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. PALME President

We have recently returned from a trip to Maine for our annual Trustees’ and Governors’ Weekend. It is always particularly exciting to be on the campus at this time of year, as we are focused on our different kind of building. This year’s summer, thanks to a very generous gift from our friends at Sotheby’s, we have 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 have many exciting new opportunities 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 Biskind (Alum ’92) 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 planning for the coming years.

John Payson, a member of the Board of Trustees since 1971 and Chair from 1981-1989, 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 unfailing attendance at our summer weekend, when he visits scores of studios and revels in meetings with the needs of artists who work or want to work with electronic media.

The entire campus and program require the support of many people, and this year we want to thank especially our Executive Directors Kate Haw and Sarah Carroll, Elise Gardella, Bill Holmes, M.E. Malone, and Workneh for their dedication and hard work. Of course the heart of Skowhegan is the residency itself, and we could never manage without our loyal summer staff, including many alumni and other friends as well as Warrenia McFarland, our chef, and Julie 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 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 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.
I found 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 might simply say that being back is—strange—but also wonderful than I could have hoped for. Thank you for allowing me into your studios, your discussion, and for being back. Early on in the summer, it was a question of how does it feel to be back? During these 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 responding to another common but equally difficult question. What is Skowhegan? A town in Maine is the first answer that comes to mind, but the School actually presents itself in a number of different ways. Is Skowhegan a school, and therefore an institution with a defined existence? Well, sort of, but not really. It is a place to sit and camp with studios in the woods, lecture, lake-side activities, conversations with the resident artists, and the list goes on. But, it is a lot more than that. I find myself struggling to give the place a concise phrase. As a working definition—let me propose calling it simply 'a summer.'

I was always eager to hear about their experiences on campus, and had hoped one day to create what he called a "liaison-group" of Rulon-Miller Scholarship recipients. His legacy, through his gifts to Skowhegan were very much in line with scholarships he had established at his alma mater, Proctor Academy and Princeton University. Susan was always willing to help, and suffering one more than our usual number. That is because I had to miss my first week of the summer and Anissa was gracious enough to make herself available for the demands of non-stop studio visits.

In my first year as Chair of the Board of Governors I wrote to you also as a member of Skowhegan's 2011 community. The question I have been asked most often was: 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 responding to another common but equally difficult question. What is Skowhegan? A town in Maine is the first answer that comes to mind, but the School actually presents itself in a number of different ways. Is Skowhegan a school, and therefore an institution with a defined existence? Well, sort of, but not really. It is a place to sit and camp with studios in the woods, lecture, lake-side activities, conversations with the resident artists, and the list goes on. But, it is a lot more than that. I find myself struggling to give the place a concise phrase. As a working definition—let me propose calling it simply 'a summer.'
That’s incredible—how did it end up in London?

DC: We spoke recently at her Williamsburg apartment.

Jerry Saltz called her last show at Canada one of 2010’s fellowship, masterminded a fashion show at Performa, Jerry Saltz called her last show at Canada one of 2010’s fellowship, masterminded a fashion show at Performa, and her on her current streak: she won a Guggenheim musicians, hires people to perform on the subway, and professional construction removal people. Then, a few months later, there was the Jerry Saltz piece, and then going on for two months. It was shipped in parts. And they rebuilt it and did an excellent job, I must say. Right. So then I went through the ordeal of

JM: This was the boli that sort of started my thing. We’ll fill the rest in later.

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, Your show was in 2001, and in that time you’ve done performances and videos, some of which are very fleeting. Now you go to a thousand-pound-imposing object. Was that a big decision? Is this your Richard Serra moment?

DC: Well, I’m interested in making sculptures now, more than I used to be. I do have phases that take over my life. I’m still in the boli phase and it turns out there are lots of people who know a lot about boli’s, for example. They take your students to the Metropolitan Museum for a tour and then we’re interested in building a version of Anthology Film Archives in the Amazonian jungle.

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 go to a thousand-pound-imposing object. Was that a big decision? Is this your Richard Serra moment?

