture, Centennial Park, Fort Myers, FL / Installation 08/01/2011–08/31/2011.



Alice Adams '51 *Scroll Circle* / concrete, bluestone, granite, brick, fiber-glass, fiberoptic lighting, water, trees, and plants / 2001 / 64 ft diameter circle, various heights / photo by Julie Marquart

1957/1958

Suzanne Hodes
EXHIBITIONS *City Rhythms: Paintings, Oil & Collage on Canvas & Paper* / Carney Gallery, Regis College, Wellesley, MA / 09/01/2011–10/01/2011. *Coppley Artists on the Cape* / Cape Cod Cultural Center, South Yarmouth, MA / 07/09/2011–07/31/2011. *Boston Printmakers Biennial* / Danforth Museum, Framingham, MA / 02/27/2011–05/01/2011.

1959/1961

Abigail Shahn
EXHIBITION *Worlds* / Shop windows, Skowhegan, ME / 06/24/2011–08/08/2011.

1964/1966/1967

Carol Beckwith
EXHIBITION *Dinka: Legendary Cattle Keepers of Sudan* / Modernbook Gallery, San Francisco, CA / 11/07/2010.

1965

Alice J. Garik
EXHIBITION *Juried Photography: Alternative Processes* / Mills Pond House Gallery, St. James, NY / 01/08/2011–02/04/2011.

David Shapiro
EXHIBITION *David Shapiro-New Paintings and Work on Paper* / Perimeter Gallery, Chicago, IL / 09/09/2011–09/30/2011.



Penelope Jencks '56, '57 *Eleanor Roosevelt* / bronze and granite / 1996 / 8 ft x 3 ft x 6 ft / photo by David Finn

1968

Christy Bergland
EXHIBITION *The Late Seasons of Great Pond* / Saco Museum, Saco, ME / 09/17/2011–11/13/2011.

Stephen Mueller
EXHIBITION *New Paintings* / Lennon Weinberg Gallery, New York, NY / 10/21/2010–11/27/2010.

Lorna Ritz
EXHIBITIONS *U.S. Dept. of State, Art-in-Embassies Program* / American Embassy in Caracas, Venezuela / 06/01/2010–06/06/2012. *Charged Brushes* / The Painting Center, New York, NY / 06/01/2011–06/23/2011. *Northeast Juried Competition Exhibition* / Kathryn Schultz Gallery, Cambridge, MA / 06/23/2011. FELLOWSHIP *Artists Fellowship, Inc.*



Bob Gainer '63 *Haiti – 2010* / oil on canvas / 2010 / 18 in x 24 in

Bogdan Swider
EXHIBITION *Bogdan Swider, Drawings* / Gallery Motte Masselink, Paris, France / 05/19/2011–07/13/2011.

1969

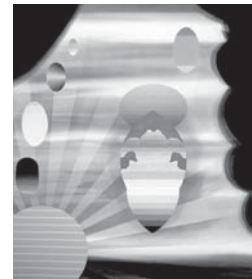
Marilyn Propp
EXHIBITIONS *Cogs and Wheels: Industrial Reconstructions* / State College of Florida, Fine Art Gallery, Bradenton, FL / 10/15/2010–11/10/2010. *Marilyn Propp and David Jones* / Moreau Galleries, St. Mary's College, Notre Dame, IN / 09/30/2011–11/04/2011. *Remarkable Women* / Peltz Gallery, Milwaukee, WI / 07/29/2011–08/27/2011.

1970

David J. Einstein
EXHIBITION *David Einstein: A Forty-Year Survey 1970–2010* / Michael H. Lord Gallery, Palm Springs, CA / 03/03/2011–04/01/2011.



Alice Garik '65 *Birth Tale* / palladium print on Japanese gampi paper / 2010 / 17 in x 21 in



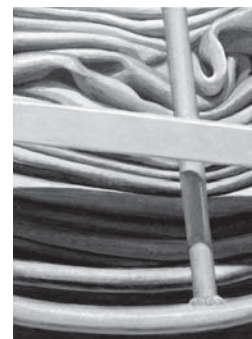
Stephen Mueller '68 *Roland* / acrylic on canvas / 2010 / 68 in x 62 in

1972

Dena Schutzer
EXHIBITION *Night Space* / Irvington-on-Hudson, NY / 01/31/2011–02/27/2011.

Clarissa T. Sligh
EXHIBITION *3,000 Cranes, 1,000 Faces* / San Francisco, CA / 03/02/2011–05/03/2011.

Michael Tcheyan
FACULTY APPOINTMENT *Chair* / Summit Public Arts, Summit, NJ.



Altoon Sultan '70 *Orange Crossing* / egg tempera on calfskin parchment / 2010 / 6.5 in x 4.75 in

1973

Judith Amdur
EXHIBITIONS *Visions of Highland Park* / Avenue 50 Studio, Inc., Highland Park, CA / 06/11/2011–07/03/2011. *Los Angeles Printmaking Society Juried Members Exhibition* / City of Brea Art Gallery, Brea, CA / 06/04/2011–07/15/2011.

Stephen Hoke
EXHIBITION *Paintings Drawings & Etchings from 4 Decades* / Center for Faith & The Arts Galleries, Salisbury, NC / 03/12/2011–04/22/2011.



Farrell Brickhouse '71 *Big Bather Bernard* / oil on canvas / 2011 / 14 in x 11 in

Frank Hyder

EXHIBITIONS *Miami International Art Exhibition* / Miami Beach, FL / 01/11/2011–01/16/2011. *Frank Hyder: 20 Year Retrospective* / Butters Gallery, Portland, OR / 02/02/2011–02/27/2011. *JUX: New Collectors Corner* / Naples Museum, Naples, FL / 01/05/2011–02/27/2011. *Art Palm Beach* / Palm Beach, FL / 01/19/2011–01/23/2011.

Alan Singer

EXHIBITIONS *Alan Singer: New Work* / Windsor Whip Works, Windsor, NY / 03/26/2011–05/07/2011. *Made in New York 2011* / Schweinfurth Memorial Art Center, Auburn, NY / 03/26/2011–05/29/2011. *Adirondacks National Watercolor Exhibition* / Arts Center Old Forge, Old Forge, NY / 08/12/2011–10/02/2011.

1974/1976

Robert Flynt
EXHIBITIONS *Modeles Danse* / L'Arsenal, Metz, France / 03/25/2011–05/29/2011. *Lunatics* / Carrie Haddad Photographs, Hudson, NY / 08/18/2011–09/25/2011.

1974

Michiko Itatani
EXHIBITIONS *Personal Codes* / Ithaca, NY / 02/02/2011. *Close Binary* / Denver, CO / 10/14/2010–12/08/2010. *Visual Analogies and Inquiries: the Work of Michiko Itatani and Birgitta Weimer* / Milwaukee Institute of Arts & Design, Milwaukee, WI / 01/19/2011–03/09/2011. *Cosmic Theater* / Kendall Gallery, Ferris University, Grand Rapids, MI / 03/21/2011–04/09/2011. *International Paper Art Exhibition and Symposium* / Chung Shan National Gallery, Taipei, Taiwan / 05/18/2011–06/26/2011.

David Rich

EXHIBITIONS *Drawing* / University of Minnesota, Minneapolis, MN / 02/25/2011–04/25/2011. *David Rich and Paulette Myers-Rich* / Acme Artworks, St Paul, MN / 07/09/2011–08/02/2011. *RESIDENCIES Visiting Artist* / Hamline University, St Paul, MN. *Visiting Artist* / College of Visual Arts, St Paul, MN.

Colin H. Thomson

EXHIBITIONS *Local Colour* / Wexford Arts Centre, Wexford, Ireland / 10/22/2011–11/19/2011. *JUX: New Paintings by Andy Spence & Colin Thomson* / Storefront, Brooklyn, NY / 02/25/2011–03/20/2011.

1975

Dennis Aulfery
RESIDENCY *Heliker LaHotan Residency* / Cranberry Island, ME.



Dena Schutzer '72 *Hanging Signs* / oil on canvas / 2011 / 24 in x 30 in

Jeanette Fintz

EXHIBITION *The Breakfast Club* / Greene County Council of the Arts, Catskill, NY / 09/26/2009–11/14/2010.

Helen Glazer

EXHIBITIONS *Clouds InFormation: Hand-Colored Photographs by Helen Glazer* / Washington, DC / 02/03/2011–02/24/2011. *1st Biennial Maryland Regional Juried Exhibition* / University of Maryland, Adelphi, MD / 08/01/2011–10/16/2011. *Genesis at Green Spring Station* / JLP Gallery, Lutherville, MD / 04/28/2011–09/08/2011. *Arts in Embassies Program, US State Department* / Ambassador's Residence, American Embassy, Lima, Peru / 12/01/2010–12/01/2013. *Photo 11: Annual Mid-Atlantic Juried Exhibition* / Artisphere, Terrace Gallery, Arlington, VA / 07/28/2011–09/11/2011.



Robert Flynt '74, '76 *Untitled ("Lunatics" series)* / archival ink-jet print / 2010 / 40 in x 30 in

1976

Lois Bender
FACULTY APPOINTMENT *Adjunct Art Professor* / Essex County College, Newark, NJ.

Ken Buhler

GRANT *Pollock-Krasner Foundation*.

1977

N. Christina Hutchings
EXHIBITION *Bermuda Biennial 2010* / The Bermuda National Gallery, Bermuda / 06/18/2010–11/27/2010.



Joanna L. Kao '75 *Double Happiness* / mixed media collage, painting, image transfer / 2008 / 22 in X 30 in

Charles Marburg

EXHIBITIONS *Selected Gallery Artists Group Show* / Jeffrey Leder Gallery, Long Island City, NY / 10/03/2010–11/04/2010. *Charles Marburg* / Jeffrey Leder Gallery, New York, NY / 03/26/2011–04/30/2011.

Kathy Soles

EXHIBITION *Off The Wall* / Danforth Museum of Art, Framingham, MA / 06/12/2011–08/07/2011. *RESIDENCY Goetemann Residency* / Rocky Neck, Gloucester, MA.

1978

Emil A. Mellow
EXHIBITION *Group Show* / Simplicity Gallery, Lancaster, PA / 06/04/2011–09/03/2011.

Carol Perroni

EXHIBITION *Wish You Were Here* / Kent State University Downtown Gallery, Kent, OH / 04/08/2011–05/14/2011. *Collect 10* / Center For Contemporary Arts, Santa Fe, NM / 05/27/2011–07/05/2011. *Mining the Unconscious II* / Santa Fe University of Art and Design Fine Arts Gallery, Santa Fe, NM / 07/08/2011–08/07/2011. *Unity* / First Unitarian Church, Albuquerque, NM / 07/09/2011–08/27/2011. *Beneath The Surface* / Macey Center Gallery, New Mexico Tech University, Socorro, NM / 07/12/2011–08/28/2011.

Tyler K. Smith

FACULTY APPOINTMENTS *Full Time Temp Sculpture* / Broward College, Davie, FL. *Visiting Full Time Assistant Professor* / Nova Southeastern University, Davie, FL.

1979

Sue Collier
EXHIBITIONS *Women's Nature* / Ceres Gallery, New York, NY / 01/03/2011–01/28/2011. *Drawings* / Ceres Gallery, New York, NY / 06/21/2011–07/16/2011. *Affordable Art Fair NYC* / New York, NY / 05/05/2011–05/08/2011.

Ralph Helmick

EXHIBITIONS *Human Nature* / Yawkey Center for Cancer Care, Dana Farber Cancer Institute, Boston, MA / 01/15/2011. *Heart and Mind* / Dow Hall, Oregon Institute of Technology, Klamath Falls, OR / 04/15/2011.

Celeste Roberge

EXHIBITION *Granite Sofa* / Farnsworth Art Museum, Rockland, ME / 07/06/2010–11/06/2010.



Greg Chann '78 *Puzzle Cube* / acrylic / 2008 / 4 in x 4 in x 4 in

1980

Melanie Kozol
EXHIBITIONS *Paintings /* Triomphe at the Iroquois Hotel, New York, NY / 01/05/2009–12/31/2011. *SONYA Studio Stroll /* Open Studio, Brooklyn, NY / 05/14/2011–05/15/2011.

1981

Kim T. Abraham
EXHIBITIONS *Group Show /* Zenith Gallery, Washington, DC / 07/15/2011–09/15/2011. *New Paintings by Kim Abraham /* Alex Gallery, Washington, DC / 12/02/2010.

Larry Deyab
EXHIBITIONS *Sticky Craw /* The Bow Street Gallery, Cambridge, MA / 10/28/2010–11/30/2010. *Comes Before The Fall /* The Bow Street Gallery, Cambridge, MA / 06/01/2011–06/25/2011. *Galerie Ziegler /* Art 42 Basel, Switzerland / 06/15/2011–06/19/2011.



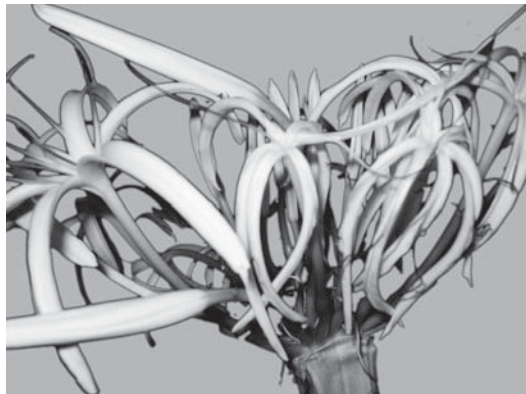
Margaret Lanzetta '81
Empire / oil and enamel on canvas / 2010 / 62 in x 52 in / photo by Kevin Noble

Margaret Lanzetta

EXHIBITIONS *Pet the Pretty Tiger: Works 1990–2010, Solo Retrospective /* Cantor Art Gallery, Worcester, MA / 10/15/2010–12/15/2010. *STRIFE! /* Allegra La Viola Gallery, New York, NY / 06/29/2011–07/30/2011. *New Prints 2011/Winter /* IPCNY, New York, NY / 12/01/2010–03/19/2011. *Autosemblematic /* Local Projects, Long Island City, NY / 11/01/2010–12/15/2010. *Baby It's Cold Outside /* Kenise Barnes Fine Art Gallery, New York, NY / 01/03/2011–02/19/2011.

Jay Shinn

EXHIBITION *Luxplus: Axel Anklam and Jay Shinn /* Kunstverein Neukölln, Berlin, Germany / 07/12/2011.



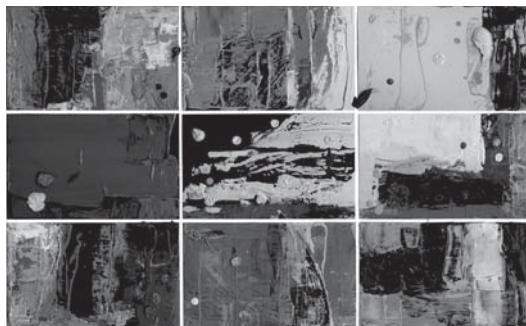
Daphne Cummings '82
Swamp Lily / archival inkjet photograph / 2010 / 13 in x 19 in

1982

Barbara Jacobs Sussman
EXHIBITIONS *North Bennington Vermont /* Invitational Artist Exhibition, North Bennington, VT / 07/19/2011–08/17/2011. *Landscape for Landsake /* Curator for Regional Exhibition, Greenwich, NY / 10/12/2011–10/18/2011. *Plein Art Painting Quick Draw Competition /* Judge/ Invited guest speaker, North Bennington, Vermont / 09/10/2011–09/10/2011.

1983

Marsha Goldberg
EXHIBITION *Back Forty /* Art Complex Museum, Duxbury, MA / 05/01/2011–09/04/2011.



Andy Black '83
No Title (SM-6) / oil on paper / 2007 / 12.5 in x 20 in

Nancy M. Cohen

EXHIBITIONS *Nancy Cohen /* Burger Gallery, Kean University, Union, NJ / 11/02/2010–12/20/2010. *An Uncommon Thread /* The Front Room Gallery, Brooklyn, NY / 01/14/2011–02/14/2011. *Permeable Matter /* Kean University, Union, NJ / 11/02/2010–01/14/2011. *Green: The Color and The Cause /* The Textile Museum, Washington, DC / 04/15/2011–09/11/2011. *RESIDENCY Artist in Residence /* Pilchuck Glass School, Stanwood, WA.



Diane Edison '84
Rebecca at 14 / gray color pencil on black paper / 2009 / 40 in x 30 in

Diane Edison

EXHIBITIONS *Looking Ahead: Portraits from the Mott-Warsh Collections (traveling exhibition) /* Las Cruces Museum of Fine Art & Culture, Las Cruces, NM / 11/21/2010–01/30/2011. *Art Museum of South Texas, Corpus Christi, TX /* 02/11/2011–05/08/2011. *Mosaic Project /* The Pennsylvania College of Art and Design, Lancaster, PA / 10/01/2010–11/27/2010.

Mindi Katzman

EXHIBITIONS *Another Point of View, Encaustic Paintings and Other Works /* The Brickhouse Gallery, Tacoma, WA / 12/15/2010–02/12/2011.

Wendy Klemperer

EXHIBITION *Outdoor Sculpture /* Southern Vermont Art Center, Manchester, VT / 07/01/2010–11/01/2010.

Brett Reichman

EXHIBITION *I Am Not Monogamous, I Heart Poetry /* Feature Inc, New York, NY / 06/23/2011–08/06/2011.

Brenda Zlamany

GRANT *J. Williams Fulbright.*

1985

Dozier Bell
EXHIBITIONS *Dozier Bell, Karen Schiff, Hadi Habatabai: Drawings /* New York, NY / 11/17/2010–12/22/2010. *In the Presence of Light /* Danese Gallery, New York, NY / 06/24/2011–08/12/2011.

Mary DeWitt

AWARD *Leeway Foundation Transformation Award.* GRANT *Puffin Foundation.*

Lynda Frese

EXHIBITION *Pacha Mama: Earth Eealm /* RedBud Gallery, Houston, TX / 05/04/2011–05/29/2011.

Sarah Haviland

EXHIBITIONS *Tranquility: Sculpture in the Garden of Griffin Court /* Griffin Court Condominium, New York, NY / 06/23/2011–09/11/2011. *Artscape Pittsfield /* Public Art Installation across from Berkshire Museum, Pittsfield, MA / 04/22/2011–10/31/2011. *Modern Art and the Romantic Landscape /* Wilderstein Historic Site, Rhinebeck, NY / 05/21/2011–10/31/2011.

Yukako Okudaira

EXHIBITIONS *Miniatures! /* Art 101, Brooklyn, NY / 12/01/2010–12/23/2010. *The Year of the Rabbit /* Galleryonetwentyeight, New York, NY / 01/04/2011–01/29/2011. *Wish You Were Here 10 /* A.I.R. Gallery, Brooklyn, NY / 06/22/2011–07/22/2011. *Planet Alert /* Galleryonetwentyeight, New York City, NY / 08/03/2011–08/27/2011.

Marrin Robinson

FACULTY APPOINTMENT *Art Department Advisor /* Kansas State University, Manhattan, KS.

Lisa Sigal

FELLOWSHIP *John Simon Guggenheim Memorial Foundation.*

Duane Slick

EXHIBITIONS *Counting Coup /* Museum of Contemporary Native American Arts, Santa Fe, NM / 08/18/2011–12/31/2011. *Abstraction /* Albert Merola Gallery, Provincetown, MA / 08/12/2011–09/01/2011. *Animal Instinct: Allegory, Allusion, and Anthropomorphism /* Kohler Arts Center, Sheboygan, WI / 10/17/2010–06/05/2011. *FACULTY APPOINTMENT Graduate Program Director, Painting /* Rhode Island School of Design, Providence, RI.



Abraham Elterman '85

The Origins of Love / oil and alkyd on canvas / 2008 / 72 in x 60 in

Barbara Penn

EXHIBITIONS *Regn, Smuts, Guns and Ord /* Rattvik Konstall, Rattvik, Sweden / 07/01/2011–09/11/2011. *Giltigt Landing /* Galleri Se Konst, Falun, Sweden / 07/07/2011–07/24/2011.

Ann Reichlin

EXHIBITION *Sculpture Court Project (working title) /* Munson-Williams-Proctor Arts Institute, Utica, NY / 09/11/2010–01/11/2011.

1986

Tom Burckhardt
EXHIBITIONS *Louder Milk /* Pierogi Gallery, Brooklyn, NY / 04/08/2011–05/08/2011. *New Image Sculpture /* McNay Museum of Art, San Antonio, TX / 02/14/2011–05/08/2011. *FACULTY APPOINTMENT Arts Board Event Faculty Position /* University of Virginia, Charlottesville, VA. GRANT *Joan Mitchell Foundation.*

Bart Gulley

EXHIBITIONS *75th Annual Exhibition by Artists of the Mohawk-Hudson Region /* Albany Institute of History & Art, Albany, NY / 07/09/2011–09/04/2011. *Bart Gulley—From Image to Object: Painting to Collage /* Foreman Gallery, Hartwick College, Oneonta, NY / 02/17/2011–03/19/2011. *Miniatures /* Art 101, Brooklyn, NY / 12/01/2010–12/23/2010.

Marrin Robinson

FACULTY APPOINTMENT *Art Department Advisor /* Kansas State University, Manhattan, KS.

Lisa Sigal

FELLOWSHIP *John Simon Guggenheim Memorial Foundation.*

Duane Slick

EXHIBITIONS *Counting Coup /* Museum of Contemporary Native American Arts, Santa Fe, NM / 08/18/2011–12/31/2011. *Abstraction /* Albert Merola Gallery, Provincetown, MA / 08/12/2011–09/01/2011. *Animal Instinct: Allegory, Allusion, and Anthropomorphism /* Kohler Arts Center, Sheboygan, WI / 10/17/2010–06/05/2011. *FACULTY APPOINTMENT Graduate Program Director, Painting /* Rhode Island School of Design, Providence, RI.

Gail Spaien

EXHIBITION *Between: Gail Spaien and Ahmed Alsoudani /* Auccisco Gallery, Portland, ME / 11/03/2010–12/01/2010.

1987

Margaret Libby
EXHIBITION *Drawings from the Collection at the LC Bates Museum /* LC Bates Museum, Hincley, ME / 05/13/2011–10/15/2011.

Charles A. McGill

EXHIBITION *Beyond Appearances /* Lehman College Art Gallery, Bronx, NY / 09/02/2010–12/01/2010.

1988

Teresa Booth Brown
EXHIBITION *Thought-forms: Recent Paintings by Teresa Booth Brown /* Rule Gallery, Denver, CO / 07/01/2011–07/31/2011.

Stacy Levy

EXHIBITION *Bushkill Curtain /* Art of Urban Environments, Easton, PA / 06/04/2011–10/31/2011.

Michael C. Miller

EXHIBITION *Michael Miller: Today I am Thankful for All I Have /* University Gallery, Texas A&M University-Commerce / 01/25/2011–02/18/2011.



Darrell Petit '88
Kiss / Stony Creek classic granite / 2010 / 17 ft x 11 ft 6 in x 4 ft 5 in depth (44.5 tons) / photo by Sean Kernan

Darrell Petit

EXHIBITION *5+5: New Perspectives, 50th Anniversary Special Exhibition /* Storm King, Mountainville, NY / 06/05/2010–06/05/2012.

Ilona Sturm

EXHIBITION *Scratching the Surface: Street Photography of Ilona Sturm 2001–2011 /* Berkeley Public Library, Central Berkeley, CA / 07/18/2011–09/24/2011.

Carrie Ungerman

EXHIBITION *The Pandemic Show /* Los Angeles, CA / 11/14/2010–12/20/2010.

1989

Francis Cape
GRANT *Pollock-Krasner Foundation.*

Adu A. Gindy

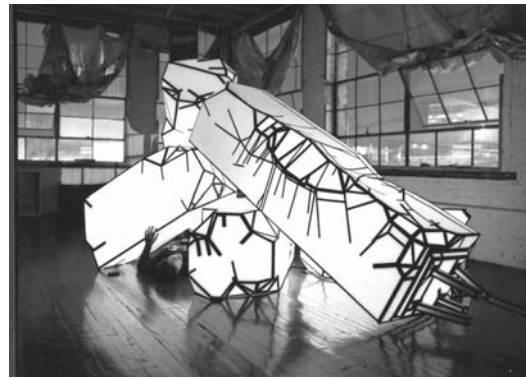
EXHIBITION *19th Annual Juried Art Exhibition /* MacRostie Art Center, Grand Rapids, MN / 08/02/2011–08/29/2011.