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 boli. And the traditional boli is usually built by only the privileged priests in the society. It is built out of various boli. And the traditional boli is usually built by only the privileged priests in the society. It is built out of various boli. And the traditional boli is usually built by only the privileged priests in the society. It is built out of various boli. And the traditional boli is usually built by only the privileged priests in the society. It is built out of various boli. And the traditional boli is usually built by only the privileged priests in the society. It is built out of various boli. And the traditional boli is usually built by only the privileged priests in the society. It is built out of various boli. And the traditional boli is usually built by only the privileged priests in the society. It is built out of various

DC: It’s funny thinking about themes of yours, and knowing you, you follow your work and admit when you’re influenced. You followed Peter Andreewski’s, the Polish piano player. You followed him and he was a theme in my work. Then I became so interested in him, and then I was eating dinner one night and sat into him after one of his concerts at Carnegie Hall. And then I was following him, as you like your work influence, go up to and talk to him. That’s a very powerful thing, wouldn’t you say? It’s nice knowing your interests in many ways have some of mine.

DC: I do have phases that take over my life. I’m still in the boli phase and it turns out there are lots of people who know a lot about boli’s, for example. They take your students to the Metropolitan Museum for a tour and then build a version of Anthology Film Archives in the Amazonian jungle.

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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 childhood favorite things was to go at lunchtime 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 pieces which were fired in the wood kiln that Henry Poor fed through the night. And I made a close friendship with a painter, Mike Thompson. The winter after Mike was at Skowhegan, my family moved to Washington, DC. Mike was a student at Howard University and I was excited to see him. In the cool lake water, I asked, “Can she come out to dinner with us?” I pondered with this question until I saw my father begin to cry. He had to try to explain to the staff Mike would not be able to come into the restaurant with us. She was African American. This was the mid-50s. I was confused and dismayed. Looking back, this was one of the many gifts of Bill Cummings. His regard and natural ability to weave support and the importance of freedom of artistic exploration and varying points of view. 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风雨 and some phases high and low in a pasture, with a swing and a see-saw. It was summertime after all, and the bug flew high and we lay in it to watch the cloud shapes. We shielded peas for forty for the Victory Art dinner and we watched the skimming of the frozo in the big trough. And all of it seemed serene as we ate all of the fresh egg rolls.

Even in my growing-up world I knew well that Skowhegan was high energy, hardworking, 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. And mosquitoes.

Two people were an integral part of those early years and we as a family remained close with theirs. Logie loved to tell the most unbelievable stories to unsuspecting participants. One year several were wrapping their cupcakes all afternoon and missed his ride home. He pulled the double doors shut and stayed in the 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 her pose—in the nude—he was so embarrassed that he pulled the double doors shut and stayed in the 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 studio a life model posed in the afternoons. There was a walk-in tool cupboard in that space.

Ernest Dunbar 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. My parents were an integral part of those early years and we as a family remained close with theirs. Logie loved to tell the most unbelievable stories to unsuspecting participants. One year several were wrapping their cupcakes all afternoon and missed his ride home. He pulled the double doors shut and stayed in the studio a life model posed in the afternoons.

There were no faculty members 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 playground high up in a pasture, with a swing and a see-saw. It was summertime after all, and the bug flew high and we lay in it to watch the cloud shapes. We shielded peas for forty for the Victory Art dinner and we watched the skimming of the frozo in the big trough. And all of it seemed serene as we ate all of the fresh egg rolls.

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 for the afternoon. 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 she was so embarrassed that she pulled the double doors shut and stayed in the studio a life model posed in the afternoons.

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SIMPLY SUBLIME

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, Bobby Buytum invited me to join Skowhegan’s 21st-Century Committees where I fell in love with 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 arts, beauty, Board of Governors and Trustees, staff, and workshops, who like a thread, tie the beauty and pleasure of art and life together.

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 lakehouse 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 words of my lifelong friend, the true meaning of Skowhegan, everything became clearer. The memory of slowly driving through the woods, over the gentle hills, to be welcomed by its rustling 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 enriching experience 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 growth with open and clear breathing and artistic freedom, for everyone.