Connie Hayes

AWARDS *Painting acquired for Permanent Collection /* University of New England, Portland, ME. *Painting acquired for Permanent Collection /* Monhegan Museum, Monhegan Island, ME / 5/1/2011.

Tristin Lowe

EXHIBITIONS *Under the Influence /* Philadelphia Museum of Art, Philadelphia, PA / 10/22/2011–01/22/2012. *Mocha Dick /* Virginia Museum of Fine Arts, Richmond, MD / 07/24/2011–11/14/2011. *Close At Hand /* The Fabric Workshop and Museum, Philadelphia, PA / 06/03/2011–08/31/2011. *Seeing is Knowing: The Universe /* Weitz Center for Creativity Carleton College, Northfield, MN / 09/16/2011–11/16/2011.



Stephen Hendee '89
Stephen Hendee 2001 / chromogenic print / 2001 / dimensions variable / photo by Jason Schmidt

1990

Gregory W. Coates
RESIDENCIES *Go Tell It on the Mountain /* Verbier 3D, Verbier, Switzerland. *Honne/Tatemaie /* Artist in Residence, Obama City, Japan.

Paul Farinacci

FELLOWSHIP *New York Foundation for the Arts, Drawing.* *RESIDENCY Ucross Foundation Residency /* Ucross Foundation, Clearmont, WY.

Lilian Garcia-Roig

EXHIBITIONS *Into the Wild /* Carol Jazzart Gallery, Miami, FL / 10/16/2009–12/13/2010. *Inaugural Exhibition /* Florida Museum for Women Artists, Deland, FL / 09/22/2010–01/10/2011. *More than a Brush With Nature /* University of North Florida Galleries, Jacksonville, FL / 11/17/2010–01/23/2011. *Lilian Garcia-Roig: Hyperbolic Nature /* Jacksonville Museum of Contemporary Art, Jacksonville, FL / 11/17/2010–01/23/2011. *Southern Mix /* Miami, FL / 01/07/2011–02/04/2011. *New X 3 /* Asheville, NC / 12/31/2010–03/25/2011. *Introductions /* Atlanta, GA / 12/31/2010–02/26/2011. *Fresh & Salty /* Fort Worth, TX / 12/31/2010–02/19/2011. *The Big Surrounds /* Carol Jazzart Gallery, Scope Art Fair, New York, NY / 03/01/2011–03/06/2011.

Elizabeth Hazan

EXHIBITION *Paper 2011 /* Brooklyn, NY / 01/14/2011–02/12/2011.

Kathryn Lynch

EXHIBITION *Kathryn Lynch /* Sears-Peyton Gallery, New York, NY / 11/04/2010–12/08/2010.

Kris Scheifele

EXHIBITIONS *Cast /* Brooklyn, NY / 02/17/2011–03/19/2011. *Skowhegan at 92Y Tribeca: An Alumni Exhibition /* New York, NY / 01/12/2011–02/27/2011.

Paul Santoleri

FELLOWSHIP *Independence Foundation.* *RESIDENCY Project Space /* Headlands Center for the Arts, Sausalito, CA.

Jane E. Zweibel

EXHIBITION *Selections /* Kulay-Diwa Gallery, Manila, The Philippines / 07/01/2011–07/31/2011.

Shawne Major

EXHIBITIONS *Old Methods, New Visions: Three Louisiana Artists /* Louisiana Art and Science Museum, Baton Rouge, LA / 08/06/2011–10/08/2011. *Artists Tribute I /* Irvine Contemporary Gallery, Washington, DC / 06/11/2011–07/16/2011. *Fresh /* Heriard Cimino Gallery, New Orleans, LA / 06/04/2011–07/01/2011.



Paul Santoleri '91
Omega Warm Garden Sunrise / installation, Thomas Eakins House, Lincoln Gallery, ink and acrylic on polyethylene, canvas, and wall / 2008 / photo by Lu Szumskyj

1992

Robert Grant

EXHIBITIONS *Prince of Clouds /* Hall of Fame Gallery, New York, NY / 01/31/2011–02/28/2011. *The New Museum's Festival of Ideas for the New City /* Clemente Soto Velez Cultural Centre, New York, NY / 05/07/2011–05/08/2011. *Music of Brownie Pink (Robert Grant & Debi Ray Chaudhuri) /* Apple Store 14th St, New York, NY / 07/18/2011. *Diana Guerrero-Macia*

EXHIBITIONS *Popular Culture Reconsidered /* Memorial Hall Gallery / 10/15/2010–11/27/2010. *Vernacular Culture and Contemporary Art /* La Troube University Museum of Art, Melbourne, Australia / 05/25/2011–06/30/2011. *Sea Change /* The Meadow, Chicago, IL / 07/17/2011–09/03/2011.

Elizabeth Hazan

EXHIBITION *Paper 2011 /* Brooklyn, NY / 01/14/2011–02/12/2011.

Kathryn Lynch

EXHIBITION *Kathryn Lynch /* Sears-Peyton Gallery, New York, NY / 11/04/2010–12/08/2010.

Kris Scheifele

EXHIBITIONS *Cast /* Brooklyn, NY / 02/17/2011–03/19/2011. *Skowhegan at 92Y Tribeca: An Alumni Exhibition /* New York, NY / 01/12/2011–02/27/2011.

Warren Craghead

EXHIBITIONS *Party Crashers /* Arlington Arts Center, Arlington, VA / 11/01/2010–11/30/2010. *(old, new) /* Sundays Anthology, New York, NY / 04/01/2011–04/30/2011.

Tracy Miller

EXHIBITION *Tracy Miller: Food Paintings /* Feature, Inc., New York, NY / 01/18/2011–02/12/2011.

Charlotte Schulz

EXHIBITIONS *The Uneven Intensities of Duration /* Wake Forest University, Winston-Salem, NC / 10/07/2010–12/05/2010. *The Uneven Intensities of Duration /* Smack Mellon, Brooklyn, NY / 09/25/2010–11/07/2010.

Jessica Snow

EXHIBITIONS *Chroma: About Color /* Cain Schulte Gallery, San Francisco, CA / 07/07/2011–08/20/2011. *Multiple Plot Points /* Jen Bekman Projects, New York, NY / 10/30/2010–12/05/2010.

1993

SoHyun Bae

EXHIBITION *SoHyun Bae's Egg Woman II /* Asian Art Museum of San Francisco, San Francisco, CA / 03/16/2010–11/14/2010.

Warren Craghead

EXHIBITIONS *Party Crashers /* Arlington Arts Center, Arlington, VA / 11/01/2010–11/30/2010. *(old, new) /* Sundays Anthology, New York, NY / 04/01/2011–04/30/2011.

Angela Ellsworth
EXHIBITIONS *17th Biennale of Sydney* / Museum of Contemporary Art Sydney, Australia / 05/12/2010–08/01/2011. *Seeing is Believing: Rebecca Campbell and Angela Ellsworth* / Phoenix Art Museum, Phoenix, AZ / 09/03/2011–01/23/2012. *Works on Paper* / Fehily Contemporary, Melbourne, Australia / 08/04/2011–08/27/2011. *Narratives of the Perverse* / Jancair Gallery, Los Angeles, CA / 02/05/2011–02/26/2011. *Where the Skies are Blue* (Performance) / Arizona State University Art Museum, Tempe, AZ / 02/18/2011. *Another Woman's Movement* (Performance) / In-Time, Chicago Cultural Center, Chicago, IL / 03/26/2011–07/16/2011. **FACULTY APPOINTMENT** Associate Professor / Herberger Institute for Design and the Arts, Arizona State University, Tempe, AZ.



Nina Bovasso '94 *Walking Brain-Blob* / ink, acrylic and watercolor on handmade Dieu Donne paper / 2010 / 23 in x 30 in

1994

Stephen Giannetti
EXHIBITION *Tomorrow's Legacies: Gifts Celebrating the Next 125 Years* / Crocker Art Museum, Sacramento, CA / 10/10/2010–01/09/2011.

Mark Masyga
EXHIBITIONS *In the Place We Live* / M55Art, Long Island City, NY / 07/21/2011–07/27/2011. *Erin Murray and Mark Masyga* / Mount Airy Contemporary Artists Space, Philadelphia, PA / 05/07/2011–06/04/2011. *Signs on the Road* / Winkleman Curatorial Research Lab, New York, NY / 03/25/2011–04/30/2011. *Williamsburg 2000* / Art101, Brooklyn, NY / 03/12/2011–04/17/2011.

Saya Moriyasu
EXHIBITION *Clay Throwdown!* Biennial / Bellevue Arts Museum, WA / 08/28/2010–01/16/2011.

Erika Rane
GRANT *Marie Walsh Sharpe Art Foundation*.

Cathy A. Sarkowsky
EXHIBITIONS *New Work*—2011 / Fetherston Gallery, Seattle, WA / 05/06/2011–06/04/2011. *Bumber by Number* / Seattle Center, Seattle, WA / 09/02/2011–09/05/2011. *Gallery Group Show* / Fetherston Gallery, Seattle, WA / 09/09/2011–10/07/2011. **RESIDENCY** *Artist Trust EDGE* Professional Development for Visual Artists / Centrum, Fort Worden, Port Townsend, WA.

Frank Webster
EXHIBITIONS *Keyholder Exhibition* / Lower East Side Printshop, New York, NY / 07/11/2011–09/07/2011.

Homage to Morandi: Essence of Art / Brain Factory, Seoul, South Korea / 06/02/2011–06/30/2011. *Summer Print Show* / Aeon Art Projects, Niwot, CO / 06/02/2011–08/29/2011.

1995
Mary Anderson
AWARDS Associate—Mahindra Humanities Center / Harvard University, Cambridge, MA. *Doctor of Philosophy* / Harvard University, Cambridge, MA. **FACULTY APPOINTMENT** Post-Baccalaureate Program / School of the Museum of Fine Arts, Boston, MA.

Jennifer McCandless
FACULTY APPOINTMENT *Nichols Instructorship in Art* / The Loomis Institute, Windsor, CT. **FELLOWSHIP** *The Palmer Fellowship in Art* (5-year appointment).

Clayton Merrell
EXHIBITIONS *Out of the Blue* / Strohl Art Center, Chautauqua, NY / 07/19/2011–08/30/2011. *Rust Melt* / Fe Gallery, Pittsburgh, PA / 08/12/2011–09/16/2011.

Allison Strafella
FELLOWSHIP *New York Foundation for the Arts*.

Marie K. Watt
EXHIBITIONS *Tamastlikt Cultural Institute* / Pendleton, OR / 10/01/2010–01/11/2011. *Contemporary Artworks Collection* / Washington, DC / 01/01/2011–01/31/2011. *Changing Hands* / New York, NY / 01/01/2011–01/31/2011. *TBA* / Salem, Oregon / 01/01/2011–01/31/2011.

1996

Michele Brody
EXHIBITIONS *The Federal Horticultural Show: BuGa 2011* / Koblenz, Germany / 04/15/2011–10/16/2011. *Pulp Fiction* / Courthouse Galleries, Portsmouth, VA / 07/01/2011–10/06/2011. *Art Prize 2011* / Urban Institute for Contemporary Art, Grand Rapids, MI / 09/21/2011–10/09/2011. **RESIDENCY** *Ox Bow Fellowship* / Fall Residency, Saugatuck, MI.

Kirsten Doyle
EXHIBITION *Works* / Robert Keller Gallery, Kander, Germany / 10/16/2010–12/05/2010.

Michael Doyle
EXHIBITION *Works* / Robert Keller Gallery, Kander, Germany / 10/16/2010–12/05/2010.



Glaxis Novoa '98 *A.C.P.O.Z.T. (Afro-Cuban Party Orlando Zapata Tamayo)* / site-specific graphite wall drawing & ritual objects, at Project Row Houses, Houston / 2010

Erik Geschke
EXHIBITIONS *Bid At The Bunyan: Disjecta Benefit Auction Exhibition* / Disjecta, Portland, OR / 11/05/2010–11/07/2010. *Fresh Air* / Gallery 2, Visual Arts Center, Boise State University, Boise, ID / 02/07/2011–03/03/2011. **EXHIBITION** *The Language of Sculpture* / Lakewood Center for the Arts, Lake Oswego, OR / 06/24/2011–06/26/2011. *VOX VII* / Vox Populi, Philadelphia, PA / 07/08/2011–07/31/2011. *Erik Geschke: Recent Work* / Pratt Gallery at the Tashiro Kaplan Building, Pratt Fine Arts Center, Seattle, WA / 10/06/2011–10/29/2011. **GRANT** *Professional Development Grant* / Regional Arts and Culture Council, Portland, OR. **GRANT** *Career Opportunity Grant* / Oregon Arts Commission, Salem, OR.

Timothy Hutchings
EXHIBITION *The Play* *Generated Map and Document Archive* / www.plagmada.org / 06/12/2008–06/27/2012.

Lois Johnson
FACULTY APPOINTMENT *Art Therapist* / Norris School, Mukwonago, WI.

Jennie C. Jones
EXHIBITIONS *With Hidden Noise* / Aspen Art Museum, Aspen, CO / 06/10/2011–07/10/2011. *Black Sound, White Cube* / Kunstquartier Bethanien, Berlin, Germany / 07/10/2011–08/28/2011. *Has Art?* / Lawrimore Project, Seattle, WA / 07/07/2011–07/31/2011. *Absorb / Diffuse / The Kitchen*, New York, NY / 09/08/2011–10/24/2011. **AWARD** *Printed Matter Artist Award*.

Annette Lawrence
EXHIBITION *Coin Toss* (site-specific installation) / Dallas Cowboys Stadium, Arlington TX, / 06/16/2009–06/16/2009.

James Scott Ogden
EXHIBITIONS *Twisted: Scott Ogden and C.J. Pyle* / Ricco Maresca Gallery, New York, NY / 06/23/2011–08/19/2011. *Make Skateboards* / I-20 Gallery, New York, NY / 07/21/2011–09/17/2011.

Megan Walch
EXHIBITIONS *The Lineage of Eccentricity Stage Two* / MOP Projects, Sydney, New South Wales / 11/03/2011–07/24/2011. *The Lineage of Eccentricity Stage One* / Nellie Castan Gallery, Melbourne, Victoria Australia / 03/24/2011–04/14/2011. *Glover Prize* / The Glover Society, Tasmania, Australia / 01/22/2011–02/21/2011. *City of Hobart Art Prize* / Tasmanian Museum and Art Gallery, Hobart, Tasmania, Australia / 07/23/2011–09/23/2011. **AWARD** *Individual Artist's Grant* / Tasmania.

1997
Nicole Awai
EXHIBITION *Wrestling with The Image* / Art Museum of the Americas, Washington DC / 01/21/2011–03/03/2011. **EXHIBITION** *Almost Undone* / The Vilecek Foundation, New York, NY / 09/16/2011–10/29/2011.

Beth Campbell
EXHIBITIONS *Tables* / Sculpture Center, Cleveland, OH / 11/09/2010–12/31/2010. *Speculative Futures* / Bloomberg, New York, NY / 02/01/2011–04/29/2011. *Suspense. Suspended Sculptures.* / EX3 Centre for Contemporary Art, Florence, Italy / 02/19/2011–05/08/2011. *Plot: Plan: Process* / Leslie Tonkonow, New York, NY / 07/13/2011–08/31/2011. **FELLOWSHIP** *John Simon Guggenheim Memorial Foundation*.

Heather Carson
EXHIBITIONS *Blink! Light, Sound and the Moving Image* / Denver Art Museum, Denver, CO / 03/13/2011–05/01/2011. *Nyehaus* / The Armory Show, New York, NY / 03/03/2011–03/06/2011. *Light Action: Light/Albers* / Ace Gallery Los Angeles, CA / 04/01/2010–03/31/2011. *COLA 2011 Individual Artist Fellowships Exhibition* / Los Angeles Municipal Art Gallery, Los Angeles, CA / 05/19/2011–07/03/2011.

Deborah Wasserman
EXHIBITION *Far Away, So Close* / Roger Smith Arts, New York, NY / 03/05/2011–04/30/2011.

Toni Jo Coppa
EXHIBITIONS *Thirteen Large* / Springfield Arts Initiative Storefront, Springfield, MA / 10/01/2010–12/31/2010. *MFA Retrospective* / Maine College of Art, Portland, ME / 08/05/2011–09/04/2011. *Toni Jo Coppa—Current Work* / Zand Head Gallery, Portland, ME / 06/25/2011–07/02/2011. **GRANT** *Merit Grant* / Maine College of Art, Portland, ME.

Hope Ginsburg
GRANT *Art Matters*.

Marjan Laaper
EXHIBITIONS *And what about video* / Rotterdam, The Netherlands / 02/03/2011–03/05/2011. *Exhibition at Albus Lux* / Roosendaal, The Netherlands / 02/12/2011–03/12/2011. *Directors Lounge Berlin* / Berlin, Germany / 02/09/2011–02/19/2011. *Nordart 2011* / Budelsdorf, Germany / 06/04/2011–10/02/2011.

Max-Carlos Martinez
EXHIBITION *I Never Promised You A Rose Garden, A Solo Exhibit* by Max-Carlos Martinez / El Zaguan, Historic Santa Fe Foundation, Santa Fe, NM / 07/08/2011–07/23/2011.

Stephanie Syjuco
EXHIBITION *Wunderkammer* / Zero1 Festival, San Jose, CA / 06/01/2010–07/01/2011. **FACULTY APPOINTMENT** *Visiting Faculty, Graduate New Genres* / Mills College, Oakland, CA.

Steed Taylor
EXHIBITIONS *Invasive Road Tattoo* / Sculpture Park of the North Carolina Museum of Art, Raleigh, NC / 06/17/2008–06/17/2015. *Broken Chain Road Tattoo Commission* / Mesa Art Center, Mesa, AZ / 10/25/2008–10/25/2012. *Labor Line Road Tattoo* / 18th Street, Arlington VA / 10/17/2010–10/17/2013. *Community Knot Road Tattoo* / Orange, NJ / 05/22/2010–05/22/2011. *Daughters and Sons Knot Road Tattoo Commission* / 800 Block, Vermont Avenue, NW, Washington, DC / 08/01/2010–10/01/2013. *Radiant Road Tattoo Commission* / St. Andrew Street, New Orleans, LA / 11/27/2010–11/30/2013. **RESIDENCY** *Art Omi International Artists Residency* / Ghent, NY.

John Parot
EXHIBITIONS *People Don't Like to Read Art* / Western Exhibitions, Chicago, IL / 07/09/2011–08/13/2011. *Laid Bare* / The Loft Gallery, San Pedro, CA / 05/05/2011–06/30/2011.

Desiree Holman '99 *Mask of Agamemnon (Diffuse Map)* / color pencil, mixed media / 2011 / 36 in x 36 in

1998

JD Beltran
EXHIBITIONS *The Magic Story Table: St. Petersburg* / ProArte, St. Petersburg, Russia / 06/05/2011–06/12/2011. *Portal* / City of San Jose Public Art Project and Children's Discovery Museum, San Jose, CA / 05/22/2011–09/25/2011. *Shadowshop* / San Francisco Museum of Modern Art, San Francisco, CA / 12/02/2010–05/01/2011. **FACULTY APPOINTMENT** *Executive Director (Interim)* / San Francisco Arts Commission, San Francisco, CA.

Sebastian Bremer
EXHIBITION *Baruch in the Sky with Diamonds* / Kunsthal KaDE, Amersfoort, The Netherlands / 10/01/2010–11/01/2010.

Karlos Carcamo
EXHIBITIONS *Permanent Collection Exhibition* / New York, NY / 12/17/2010–05/30/2011. *Bling* / Orange County, NJ / 03/31/2011–04/30/2011. *Pinta: The Modern & Contemporary Latin American Art Fair* / Pier 92, New York, NY / 11/11/2010–11/14/2010.

Renay Egami
EXHIBITIONS *Leaning Toward Collapse* / A Space Gallery, Toronto, Ontario, Canada / 06/24/2011–07/30/2011. *Piecework* / Kelowna International Airport, Kelowna, British Columbia, Canada / 06/24/2011–11/14/2011.

Hiroyuki Hamada
EXHIBITIONS *Scope Miami, Aureus Contemporary* / Miami, FL / 11/29/2010–12/04/2010. *Hiroyuki Hamada at Coleman Burke Gallery* / New York / New York, NY / 12/01/2010–01/14/2011.

Hiroyuki Hamada: Sculpture / Roger Williams University, Bristol, RI / 02/23/2011–03/30/2011. *ArtMRKT Hamptons* / Bridgehampton Historical Society Grounds, Bridgehampton, NY / 07/14/2011–07/17/2011. *Hiroyuki Hamada: Sculpture* / Lori Bookstein Fine Art, New York, NY / 09/15/2011–10/15/2011.

John Parot
EXHIBITIONS *People Don't Like to Read Art* / Western Exhibitions, Chicago, IL / 07/09/2011–08/13/2011. *Laid Bare* / The Loft Gallery, San Pedro, CA / 05/05/2011–06/30/2011.

Desiree Holman '99 *Mask of Agamemnon (Diffuse Map)* / color pencil, mixed media / 2011 / 36 in x 36 in

Christopher Sollars
EXHIBITIONS *Bay Area Now 6* / Yerba Buena Center for the Arts, San Francisco, CA / 07/09/2011–09/25/2011. *Trash* / The New Children's Museum, San Diego, CA / 10/07/2011–05/01/2013. *Lost in Space* / Steven Wolf Fine Art, San Francisco, CA / 03/12/2011–04/09/2011. *Crossing the Rubicon* / JAS Gallery, Paris, France / 04/28/2011–06/11/2011. *Isn't It Obvious?* / SF Arts Commission Gallery, San Francisco, CA / 01/21/2011–04/02/2011.

1999
Ralph M. Bourque
EXHIBITION *Dreaming on a World* / New Orleans, LA / 01/14/2011–02/01/2011.

Michael Bramwell
FELLOWSHIPS *Black Metropolis Research Consortium* / University of Chicago and Northwestern University, Chicago, IL. *Virginia Center for the Creative Arts Fellowship* / Amherst, VA.

Rosemarie Fiore
EXHIBITIONS *Fire Works* / Hunterdon Art Museum, Clinton, NJ / 10/03/2010–11/13/2011. *Art on Paper 2010: The 41st Exhibition* / The Weatherspoon Art Museum, UNC Greensboro, NC / 11/07/2010–02/06/2011. *Artificiere* / Priska C. Juschka Fine Art, New York, NY / 05/19/2011–07/02/2011.

Jeffrey S. Hargrave
EXHIBITIONS *A Live Animal and James Donaldson* / The Phatory LLC, New York, NY / 10/07/2011–11/10/2011. *OMG* / The Phatory LLC, New York, NY / 05/01/2011–06/01/2011.

Desiree Holman
EXHIBITIONS *Super 8* / Christopher Grimes Gallery, Los Angeles, CA / 07/08/2011–09/03/2011. *Heterotopias, MATRIX #238* / Berkeley, CA / 06/18/2011–09/08/2011.

Jean Shin
EXHIBITIONS *International Artists NY/London Exchange* / Korean Cultural Centre UK, London, UK / 10/25/2011–11/25/2011. *Extreme Materials 2* / Memorial Art Gallery, University of Rochester, Rochester, NY / 10/23/2011–01/15/2012. *Epic Units* / Gallery Hyundai, Seoul, Korea / 08/25/2011–09/25/2011. *American Chambers* / Gyeongnam Art Museum, Changwon, Korea / 08/08/2011–11/27/2011. *Jean Shin and Brian Ripel* / Scottsdale Museum of Contemporary Art, Scottsdale, AZ / 10/09/2010–01/02/2011.