Many of us, I think, long to become the companion of a “place.” Not to admire or own but its friend and respectful advocate. For the place always seems to know you’re there. It feeds on you and your feet, clearly I know. I am not alone when I say the place is that Skowhegan asks us to open ourselves up, so as to build the many. Out of such interactions, a warm flood of memories and 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 echoed 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 have lovingly, many times critically, and carefully echoed this place in our minds. Kate’s dedication to the organization and its mission to enriching how Skowhegan considers itself was not confined to a past or future view. Kate was able to reinforce the Skowhegan Alliance, our alumni committees, to help expand New York based programming, including the popular SkowheganALK and SkowheganALKGS programs. She also led at creating Skowhegan’s website to add important development and progammatic components, including online auction, applied 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, DC, we will miss Kate greatly, we know that we were lucky to have her as our dear friend 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 our dear friend 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 our dear friend 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 our dear friend and learn more and more through challenges and experience.
S: Are there any experiences with Skowhegan you love! I do love what goes on up here. It's electric. It's JP: 31 years? invited me to join the Board. was, I had a meeting with King Cummings and he 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 35 years?

JP: It's people! The reason you stay involved is because of board service / photo by M.E. Malone

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 cows and you’d inconspicuously have them in and they’d do all sorts of things. And she brought 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 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!

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 favorite favorites first? John Waters…that’s not my cup of tea. Louise Herschon! 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 said 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 I got to know very well and adored. He was a character—he loved traditionalism. I remember he told me that one of the New York School artists, [Frank] Stella, had come down and my husband and I had taken him to the kids. About what a hard scrabble life it was to be an artist. Sidney said this skiing went, and built up almost to a crescendo because parked outside was the car he’d arrived in, a brand new $100,000 Ferrari! I never knew Bill (Cummings), but everything that I heard about him was that that man cared about was the School, the good of the School. These guys, they had a dream that was very unusual, very rare. It was art for art’s sake, and from the very beginning got some of the top talents. I collect vintage cars and memorabilia. My father preferred marine or sporting art. I have the print, not a painting. Our house often

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 in Peim Beach. She was a resource collector and her family had collected. She collected mostly European art, impressionist, post-impressionist, modern. My father preferred marine or sporting art. I have the print, not a painting. If I recall, along with a letter from Winslow Homer—kind of an anonymous letter of 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 if you give it a print, 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 ArtDeco painter Charles Baskerville, who designed an entire 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 well, you come out your own soul. But it’s in the same 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 isn’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, and I think that 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 Jacques I see. I consider them friends. Others I did for a while—Jann Talke, although unfortunately I don’t see her and Charles anymore, but I really enjoyed that 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 like to see us grow, into expanding. And I think that would be a mistake. Much bigger and it loses its panache. You know, we don’t grow in terms of student body. You can get more or less say, oh well, we are South America and Europe. I’d like to see us grow a little beyond that.

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 Oke Head Transportation Museum (Rockland, ME), which is old aircraft and airplanes and automobiles, which is my hobby, I collect vintage cars and memorabilia.

A girl named Joanie 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 Jacques I see. I consider them friends. Others I did for a while—Jann Talke, although unfortunately I don’t see her and Charles anymore, but I really enjoyed that time together. So yes, there are friendships that I have that relate to the School.

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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.

Thank you for this opportunity.

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

Change can be hard—embarrassing on this particular day. I have so much difficulty to just... change is good. For me and for 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 know that I am a lifelong New Yorker. Recently I began thinking seriously about moving back to Washington, D.C., to be in the heart of the political scene. But there are too many alumni, too many Governors, and too many Trustees, past and present, to be able to fall into hyperbole when talking about this place. It really is THAT great.