Desiree Holman '99 *Mask of Agamemnon (Diffuse Map)* / color pencil, mixed media / 2011 / 36 in x 36 in



John Parot '98 *Too Pieces* / ink and gouache collage / 2010 / 13 in x 17 in

Ellen Lesperance
EXHIBITIONS *The People's Biennial* / PICA, Portland, OR; Dahl Arts Center, Rapid City, SD; Southeastern Center for Contemporary Art, Winston-Salem, SC; Scottsdale Museum of Contemporary Art, Scottsdale, AZ; Cantor Fitzgerald Gallery, Philadelphia, PA / 09/10/2010–05/31/2012. *The Strong, Star-Bright Companions* / Seattle, WA / 04/01/2011–04/29/2011. *Will Be Home* / Ambach & Rice, Los Angeles, CA / 08/06/2011–09/03/2011.

Joan Linder
EXHIBITION *Beyond/In Western NY* / Albright Knox Art Gallery, Buffalo, NY / 09/24/2010–12/31/2010.

Jon D. Rappleye
EXHIBITIONS *A Live Animal* / Root Division Gallery, San Francisco, CA / 07/09/2011–07/30/2011. *Chain Letter* / Shoshana Wayne Gallery, Los Angeles, CA / 07/23/2011–08/25/2011. *Chain Letter* / Samson Projects, Boston, MA / 07/16/2011–07/30/2011.

Anna Schachte
EXHIBITION *Regina Rex* / Regina Rex, Brooklyn, NY / 06/19/2010–12/31/2010.

Jean Shin
EXHIBITIONS *International Artists NY/London Exchange* / Korean Cultural Centre UK, London, UK / 10/25/2011–11/25/2011. *Extreme Materials 2* / Memorial Art Gallery, University of Rochester, Rochester, NY / 10/23/2011–01/15/2012. *Epic Units* / Gallery Hyundai, Seoul, Korea / 08/25/2011–09/25/2011. *American Chambers* / Gyeongnam Art Museum, Changwon, Korea / 08/08/2011–11/27/2011. *Jean Shin and Brian Ripel* / Scottsdale Museum of Contemporary Art, Scottsdale, AZ / 10/09/2010–01/02/2011.

Cynthia Underwood
EXHIBITIONS *Artomatic* / TBA, Washington, DC / 10/15/2010–12/15/2010. *Cynthia Underwood* / Homebody in Washington, DC / 10/30/2010–01/29/2011.

Allison Wiese
EXHIBITION *2010 California Biennial* / The Orange County Museum of Art, CA / 10/23/2010–03/13/2011.

2000
Sarah Brenneman
EXHIBITION *Now Here This* / Jeff Bailey Gallery, New York, NY / 01/04/2011–02/11/2011.

Anthony Campuzano
EXHIBITIONS *SUBstainability* / Texas State University, San Marcos, TX / 01/20/2011–03/01/2011. *Off Camera* / Fleisher/Ollman Gallery, Philadelphia, PA / 01/20/2011–02/19/2011. *Waters' March* (solo exhibition) / Churner and Churner, New York, NY / 05/05/2011–06/16/2011. *Drawn to Disaster* / Institute of Contemporary Art, Portland, ME / 07/08/2011–08/07/2011.

Karyn Olivier
EXHIBITION *Who runs the space now?* / Neue Galerie, ECOH, Mexico City, Mexico / 06/10/2011–05/06/2011. **AWARD** *William H. Johnson Prize, William H. Johnson Foundation for the Arts*. **FELLOWSHIP** *New York Foundation for the Arts*.



Karyn Olivier '00 *Doubleslide* / steel / 2006 / 7.5 ft x 25 ft x 18 in / photo by Ryan Messina

Megan Cump
EXHIBITIONS *Help Me: Curated Gillian McCain & Megan Cump* / New York, NY / 11/04/2010–12/17/2010. *Myself* / Sheppard Fine Arts Gallery, University of Nevada, Reno, NV / 01/18/2011–02/18/2011. *The Emerging Landscape* / Society Contemporary Art, New York, NY / 04/28/2011–05/28/2011. *Cabin Fever* / Mixed Greens, New York, NY / 07/14/2011–08/19/2011.

Jessica Hutchins
GRANT *Nancy Graves Foundation*.

A. Jane Johnston
EXHIBITIONS *boredom and fear and anger...* / Jonathan Livingston Seagull / C. Bass International Fine Arts Co., Beacon, NY / 07/05/2011. *Gaslit!* / C. Bass International Fine Arts Co., Beacon, NY / 07/05/2011.

Frank Meuschke
EXHIBITIONS *Winter* / Gallery 61, New York, NY / 11/19/2010–01/10/2011. *Grey Matter* / The Painting Center, New York, NY / 06/21/2011–08/06/2011. *Chain Mail* / Samson Projects, Boston, MA / 07/16/2011–08/01/2011.

Matthew Northridge
FELLOWSHIP *New York Foundation for the Arts*.

Karyn Olivier
EXHIBITION *Who runs the space now?* / Neue Galerie, ECOH, Mexico City, Mexico / 06/10/2011–05/06/2011. **AWARD** *William H. Johnson Prize, William H. Johnson Foundation for the Arts*. **FELLOWSHIP** *New York Foundation for the Arts*.



Karyn Olivier '00 *Doubleslide* / steel / 2006 / 7.5 ft x 25 ft x 18 in / photo by Ryan Messina

Melissa Oresky
EXHIBITIONS *Melissa Oresky* / Elmhurst Art Museum, Elmhurst, IL / 01/14/2011–03/20/2011. *Informal Abstraction* / Indianapolis Museum of Contemporary Art / 12/03/2010–01/29/2011. *cut paste* / The Engine Room, Massey University, Wellington, New Zealand / 11/12/2010–12/18/2010. *The Trail* / Hyde Park Art Center, Chicago, IL / 07/14/2011–07/14/2011. **RESIDENCY** *Harold Arts* / Chesterhill, OH.

Amy Pryor

EXHIBITION *Taking Aim: 30-year Anniversary Exhibition* / Bronx Museum of Art, Bronx, NY / 06/26/2011–09/05/2011.

Jonathan Santos

FELLOWSHIPS *Traveling Fellowship* / SMFA, Kelnner Faculty Fellowship / MassArt.

Monique Schubert

EXHIBITIONS *Crown Heights Gold* / Skylight Gallery, Brooklyn, NY / 07/28/2011–10/31/2011. *Studio Immersion Program II* / Robert Blackburn Printmaking Workshop, New York, NY / 08/04/2011–07/18/2011.

Daniel Seiple

EXHIBITION *Gate de Badalona* / iDentistat, Goethe Institut, Barcelona, Spain / 06/03/2011–06/06/2011.

Zoe Sheehan Saldana

EXHIBITIONS *The Craft: Handmade Aesthetics in Contemporary Art* / Lehman College Art Gallery, Bronx, NY / 10/06/2010–12/16/2010. *Step by Step* / Malma Art Museum, Malma, Sweden / 05/21/2011–08/14/2011. *Analogue* / The Luminary Arts Center, St. Louis, MO / 06/10/2011–07/22/2011. *Multiple, Limited, Unique* / The Center for Book Arts, New York, NY / 07/06/2011–09/09/2011.

Edra Soto

AWARD *3 Arts Foundation* / Ragdale, Lake Forest, IL. EXHIBITIONS *CoLaboratory* / The Glass Curtain Gallery, Columbia College, Chicago, IL / 09/06/2011–11/26/2011. *FBI* / Floor, Leight and Tux, Chicago, IL / 09/17/2011–09/17/2011. *Wallace Stevens Roundtable* / The Hooded Utilitarian, Chicago, IL / 07/30/2011–08/31/2011. RESIDENCY *Lo Publico* / Beta-Local, San Juan, Puerto Rico.

Marc Swanson

EXHIBITIONS *The Second Story* / Contemporary Arts Museum Houston, TX / 06/30/11–10/08/11. *The Other Side* / Baldwin Gallery, Aspen, CO / 06/24/11–07/24/11. *Midnight Sun* / Inman Gallery, Houston, TX / 07/08/11–08/20/11. *Acquisitions in Context: Marc Swanson* / Kemper Museum of Contemporary Art, Kansas City, MO / 08/20/2010–04/10/2011. *The Spectacular of Vernacular (traveling exhibition)* / Walker Art Center, Minneapolis, MN / 01/29/2011–05/08/2011. Contemporary Arts Museum Houston, TX / 07/30/2011–09/18/2011. Montclair Art Museum, NJ / 10/07/2011–01/01/2012.

Ann Toebbe

EXHIBITION *The Power of Selection, part 3* / Western Exhibitions / 11/19/2010–12/18/2010.

2001**Sophia Ainslie**

EXHIBITIONS *Inside Out (solo)* / Kingston Gallery, Boston, MA / 06/01/2011–07/03/2011. *The Projected Image* / ArtStrand, Provincetown, MA / 06/11/2011–06/29/2011. *Still* / Kingston Gallery, Boston, MA / 08/03/2011–10/02/2011. RESIDENCY *Art in Ireland* / Burren College of Art, Ballyvaughn, Ireland.

Zoe Charlton

EXHIBITION *Paladins and Tourists* / Conner Contemporary, Washington, DC / 03/19/2011–04/30/2011.

James Davis

EXHIBITIONS *Indian Summer* / RARE Gallery, New York, NY / 05/26/2011–06/23/2011. *Portmanteau* / Possible Projects, Philadelphia, PA / 07/23/2011–08/14/2011.

Amy Finkbeiner

EXHIBITIONS *Mount Analog* / Abrons Arts Center at Henry Street Settlement, New York, NY / 12/09/2010–02/20/2011. *Bling* / Arts Guild New Jersey, Rahway, NJ / 03/05/2011–04/14/2011. *Kentucky Derby Art Auction* / Smack Mellon Gallery, Brooklyn, NY / 05/07/2011. *I'm done hoping. Work is Sacred.* / OnView: 305 Van Brunt, Brooklyn, NY / 05/01/2011–05/30/2011.

Chitra Ganesh

GRANT *Joan Mitchell Foundation*. **Ulrike Heydenreich** EXHIBITION *Ulrike Heydenreich* —*Through the Looking Glass* / Galerie van der Mieden, Antwerp, Belgium / 10/20/2010–12/04/2010.

Shih Chieh Huang

EXHIBITIONS *Living in Evolution: Busan Biennial 2010* / Busan, South Korea / 09/11/2010–11/20/2010. *Taipei Biennial 2010* / Taipei, Taiwan / 09/04/2010–11/14/2010.

Billie Grace Lynn

AWARD *West Prize 2011* / The West Collection, Oaks, PA. EXHIBITION *White Elephants* / John Michael Kohler Arts Center, Sheboygan, WI / 09/27/2010–01/02/2011.



Jessica Plattner '01 *The Art Teacher's Premonition* / oil on linen / 2010 / 48 in x 60 in

Sharon Paz

EXHIBITIONS *Video Zone: The 5th International Video-Art Biennial* / Tel Aviv Cinematque, Tel Aviv, Israel / 11/23/2010–11/29/2010. *Goldrausch 2011* / Halle Am Wasser, Berlin, Germany / 10/21/2011–11/20/2011.

Nicole Tschampel

EXHIBITIONS *Greener on the Other Side* / Organhaus, Chongqing, China / 03/07/2011–03/14/2011. *Art:Film / Film:Art* / Diane Kidd Gallery of Art at Tiffin University, Tiffin, OH / 03/01/2011–04/30/2011. *Bitches Brew, New Art from New York* / Gallery Poulsen, Copenhagen, Denmark / 06/17/2011–07/30/2011.

2002**Draga Susani**

EXHIBITION *Swarming (site-specific installation)* / Prudential Plaza, Chicago, IL / 01/25/2011–12/20/2011.

Donna Conlon

EXHIBITIONS (Video) *Juegos* / Los del Patio, Panama / 01/20/2011–02/19/2011. *El Museo's Bienal: The (S) Files 2011* / El Museo del Barrio, New York, NY / 06/14/2011–01/08/2012.

Linda M. Ford

EXHIBITIONS *Chain Letter* / Shoshana Wayne Gallery, Los Angeles, CA / 07/23/2011–08/26/2011. *Group Show* / Platform Gallery, Los Angeles, CA / 06/11/2011–07/09/2011. *Trampolim* / Galleria Homero Massena, Vitoria, Brazil / 01/12/2011–01/14/2011.

Cyriaco Lopes

EXHIBITIONS *A Shelter on Kings Road* / Markland House, Flagler College, Saint Augustine, FL / 11/01/2010–11/14/2010. *Exchange: Show Me the Money* / Greenlease Gallery, Rockhurst University, Kansas City, MO / 04/29/2011–05/13/2011. *Art:Film/Film:Art* / Diane Kidd Gallery / Tiffin University, Tiffin, OH / 03/24/2011–04/24/2011. *17 Days* / Llewellyn Gallery, Alfred State College, Alfred, NY / 07/14/2011. *Intimacy* / ARC Gallery, Chicago, IL / 02/01/2011–02/26/2011.

Comvideo / Apexart, New York, NY / 11/10/2010–12/22/2010. *Prêmio Belvedere Paraty* —*A Força da Diversidade* / Belvedere, Paraty, Brazil / 07/29/2011–08/28/2011. GRANT *PSC CUNY Research Award for the Summer of 2011* / CUNY, New York, NY.

Nicola Lopez

EXHIBITIONS *Nicola Lopez* / Arroniz Arte Contemporaneo, Mexico City, Mexico / 04/05/2011–05/09/2011. *Nicola Lopez New Work* / Pace Prints Chelsea, New York, NY / 04/21/2011–05/21/2011.

Noah Klersfeld

EXHIBITIONS *4 Cultures Media Gallery* / E4C—Seattle WA / 01/01/2010–01/01/2011. *The Big Screen Project* / The Big Screen Project, New York, NY / 12/12/2010. *Member Benefit Exhibition* / DUMBO Arts Center, Brooklyn, NY / 05/26/2011. *LUMEN International Video Art and Projection Festival* / Industrial Waterfront, Lighthouse Museum, Staten Island, NY / 06/25/2011. *BAC! 11.0 Entering the Fourth Dimension* / Barcelona, Spain / 11/04/2010–11/10/2010. *Lightworks* / Grimsby Minster, Grimsby, England / 03/18/2011.

Katherine Taylor

EXHIBITIONS *Small Sculptures* / Santa Fe Clay, Santa Fe, NM / 01/21/2011–02/26/2011. *Jingdezhen Contemporary International Ceramics Exhibition* / Jingdezhen, China / 10/18/2010–11/20/2010. *Down Every Side Street: New Directions in Southwestern Art* / Las Cruces, NM / 09/03/2010–11/20/2010. *Impact* / Red Lodge Clay Center, Red Lodge, MT / 04/08/2011–04/30/2011. *University of Dallas Regional Ceramic Exhibition* / Beatrice Haggerty Gallery, Irving, TX / 01/17/2011–03/04/2011. *Sculpture Inside Out* / Tarrant County College Northwest, Fort Worth, TX / 02/28/2011–03/27/2011.

William Villalongo

EXHIBITIONS *Bathing Nymph* / Susan Inglett Gallery, New York, NY / 10/21/2010–12/04/2010. *BAM New Wave Art Exhibition* / Brooklyn Academy of Music, Brooklyn, NY / 09/22/2010–11/02/2010.

2003**William Cordova**

EXHIBITIONS *Yawar Mallku (Royalty, Abduction y Exile)* / La Conservera, Murcia, Spain / 01/15/2011–07/23/2011. *The Record* / Institute of Contemporary Art, Boston, MA / 04/15/2011–09/05/2011. *S-files* / El Museo del Barrio, New York, NY / 06/14/2011–01/04/2012. *Halleluwah!* / Abtart Stuttgart, Stuttgart, Germany / 09/17/2011–12/01/2011. RESIDENCY *Centraltrack* / University of Texas in Dallas, Dallas, TX.

Johnston Foster

EXHIBITIONS *Monolith Drift* / Disjecta, Portland, OR / 09/02/2011–10/02/2011. *Head Stash* / POVeolving, Los Angeles, CA / 09/09/2011–10/09/2011. *Selected Specimens* / Filippo Gallery, Randolph Macon College, Ashland, VA / 09/02/2011–10/15/2011. *Foggy Notions* / Rocky Mountain College of Art and Design, Denver, CO / 07/02/2011–10/16/2011. *Under the Sea* / MASS MoCA-Kid's Space, North Adams, MA / 10/01/2011–05/30/2012.

Lynn Palewicz

EXHIBITION *Simulacra* / New York, NY / 04/15/2011–07/01/2011. *Can't Find My Way Home* / Illuminated Metropolis Gallery, New York, NY / 04/07/2011–04/30/2011. *85th Annual International Competition: Printmaking* / Print Center Philadelphia, Philadelphia, PA / 06/04/2011–07/30/2011.

Steve Locke

EXHIBITIONS *Gallery Artists Special Exhibition* / Mendes Wood Gallery, Sao Paulo, Brazil / 09/25/2010–12/12/2010. *Down Every Side Street: New Directions in Southwestern Art* / Las Cruces, NM / 09/03/2010–11/20/2010. *Impact* / Red Lodge Clay Center, Red Lodge, MT / 04/08/2011–04/30/2011. *University of Dallas Regional Ceramic Exhibition* / Beatrice Haggerty Gallery, Irving, TX / 01/17/2011–03/04/2011. *Sculpture Inside Out* / Tarrant County College Northwest, Fort Worth, TX / 02/28/2011–03/27/2011.

Claudia Sbrissa

EXHIBITIONS *text* / 440 Gallery, Brooklyn, NY / 06/30/2011–07/24/2011. *Marked Differences* / Kentler International Drawing Space, Brooklyn, NY / 06/03/2011–07/24/2011. *The Emerging Landscape* / Society Contemporary, New York, NY / 04/28/2011–05/28/2011.

Michael Scoggins

EXHIBITIONS *#1 FAN* / Diana Lowenstein Fine Arts, Miami, FL / 11/13/2010–12/31/2010. *Mano/Mundo/Corazon: Artists Interpret La Loteria* / Columbia College Chicago Center for Book and Paper Arts, Chicago, IL / 09/09/2010–12/10/2010. RESIDENCY *Artist-in-Residence* / Savannah College of Art and Design, Savannah, GA.

Shinique Smith

EXHIBITIONS *Title TBA* / Southeastern Center for Contemporary Art, NC / 11/12/2010–02/08/2011. *Menagerie* / Miami Museum of Contemporary Art / 09/16/2010–11/19/2010. *Menagerie* / Madison Museum of Contemporary Art / 01/22/2011–05/08/2011.

Karla Wozniak

EXHIBITIONS *Significant Landscapes* / Gregory Lind Gallery, San Francisco, CA / 06/29/2011–08/12/2011. *Bronx Calling: The First AIM Biennial* / Bronx Museum, Bronx, NY / 06/26/2011–08/05/2011. FELLOWSHIP *New York Foundation for the Arts, Printmaking/Drawing/Book Arts*.

Hong Zhang

EXHIBITION *Portrait Now* / Asian in America: Portraits of Encounter, The Smithsonian National Portrait Gallery, Washington, DC / 08/12/2011–10/14/2012.

Michael Zheng

EXHIBITIONS *Vancouver Biennale 2009* / Vancouver, Canada / 11/10/2009–06/10/2011. *Look to the Sky and Miss the Ceiling* / Gallery Whiteconcepts, Berlin, Germany / 06/24/2011–07/27/2011. *Nomadic Settlers—Settled Nomads* / Kunstraum Kreuzberg, Bethanien, Berlin, Germany / 07/01/2011–08/28/2011.

2004**Thomas Burke**

EXHIBITION *New Paintings* / Ameringer, McEnery, Yohe Gallery, New York, NY / 10/13/2011–11/05/2011.

William Cravis

EXHIBITION *Fixture (site-specific window installation at LA><ART)* / Los Angeles, CA / 07/16/2010–01/19/2011. RESIDENCIES *Artist in Residence, Ceramics* / Northern Clay Center, Minneapolis, MN. *Artist in Residence, Ceramics* / European Ceramic WorkCentre, The Netherlands.

Dave Hardy

FELLOWSHIP *New York Foundation for the Arts*.

Corin Hewitt

GRANT *Joan Mitchell Foundation*. FELLOWSHIP *John Simon Guggenheim Memorial Foundation*.

Gwenessa Lam

GRANT *Canada Council Project Grant* / Vancouver, Canada. RESIDENCIES *Bemis Center for Contemporary Arts* / Omaha, NE. *Yaddo* / Saratoga Springs, NY.

Catherine Lepp

EXHIBITION *YrFridayNight* / Brooklyn Fireproof Gallery, Brooklyn, NY / 07/03/2011.

Daniel Rich

EXHIBITION *LANY* (curated by *Mario Diacono*) / Peter Blum Gallery Chelsea, New York, NY / 06/08/2011–07/30/2011. RESIDENCY *The Bemis Center for Contemporary Arts* / Omaha, NE.

Rachel Roske

EXHIBITION *Honest Mystique* / POST Gallery, Los Angeles, CA / 07/08/2011–07/09/2011.



Rachel Frank '05 *Sleep of Reason* / performance still / 2010–11 / dimensions variable / photo by Stefanie Pluta



Bill Cravis '04 *Untitled from public art project: Leaf A Message*, at Boston Center for the Arts / autumn leaves, ink stamp / 2010 / dimensions variable



Daniel Rich '04 *Miami International Airport* / enamel on panel / 2006 / 52 in x 48 in

2005**Thomas Brauer**

EXHIBITION *Islands Never Cry* / Rawson Projects, New York, NY / 04/28/2011–06/05/2011.

Rachel Frank

EXHIBITION *Sleep of Reason: A Sculptural Performance* / HERE, New York, NY / 02/18/2011–02/19/2011.

Saskia Jorda

AWARD *TMA Merit Award* / Tucson Museum of Art, Tucson, AZ / 6/1/2011. EXHIBITIONS *Open for Business* / ASU Art Museum / 10/08/2010–01/29/2011. *Cartograms of Memory—Solo show* / Modified Gallery—Phoenix, AZ / 11/19/2010–12/11/2010. *Arizona Biennial 2011* / Tucson Museum of Art, Tucson, AZ / 06/24/2011–10/02/2011.

Jon Rajkovich

EXHIBITION *COPY0909* / COPY0909 Gallery, London / 09/09/2010–03/10/2011.

Megan Rye

EXHIBITION *I Will Follow You Into the Dark* / Forum Gallery, New York, NY / 06/06/2011–07/15/2011.

2006**Elena Bajo**

EXHIBITIONS *PhotoMuseum de la Danse* by *Tim Etchells* / Musee de la Danse, Avignon, France / 07/06/2011–08/06/2011. *Art in the Parking Space* / Perform Chinatown—Public School, Los Angeles, CA / 07/30/2011. *Elena Bajo: The Object of a Movement (Solo Exhibition)* / D+T Project Gallery, Brussels, Belgium / 11/18/2010–01/08/2011. *Love Letters to a Surrogate* / MUHKA, Antwerp, Belgium / 01/17/2011. *Studies for an Exhibition* / The David Roberts Art Foundation, London, UK / 04/06/2011–06/11/2011. *Frieze Art Fair Solo Presentation at FRAME* / Frieze Art Fair, D+T Project, London, UK / 10/12/2011–07/16/2011.

Zerek Kempf

EXHIBITIONS *Skowhegan at 92YTribeCa* / An Alumni Exhibition / New York, NY / 01/12/2011–02/27/2011. *Wish You Were Here* / Westchester Gallery, White Plains, NY / 01/09/2011–02/09/2011. *Arcadian Night* / Racebrook Lodge, Sheffield, MA / 12/17/2010–12/17/2010. *OFFMastoles* / CA2M, Mastoles, Madrid / 10/14/2010–10/16/2011. *The Dependent Art Fair* / The Sheraton Hotel, New York, NY / 03/04/2011. *Out of the Woods* / Regina Rex, Queens, NY / 05/16/2011–05/16/2011. *iced* / Newhouse Center for Contemporary Art, Staten Island, NY / 06/18/2011–09/04/2011. RESIDENCY *New York Art Residency & Studio Foundation* / Brooklyn, NY.