...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 us all feel so much fun because to work every day and have a job where I encounter so many amazing people every single day is... well, I don’t have the words. But I do know that I am lucky. Very lucky. This moment that we are experiencing together is absolutely... well, I don’t know that word is even in my English corpus. It is a very, very lucky moment. We are making all sorts of decisions about Skowhegan’s future, and I announce that go along with every job (really!), but at the heart of it, we are making a big difference in the lives of so many others. To see that happen and to know that you are a part of it is a genuine privilege.

I have said many times in recent months I started contemplating a change, that I will never have another job like this. I have said many times, long before I started working at Skowhegan. It’s almost impossible to fall into hyperbole when talking about this place. It really is THAT great.

It’s a good day and I am VERY 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.

Thank you for making it so hard to leave.

Love,
Kate

Siobhan Landry
Executive Director, Development & Administration

RIPPING OFF THE BAND-AID

KATE HAW
Executive Director, Development & Administration

Greetings, dear friends,

Thank you for your support of Skowhegan for all these many years and hopeful that I will always have a place in this very special family.

When you leave a place you get to take some memories and so I hope the memory of that time of our passage our participants go through year after year with my 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

Sarah, Bill, Elise, Chris, M.E., and Andrea—thank you for making us all feel so much fun because to work every day. And Adrienne, Barbara, Lenny, Linda, and many, many others who have been a part of our local community. Here is just some of what we have accomplished in the months that have passed.

In the pages of this newsletter, you will have a chance to read all that we have accomplished in the months that have passed. In the pages of this newsletter, you will have a chance to read all that we have accomplished in the months that have passed.
CAMPUS CONNECTION

LANE MARQUIS
Chef and Food Service & Residence Manager

Greetings and salutations from the kitchen affectionately referred to as “Downstairs,” where living and caring for the kitchen with its delightful creations and innovative meals for 100-120 per week for the nine week residency…’awesomeness’ is a word that comes to mind. We have served as the backbone of nutrition in excess of twelve feet in places. The ice storm of 2008/9 was small and under-equipped. Each space is air-conditioned to protect the electronic equipment and, underneath the media lab we have a walk-in basement. This shields them from the elements. Cantilevered screened-in porch which faces down the hallway, built new stairs, installed new access ramps, and that added overhead insulation and increased ventilation to the downstairs hallway, built new stairs, installed new access ramps, and that added overhead insulation and increased ventilation to the downstairs hallway, built new stairs, installed new access ramps, and that added overhead insulation and increased ventilation to the downstairs hallway, built new stairs, installed new access ramps, and that added overhead insulation and increased ventilation to the downstairs hallway, built new stairs, installed new access ramps, and that added overhead insulation and increased ventilation to the downstairs hallway, built new stairs, installed new access ramps, and that added overhead insulation and increased ventilation to the downstairs hallway, built new stairs, installed new access ramps, and that added overhead insulation and increased ventilation to the downstairs hallway, 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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.

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

2010 PARTICIPANT

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!

PHOTO CAPTIONS

1 / Skowhegan Trustee Victoria Love Salnikoff with Roger Kass
2 / Skowhegan Medallist 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 Brand and Danielle Frankenthal
7 / Beth Rudin DeWoody and Governors’ Award recipient Anna Pasternak
8 / Don Blumberg, Lori Zippay, Debra Tanner Albett, and Cullen Washington, Jr.
9 / Donald Waster, Gertrude Vanderbilt Whitney Award recipient Richard Brown, and Skowhegan Chair Ann Gund
10 / Sarah Lewis and Katie Hollander
11 / Skowhegan Medallist Ursula von Rydingsvard
12 / Skowhegan Governor Donald Baechtel, Kathryn Bering, Skowhegan Trustee Alan Wassenberg, and Konni Baker
13 / Elise Kuri, Stephanie Diamond (’90), Marc Swanson (’90), Joie Mena-Nitzberg, and Ellie Krakow (’00)
14 / Skowhegan President Greg Palm and Chair Emeritus Mildred Brinn
15 / Phong Bui, Nathlie Provosty, and Skowhegan Governor Maria Elena González

All photos of the Awards Dinner by Teri Slotkin
FELLOWSHIPS of the participants received fellowships 93% of the participants received fellowships.