Ben Kinsley

EXHIBITIONS *Mapping, Memory, and Motion in Contemporary Art* / Katonah Museum of Art, Katonah, NY / 10/03/2010–01/09/2011. *Seventh Dream of Teenage Heaven* / Columbus, OH / 01/26/2011–03/11/2011. *Artprox Cinema* (in association with *The Armory Show & Volta NY*) / New York, NY / 02/28/2011–03/05/2011. *Lokal Global Plan* / Copenhagen, Denmark / 05/20/2011–06/05/2011. *The Spot* / La Galeria de Comercio, Mexico City, Mexico / 03/30/2011–04/30/2011.

Daniela Rivera

EXHIBITIONS *Calculated Risks* (new works by faculty artists) / Davis Museum, Wellesley, MA / 09/15/2010–01/07/2011. *Foster Prize 2010* / ICA Boston / 09/22/2010–01/10/2011.

Monica Martinez

EXHIBITION *New Positions, Art Cologne*, 2011 / Art Fair, Cologne, Germany / 04/12/2011–04/17/2011.



Emily Mast '06 *Everything, Nothing, Something, Always (Walla)* / performance / 2009 / photo by Karl Haendel '00

Katja Mater

EXHIBITIONS *Digital? Analogue!* / Huis Marseille Museum for Photography, Amsterdam, The Netherlands / 11/27/2010–02/27/2011. *Falten, Searching for White, Rise Above Reason* / Gallery Martin van Zomeren, Amsterdam, Netherlands / 01/07/2011–02/04/2011. *Time and Time Again* / Walden Affairs, The Hague, The Netherlands / 06/26/2011–07/13/2011. *Sighs, Short and Infrequent* / Gallery Martin van Zomeren, Amsterdam, The Netherlands / 07/01/2011–07/23/2011. *Still/Life, Contemporary Dutch Photography* / Foam Photography Museum, Amsterdam, The Netherlands / 09/09/2011–10/26/2011. *Come le lucciole (As the fireflies)* / Galleria Nicoletta Rusconi, Milan, Italy / 09/15/2011–11/05/2011. RESIDENCIES *Künstlerhaus Bethanien* / Berlin, Germany. LMCC Swing Space / Lower Manhattan Cultural Council, New York, NY.

Molly Springfield

EXHIBITIONS *In-and outside-writing* / Voorkamer, Lier, Belgium / 05/21/2011–07/17/2011. *FAX* / Carpenter Center for the Visual Arts, Harvard University, Cambridge, MA / 03/01/2011–04/10/2011. *Ex Libris* / Adam Baumgold Gallery, New York, NY / 01/26/2011–02/26/2011. *Out of Print* / Mercer Union, Toronto, Canada / 01/07/2011–02/26/2011. *False Documents and Other Illusions* / Portland Museum of Art, Portland, ME / 10/30/2010–01/02/2011. *Catalyst: 35 Years of Washington Projects for the Arts* / Katzen Art Center, American University, Washington, DC / 11/09/2010–12/19/2010. *Graphite on Paper* / School 33, Baltimore, MD / 11/12/2010–12/31/2010. *The Marginalia Archive (solo exhibition)* / Center Art Gallery, Grand Rapids, MI / 04/01/2011–04/30/2011. *Art=Text=Art: Works by Contemporary Artists* / University of Richmond Museums, Richmond, VA / 08/18/2011–10/16/2011. FELLOWSHIP *Visual Artist Fellowship* / D.C. Commission on the Arts, Washington, DC.

Mark Taber

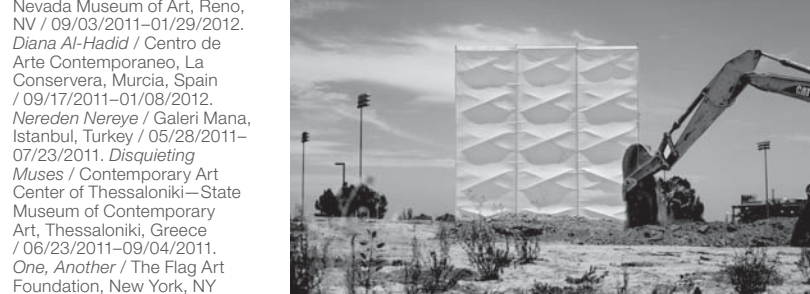
EXHIBITIONS *New Prints on Arslant* / The internet / 07/19/2010–12/31/2010. *Artist Talk* / Dorkbot, Hosted by Location One, 26 Greene Street, New York, NY / 09/07/2011. EXHIBITION *Future, Tense* / 526 W 26th St #602, New York, NY / 09/14/2011–09/17/2011.

Montana Torrey

EXHIBITIONS *Local Histories* / Chapel Hill Museum of Art, Chapel Hill, NC / 01/28/2011–04/29/2011. *Masters on Main* / Catskill, NY / 07/08/2011–09/11/2011. RESIDENCY *Arteles Creative Center* / Haukijärvi, Finland.

2007

Diana Al-Hadid
EXHIBITIONS *Does City Munster Matter?* / Center for Contemporary Art, Munster, Germany / 10/01/2010–02/01/2011. *The Silk Road* / Lille, France / 10/20/2010–01/16/2011. Diana Al-Hadid / Nasher Sculpture Center, Dallas, TX / 10/21/2011–01/15/2012. *Diana Al-Hadid: Water Thief* / Nevada Museum of Art, Reno, NV / 09/03/2011–01/29/2012. *Diana Al-Hadid* / Centro de Arte Contemporaneo, La Conservera, Murcia, Spain / 09/17/2011–01/08/2012. *Nereden Neraye* / Galeri Mana, Istanbul, Turkey / 05/28/2011–07/23/2011. *Disquieting Muses* / Contemporary Art Center of Thessaloniki—State Museum of Contemporary Art, Thessaloniki, Greece / 06/23/2011–09/04/2011. *One, Another* / The Flag Art Foundation, New York, NY / 06/29/2011–09/02/2011. *Lost Paradise* / Marianne Boesky Gallery, New York, NY / 07/07/2011–08/06/2011. FELLOWSHIP *New York Foundation for the Arts*.



Cauleen Smith '07 *Remote Viewing* / digital film still / 2010–11 / dimensions variable / cinematography by Pattie Lee

Katie Herzog

EXHIBITIONS *Abstractivism* / Whittier Public Library, Whittier, CA / 06/07/2011–07/21/2011. *Gravity is Always Attractive* / POST, Los Angeles, CA / 01/25/2011–01/26/2011. *Hack* / Stalter Waldorf Gallery, Los Angeles, CA / 01/13/2011–02/26/2011. *The Open Daybook* / Los Angeles Contemporary Exhibitions, Los Angeles, CA / 01/05/2011–02/05/2011. *Katie Herzog & Gabie Strong* / Autonomie, Los Angeles, CA / 10/06/2011–11/09/2011. RESIDENCY *Bblackboxx* / Bblackboxx, Basel, Switzerland.

Alison O'Daniel

EXHIBITIONS *Astral Projector at The Free Church* / The Museum of Public Fiction, Los Angeles, CA / 04/06/2011–04/14/2011. *CCF Fellows Exhibition* / Creative Artists Agency, Los Angeles, CA / 07/19/2011–08/24/2011. FACULTY APPOINTMENT *Adjunct Professor, Fine Arts* / Otis College of Art and Design, Los Angeles, CA. FELLOWSHIP *California Community Foundation emerging artist grant* / Los Angeles, CA.

Victor Pacheco

EXHIBITION *63rd Fingerlakes Exhibition* / Memorial Art Gallery, Rochester, NY / 07/23/2011–09/25/2011.

Elanit Kayne

EXHIBITION *Visionary Sanctuary* (curated by Alison Beth Levy) / Art Connects New York, permanent art exhibition at Mercy First / 06/14/2010–05/25/2055.

Eun Hyung Kim

EXHIBITIONS *Art on Paper 2010: The 41st Exhibition* / 500 Tate St, Greensboro, NC / 11/07/2010–02/06/2011. *Art Loop* / Loop in Chicago, IL / 10/15/2010–11/12/2010.

James Melinat

EXHIBITIONS *LANY* / Peter Blum Chelsea, New York, NY / 06/08/2011–07/29/2011. *Peripitube* / Nichols Gallery, Pitzer Art Galleries, Pitzer College, Claremont, CA / 07/12/2011–09/06/2011. *Chain Letter* / Shoshana Wayne Gallery, Santa Monica, CA / 07/23/2011–08/25/2011.

Valerie Molnar

EXHIBITION *Primary Structures* / San Jose Museum of Textiles & Quilts / 03/01/2011–05/01/2011.

Susu Pianchupattana

EXHIBITION *Art Palm Beach 2010* / Liman Gallery, Palm Beach, FL / 01/19/2011–01/24/2011.

Alejandro Pintado

EXHIBITIONS *Urban Dreams* / ROOM Gallery, London, UK / 07/01/2011–07/28/2011. *Dialectica del paisaje Urbano* / Museo Mural Diego Rivera, Mexico City, Mexico / 07/01/2011–07/31/2011. FELLOWSHIP *Sistema Nacional de Creadores, FONCA, Mexico* / Mexico City, Mexico.

Ishmael Randall Weeks

EXHIBITIONS *Ishmael Randall Weeks* / Federica Schiavo Gallery, Rome, Italy / 09/30/2010–11/13/2010. *S-Files Bienal* / Museo Del Barrio, New York, NY / 06/14/2011–01/08/2012. *Dublin Contemporary* / Dublin, Ireland / 09/06/2011–10/26/2011. *The Peripatetic School: Itinerant Drawing from Latin America* / Drawing Room, London, UK / 09/22/2011–11/13/2011. GRANT *New York Foundation for the Arts*.

Cauleen Smith

EXHIBITION *Remote Viewing (solo show)* / New York, NY / 01/06/2011–03/07/2011. FELLOWSHIP *Black Metropolis Research Center* / University of Chicago, Chicago, IL.

Tiffany Sum

EXHIBITIONS *Body-based performances inspired by machines* / Alexandria Hotel Los Angeles, Los Angeles, CA / 06/13/2011. *Across the Divide* / Crossman Gallery, Whitewater, WI / 10/17/2011–11/16/2011.

2008**M. Firelei Baez**

GRANT *Joan Mitchell Foundation*.



Jason Head '07 *In All Likelihood* / triacetate, vinyl paint and paper / 2008 / 13.5 in x 17 in

Kuba Bakowski

EXHIBITIONS *Out of the Woods* / Regina Rex, Queens, NY / 05/19/2011–05/20/2011. *Magnetic (individual exhibition)* / Poznan, Poland / 02/06/2011–02/22/2011. *Camera Vivant* / Ephraim, UT / 02/10/2011–03/03/2011. *Towards the Third Culture. The Co-Existence of Art, Science and Technology (international conference)* / CCA Laznia in Gdansk & Artus Court, Gdansk Historical Museum, Gdansk, Poland / 05/23/2011–05/25/2011.

Avantika Bawa

EXHIBITIONS *Score* / Disjecta, Portland, OR / 04/02/2011–05/01/2011. *Hold On* / Mumbai, India / 06/01/2011–07/30/2011.

Caitlin Berrigan

EXHIBITION *Cali International Film Festival* / Lugar a Dudas, Cali, Colombia / 10/29/2010–11/07/2010.

Suzanne Broughel

EXHIBITIONS *Solo Exhibition: The Sensitive White Intellectual* / Aljira Center for Contemporary Art, Newark, NJ / 03/02/2011–04/22/2011. *Solo Exhibition* / University of Memphis, Jones Alumni Gallery, Memphis, TN / 02/20/2011–03/17/2011.

Christopher Carroll

EXHIBITION *Remarking the Trail* / Roanoke College Olin Gallery, Salem, VA / 09/08/2011–09/30/2011.

Andrea Chung

AWARD *apexart COMVIDEO* / New York, NY. EXHIBITIONS *Ain't I A Woman?* / MoCADA, Brooklyn, NY / 07/15/2010–12/19/2010. *Wide Sargasso Sea* / Deutsche Bank, New York, NY / 09/14/2010–12/17/2010. 2011 *On The Road* / Arlington, VA / 02/01/2011–04/02/2011.

Nicholas Fraser

EXHIBITION *Mixed Messages: A(I)DS, Art + Words* / La MaMa, La Galleria, New York, NY / 04/30/2011.

Hadassa Goldvicht

EXHIBITIONS *Emergence* / Marginal Utility Gallery, Philadelphia, PA / 07/19/2011.