2011 SKOWHEGAN PARTICIPANT DEMOGRAPHICS

GENDER

31 women
34 men

AGE

31-41 average age

DOMESTIC RESIDENTS

15 U.S. states
1 Puerto Rico

INTERNATIONAL (CURRENT) RESIDENTS

9 Argentina, Australia, Canada, Belgium, UK, Germany (D), 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
Halg Aivazian, Video/Film
Theodore Allen, Painting
Nathaniel Axel, Photography
Brianna Biegarski, Multi Media
Samantha Bitman, Painting
Lucas Blalock, Photography
Evan Boggs, Painting
Amy Brenner, Sculpture
Lance Breeze, Photography
Elijah Burgher, Drawing
Mike Calcagno-Peign, Sculpture
Kyle Chevner, Installation
Esterelle del Valle, Multi Media
Ivonne Dippmann, Drawing
Jonathan Duff, Sculpture
Mattias Douville, Drawing
Jonathan Ettenberg, Video/Film
Sharon Eliaesay, Painting
Catherine Fairbanks, Sculpture
King Farah, Painting
Jacqueline Gordon, Installation
Claire Grill, Painting
Eva Grimm, Multi Media
Maya Hagg, Drawing
Sharaf Hughes, Painting
Jeannine Hulshof-Spofford, Sculpture
Meredith James, Multi Media
Jules James, Drawing
Yukata Kawahito, Sculpture
Rafael Klatem, Multi Media
Coby Kennedy, Multi Media
Siobhan Landry, Video/Film
Jas lee, Performance
Kate Lopet, Painting
Pepe Mar, Sculpture
Eva Maasch, Sculpture
Tyler McPhae, Sculpture
Michael Menchaca, Painting
Jayson Musson, Performance
Nightmare City, Multi Media
Ken Nurenberg, Painting
Aleky O'Brien, Sculpture
Marques Ogden, Painting
Gamsak Rodriguez, Drawing
Jazer Rodriguez, Multi Media
Andrew Ross, Sculpture
Michael Rugli-Masurek, Installation
Gabriela Salarz, Sculpture
Josh Seal, Painting
Lauren Silva, Painting
Peculi Stei, Video/Film
Tamara Stubbs, Performance
Jennifer Sullivan, Performance
Darrie Thomasson, Video/Film
Patricia Trebil, Painting
Kaitlin Urbel, Photography
Gregory Vershbow, Photography
Nina Walker, Painting
Mary Welton Blackburn, Performance
Asim Waqif, Installation
Joshua Web, Sculpture
Kate Wyme, Sculpture
Claire Zitzow, Multi Media

2011 SKOWHEGAN PARTICIPANT DEMOGRAPHICS
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 Vitt ('12), Dean Natalie Shira ('10), and Assistant Chef Brandon Himmele, all new to our staff this year, stepped into their roles as if they had been here forever. Our media lab staff, Chris Carroll ('10) and Lilly McElroy ('06), brought the Double B(t)y(e) to life with great ingenuity. Our returning Dean Craig Drennen ('10) 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 ('10), 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.

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

Details of the 2012 program and application procedures will be posted on Skowhegan’s website www.skowheganart.org in mid-December. Only online submissions are accepted.
Omer Fast

works with film, video, and television footage to examine how narratives and histories intersect with each other in narratives. 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 the 2010 Whitney Biennial in New York, and completed her degree in 1985 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 80s and in the 90s. She has said that she has learned all that she could about painting and sculpture. Shechet has been distinguished Philadelphia Artist and her work is widely seen in exhibitions at the Museum of Modern Art, Vienna; GB Agency, Paris; Hamburger Kunsthalle, Berlin; the Centre Pompidou, Paris; the New Museum, New York; and Tate, London. She has received numerous awards and grants including the Guggenheim Fellowship in Painting, the National Endowment for the Arts, and the Louis Comfort Tiffany Foundation Prize.