John C. Gonzalez

EXHIBITION *Looking Both Ways* / Eastern Michigan University, Ypsilanti, MI / 09/05/2011–10/21/2011.

Asuka Goto

EXHIBITION *Space as inventory, space as invention* / Real Art Ways, Hartford, CT / 06/16/2011–08/14/2011. RESIDENCIES *Sculpture Space* / Utica, NY. LMCC Swing Space / New York, NY.

Nery Gabriel Lemus

EXHIBITIONS *Border Art Biennial 2010* / El Paso Museum of Art and Museo de Arte Juarez / 11/21/2010–02/13/2011. *The Seventh House* / Project Row Houses / 10/09/2010–02/27/2011.

MaryKate Maher

EXHIBITIONS *Nord Art 2011* / Kunstwerk Carlshütte, Budelsdorf, Germany / 06/04/2011–10/02/2011. *Socrates Sculpture Park EAF10 Exhibition* / Socrates Sculpture Park, Long Island City, NY / 09/12/2010–03/07/2011. *A4 presented by Una Tittel* / Das Gift, Berlin, Germany / 05/06/2011–05/13/2011. FELLOWSHIP *New York Foundation for the Arts*.



MaryKate Maher '08 *Ersetzen Steel* / steel, acrylic mirror / 2010 / 20 ft x 18 ft x 13 ft / photo by Bilyana Dimitrova, courtesy Socrates Sculpture Park

Christian Maychack

EXHIBITION *Uncertain Spaces: New Work by Christian Maychack* / Gregory Lind Gallery, San Francisco, CA / 05/03/2011–06/18/2011.

Gina Siepel

EXHIBITION *Currents 6: Annual Emerging Artist Series* / Colby College Museum of Art, Waterville ME / 11/04/2010–02/13/2011.

Hoyan Son

GRANT *National Endowment for the Arts. RESIDENCY Delaware Center for Contemporary Art* / Wilmington, DE.

Jonathan VanDyke

EXHIBITIONS *The Long Glance (solo performance)* / The Albright-Knox Gallery of Art, Buffalo, NY / 05/28/2011–06/03/2011.

Jacob Yanes

EXHIBITIONS *Selections from the Hammer Contemporary Collection* / Los Angeles, CA / 07/03/2010–01/23/2011. *The Big Four* / Los Angeles, CA / 11/19/2010–12/17/2010.

2009**Lauren Adams**

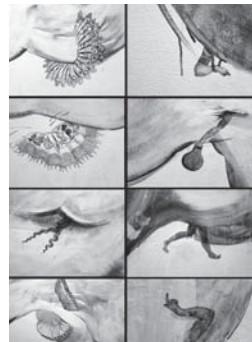
AWARD *Permanent Public Art Commission* / St. Louis Lambert Airport, MO / 10/1/2011. EXHIBITIONS *Pearlclutcher* / South Carolina State University, Orangeburg, SC / 10/31/2010–11/30/2010. *Plunder* / Conner Contemporary, Washington, DC / 09/10/2011–10/31/2011. *The Nymph's Reply* / Luminary Center for the Arts, St. Louis, MO / 01/31/2011–03/14/2011.

Nayari Castillo

AWARD *Young Artist, International Critics Association* / Caracas, Venezuela.

EXHIBITIONS

Reverberations / Jakoministrasse, Graz, Austria / 10/20/2010–11/20/2010. *Once Tipos* / Eleven Types / La Sala Mendoza, Caracas, Venezuela / 10/11/2011–12/11/2011. FELLOWSHIP *Bursary of Research* / Women Commission of the State of Thüringen, Weimar, Thüringen, Germany. RESIDENCIES *XVII Advance Course in Visual Arts* / Fondazione Antonio Ratti, Como, Italy. Art Workshop / Casino Luxembourg-Contemporary Art Forum, Luxembourg.



Lauren Frances Adams '09 *The Nymph's Reply* / latex and gouache on wall / 2011 / room-sized installation, dimensions variable

Rosalinda Gonzalez

EXHIBITION *Barri-o-rama* / Taller Boricua, New York, NY / 06/03/2011–07/18/2011.

Jane Fox Hipple

EXHIBITIONS *Blanks and Holes (solo exhibition)* / New York, NY / 02/18/2011–03/26/2011. *Spotlights* / Rebekah Templeon Contemporary Art, Philadelphia, PA / 07/08/2011. *Shakedown* / DODGEgallery, New York, NY / 06/25/2011–07/30/2011. RESIDENCY *Artist Residency* / Ragdale Foundation, Lake Forest, IL.

Janelle Iglesias

FELLOWSHIP *New York Foundation for the Arts*.

Nova Jiang

EXHIBITION *Open Prototyping* / Eyebeam, New York, NY / 04/15/2011–05/15/2011. FELLOWSHIP *Eyebeam Fellowship* / Eyebeam, New York, NY. GRANT *Black Rock Arts Foundation Grant* / Eyebeam, New York, NY.

Yva (Eva) Jung

GRANTS *Grant for Artist in Residence Abroad Program* / Arts Council Korea, Seoul, South Korea. *Travel and Study Grant* / Jerome Foundation, Saint Paul, MN. RESIDENCY *The Arctic Circle Residency 2011* / International Territory of Svalbard.

Ji Eun Kim

EXHIBITION *Sociological Painting* / Seoul, South Korea / 05/25/2011–06/24/2011. RESIDENCIES *Santa Fe Art Institute* / Santa Fe, NM. Taipei Artist Village / Taipei, Taiwan.

Matthew Mazzotta

EXHIBITION *Remediate/ Re-vision* / Wavehill, Bronx, NY / 08/01/2010–11/28/2010. RESIDENCY *Sculpture Space* / Utica, NY.

Nyeema Morgan

EXHIBITIONS *AllRspace 2011* / Abrons Art Center at Henry Street Settlement, New York, NY / 05/26/2011–07/10/2011. *You Are Here. This Is Now.* / Art in General, New York, NY / 06/17/2011–07/23/2011.

Tameka Norris

EXHIBITION *Prospect 1.5 (curated by Dan Cameron)* / New Orleans, LA / 01/03/2011–02/01/2011.

Ann Oren

EXHIBITIONS *E4C* / 4CULTURE Gallery, Seattle, WA / 12/03/2009. *NewTown: Convergences* / Armory Center for the Arts, Pasadena, CA / 09/11/2010–11/14/2010.

Tara Pelletier

EXHIBITIONS *Faraway Neighbor* / Flux Factory, Long Island City, NY / 08/25/2011–08/26/2011. *Songs to Plants* / Sunroom Project Space, Wave Hill Gardens, Bronx, NY / 09/13/2011–10/16/2011.

Shreshtha Rit Premnath

GRANT *Art Matters*.

Jaye Rhee

EXHIBITIONS *Jaye Rhee: A time too late, a time too early* / Stephan Stoyanov Gallery / 10/17/2010–11/15/2010. *Videosphere: A New Generation* / Albright-Knox Art Gallery, Buffalo, NY / 07/01/2011–10/09/2011. *Time Window* / Pohang Museum of Steel Art, Pohang, South Korea / 06/23/2011–08/07/2011.

Christopher Robbins

AWARDS *NARS Residency Award* / NARS Foundation, Brooklyn, NY. *CEC Arts Link Award* / Serbia, Kosovo. *Puffin Foundation Award. Black Rock Arts Foundation. EXHIBITIONS Next Time Almost—a miniature statue of liberty* / 20 W 53 St, New York, NY / 03/11/2011–03/27/2011. *Double Take Triple Give* / Museums of Bat Yam, Bat Yam, Israel / 01/20/2011–03/21/2011. *Put up or Shut Up* / New York Academy of Art, New York, NY / 02/09/2011–03/07/2011. *Creative Time presents Ghana Think Tank* / New Museum Festival of Ideas for the New City, New York, NY / 05/07/2011. *Ghana Think Tank at The Global Contemporary, Art Worlds After 1989* / ZKM, Karlsruhe, Germany / 09/17/2011–02/12/2012.

Richard T. Walker

EXHIBITIONS *The Big Picture* / K21, Dusseldorf, Germany / 03/18/2011–08/14/2011. *The Speed and Eagerness of Meaning* / Spike Island, Bristol, UK / 07/08/2011–09/04/2011. *Bay Area Now 6* / Yerba Buena Center for the Arts, San Francisco, CA / 07/08/2011–09/25/2011. *Super 8* / Christopher Grimes Gallery, Santa Monica, CA / 07/08/2011–09/03/2011. *Between US and the Horizon* / Galerie Florent Tosin, Berlin, Germany / 06/09/2011–07/31/2011.

Brindalyn Webster

EXHIBITION *Sea Worthy* / Marina 59, Far Rockaway, Queens, NY / 07/09/2011–08/31/2011. RESIDENCY *The Wassaic Project* / Wassaic, NY.

2010**Tim Campbell**

EXHIBITION *Golden Afternoon* / Baltimore, MD / 01/17/2011–02/25/2011.

Sarah Hotchkiss

EXHIBITION *Hail Traveler! The Photographer as Tourist, and the Tourist as Subject* / Rick Wester Fine Art, New York, NY / 07/07/2011–08/12/2011.

Anna Chiaretta Lavatelli

EXHIBITION *Indweller* / Archer Gallery, Vancouver, WA / 02/21/2011–03/17/2011.



Scott Patrick Wiener '10 *Southeast from Neutrals Camp at Bergen-Belsen* / archival inkjet color print / 2010 / 30 in x 40 in



Benjamin Love '10 *Direct Passage of Light and Sound* / site-specific installation / 2010 / dimensions variable

Letha Wilson

EXHIBITIONS *Stand Here and Listen* / James Hotel, New York, NY / 09/30/2010–12/15/2010. *Greening Green* / ARKO Arts Center, Seoul, Korea / 11/10/2010–12/28/2010. *Science Fiction* / Storefront, Brooklyn, NY / 11/19/2010–12/05/2010.

Jayoung Yoon

RESIDENCY *Lower Manhattan Cultural Council, Swing Space* / Governors Island, New York, NY.

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Eliza Myrie

EXHIBITION *Ohh Manute* / Chicago, IL / 02/03/2011–02/18/2011.

Julie Ann Nagle

FELLOWSHIP *Museum of Fine Arts Core Program* / Glassell School of Art, Houston, TX / 1/1/2011. RESIDENCIES *Seven Below Arts Initiative Artist-in-Residence* / Burlington, VT. AIRSpace Residency / Abrons Art Center at Henry Street Settlement, New York, NY.

Jill Pangallo

EXHIBITIONS *Anthropogenesis: Recent Work by Six Artists* / Austin, TX / 11/18/2010–12/17/2010. *Acting Out* / Bronx River Arts Center, NY / 12/03/2010–01/14/2011.

Matthew Rich

EXHIBITION *2010 James and Audrey Foster Prize* / Institute of Contemporary Art, Boston, MA / 10/10/2010–01/17/2011.

Christopher Samuels

EXHIBITION *Cells, organs, families, flocks, notes, schools, tones and sequences* / CAVE Gallery, Detroit, MI / 10/23/2010–11/14/2010.

Jessica Segall

GRANTS *Art Matters* / Mongolia. I.i.a.e.p. / Svalbard, Norway. RESIDENCIES *The Arctic Circle* / Svalbard, Norway. EAF / Socrates Sculpture Park, Queens, NY.

Abraham Storer

GRANT *J. Williams Fulbright*.

Fabian Tabibian

EXHIBITIONS *Hunter College MFA Thesis Exhibition* / New York, NY / 12/15/2010–01/15/2011. *Summer Exhibition & Festival* / The Wassaic Project, Wass

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Sarah Workneh, *Executive Director, Program*
Elise Gardella, *Office & Board Relations Manager*
William Holmes, *Campus Grounds & Maintenance Manager*
Christopher Carroll ('08),
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M.E. Malone,
Administrative Assistant

SUMMER STAFF 2011

Skowhegan's summer program would not be possible without our summer staff. Their professionalism, commitment, and sense of humor support the community and individuals on campus in countless ways.

SUMMER PROGRAM COORDINATOR

Nicholas Johnston

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Ron Pinkham, *Grounds Staff*

photography

Christopher Carroll
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design

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