Huma Bhabha

is an American-born artist known for her pioneering intimate and single-channel video work of the early 1970s, as well as an extensive body of photographs depicting video works to the present day. He studied experimental film 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 Gober, and worked with Otto Piene who introduced him to the Black Gate Theatre in the East Village in 1969. In 1970, at the age of 33, Camps purchased his first video equipment and achieved rapid acclaim for a series of seminal video works that explored issues of identity and subversion of the relationship between the viewer and the work. In the 90s, Camps’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 landscapes, and the passing of time. Camps teaches at Ohio State University and his work is studied and collected by museums and galleries, including the Museum of Modern Art, the Whitney Museum of American Art, and the Guggenheim Museum, all in New York. "This is also a writer and teacher. Her books include Moving Through the Universe in Bare Feet (Swallow Press, 2000), now in its third printing. In October 2009 the Theater Academy in Helsinki, Finland, conferred on Deborah Hay its third printing. In October 2009 the Theater Academy in Helsinki, Finland, conferred on Deborah Hay an Honorary Degree of Doctor of Fine Arts, the Buddhist (Wesleyan Press, 1994), and My Body, the Buddhist (Wesleyan University Press, 2005), now in

Peter Camps

is an American-born artist known for his pioneering intimate and single-channel video work of the early 1970s, as well as an extensive body of photographs depicting video works to the present day. He studied experimental film 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 Gober, and worked with Otto Piene who introduced him to the Black Gate Theatre in the East Village in 1969. In 1970, at the age of 33, Camps purchased his first video equipment and achieved rapid acclaim for a series of seminal video works that explored issues of identity and subversion of the relationship between the viewer and the work. In the 90s, Camps’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 landscapes, and the passing of time. Camps teaches at Ohio State University and his work is studied and collected by museums and galleries, including the Museum of Modern Art, the Whitney Museum of American Art, and the Guggenheim Museum, all in New York.
SKOWHEGAN ALUMNI AND FACULTY: SUBMIT YOUR NEWS TO THE ART REGISTRY ON SKOWHEGAN’S WEBSITE

Submit your personal listings 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 current news included 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

Aloke Agnihotri

Exhibit: “Imprints” @ Leder Gallery, New York, NY / 03/05/2011–04/10/2011.

Stephanie Alalit

Exhibit: “Moonlight and Muses” @ Ceres Gallery, New York, NY / 03/05/2011–04/08/2011.

Don Ashworth


Haleh Avard


Amanda Barry


Ann Branson

Exhibit: “Images of Imagination” @ The Marion Cultural & Civic Center, Marion, MA / 01/16/2011–03/05/2011.

Derek Brown

Exhibit: “Luminous” @ The Museum of Contemporary Art, Denver, CO / 01/15/2011–03/27/2011.

Steve Caglione

Exhibit: “Still Life” @ The Museum of Fine Arts, Houston, TX / 02/17/2011–04/17/2011.

Brecken Chand

Exhibit: “October” @ Reclining Gallery, Skiing, CA / 05/17/2011.

Stephanie Chang

Exhibit: “Silent Stars” @ American University, Washington, DC / 01/15/2011–02/27/2011.

Stephanie Cheung

Exhibit: “Revisiting the Past” @ Art League of Washington, DC / 01/15/2011–02/27/2011.

Kathleen Choo


Samantha Clark


Sue Collier

Exhibit: “Reconstructions / State” @ Center for Contemporary Printmaking, St. Petersburg, FL / 02/01/2011–02/26/2011.

Selin Kangin

Exhibit: “Clouds” @ Ceres Gallery, New York, NY / 02/04/2011–03/02/2011.

Fiona McGowan

Exhibit: “The Empty Frame” @ The Museum of Fine Arts, Houston, TX / 01/15/2011–02/27/2011.

Miyoko Misaki

Exhibit: “Fantasies” @ Center Gallery, New Mexico City, NM / 08/10/2011–09/11/2011.

Jeanette Pinto

Exhibit: “Envision” @ The Noyes Art Gallery, Atlantic City, NJ / 07/09/2011–09/03/2011.

Zoe Ritter

Exhibit: “Possibilities” @ Contemporary Art Center, Johannesburg, South Africa / 06/01/2011–07/11/2011.

Brett Sams

Exhibit: “Double Happiness” @ FFT Gallery, Shanghai, China / 06/01/2011–07/11/2011.

Kelli Schkolne

Exhibit: “The Last Days” @ Pumpernickel Gallery, Windham, NY / 01/01/2011–01/31/2011.

Tom Smith

Exhibit: “Garden” @ Muhlenberg College, Allentown, PA / 01/18/2011–02/20/2011.

Gary Sokol

Exhibit: “Less is More” @ The Peninsula School of Art, Baileys Harbor, WI / 03/16/2011–03/27/2011.

Greg Tollefson

Exhibit: “The Final Word” @ The Museum of Contemporary Art, Santa Barbara, CA / 02/03/2011–03/13/2011.

Jeanne L. Koo

Exhibit: “150: Impressions / Mixed media collage” @ 150 Images Art Gallery, Pudong National, Shanghai, China / 08/20/2011–09/03/2011.

Charles Lieberman

Exhibit: “The Metamorphosis of Moth” @ The Pace London Gallery, St Albans, Herts, England / 03/01/2011–04/02/2011.

Greg Tollefson

Exhibit: “The Final Word” @ The Museum of Contemporary Art, Santa Barbara, CA / 02/03/2011–03/13/2011.

Ralph Hiebel III

Exhibit: “The Metamorphosis of Moth” @ The Pace London Gallery, St Albans, Herts, England / 03/01/2011–04/02/2011.

Carol Perlino

Exhibit: “The Metamorphosis of Moth” @ The Pace London Gallery, St Albans, Herts, England / 03/01/2011–04/02/2011.

Tyrone Reed

Exhibit: “The Metamorphosis of Moth” @ The Pace London Gallery, St Albans, Herts, England / 03/01/2011–04/02/2011.

Michael Rodel

Exhibit: “The Metamorphosis of Moth” @ The Pace London Gallery, St Albans, Herts, England / 03/01/2011–04/02/2011.

Jeanette Pinto

Exhibit: “Envision” @ The Noyes Art Gallery, Atlantic City, NJ / 07/09/2011–09/03/2011.

Zoe Ritter

Exhibit: “Possibilities” @ Contemporary Art Center, Johannesburg, South Africa / 06/01/2011–07/11/2011.
Monique Schubert
Faculty Fellowship / MassArt.

Zoe Sheehan Saldana
06/03/2011–06/06/2011.

Studio Immersion Program II / Ragdale, Lake Forest, IL.


Contemporary Art, Kansas City, Other Side / Baldwin Gallery, Local, San Juan, Puerto Rico.


EXHIBITION
05/01/2011–05/30/2011.
Sacred.
Brooklyn, NY / 05/07/2011.

Auction
04/14/2011.

Amy Finkbeiner

EXHIBITION
Zoe Charlton / Burren College of Art, ArtStrand, Provincetown, MA 12/18/2010.

EXHIBITION

EXHIBITION
Sharon Paz
04/30/2011.

Nicole Tschampel


Art and Design, Boston, MA.

Greenlease Gallery, Rockhurst College, Kansas City, KS / 12/15/2010.


EXHIBITIONS
06/03/2011–07/24/2011.

EXHIBITIONS

EXHIBITIONS

EXHIBITIONS

EXHIBITIONS

EXHIBITIONS

EXHIBITIONS
PATRON $10,000–24,999
Security Code*                     Expiration Date
Card #
AmEx     MasterCard*    Visa*

Please charge my credit/debit card
My check, payable to Skowhegan, is enclosed
(click SUPPORT) or
Donate online at www.skowhegan.org

THANK YOU!
your gift. All contributions are fully tax-deductible.

Please return this form in the enclosed envelope with your gift. All contributions are fully tax-deductible.

Thank you.