OFF CAMPUS PROGRAMS

Hard Work

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

Joiri Minaya (A ’13): Sunset slit

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

Marisa Williamson (A ’12): WORKOUT with Sally Hemings

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

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

Katherine Hubbard (A ’15): back on back

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

Zachary Fabri (A ’13): Container No. 2

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

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

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

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

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

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

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

Making Video as Film

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

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

What the Feminist Body Wants

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

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

Why Explicit?

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

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

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

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

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

The Making of Pinochet Porn

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

This panel focused on the work’s major themes (sexually explicit material, representations of war and violence, humor and sexuality, etc.), the personal narratives underpinning the film, and the editing process.
I was shocked and saddened to learn of the passing of our friend and beloved video committee co-curator, Noah Klersfeld (A ’03). Noah will be missed for his open affection, his dedication to his work, his humor, and his honesty. I thought of Noah trying to capture all of these temporal moments, and of a sad, but beautiful, ephemerality. I always expected this relationship to go on forever.

Noah and I helped form and curate one of the first Alliance programming events: an annual video screening of work by Skowhegan alumni. In 2011 we presented the first alumni video screening, Out of the Woods, at Regina Rex, back when the gallery was still in Bushwick. Noah and I would go on to curate seven separate screenings together. Joined by fellow long-time co-curators Alan Calix (A ’19) and Jesse England (A ’01), our annual process formalized into meeting at dive bars to discuss themes and titles and sitting for hours at the Skowhegan office watching videos until we were giddy with exhaustion. The committee demanded a lot, but we took pride in the care we gave to it. Our work was driven by a warm friendship with meetings ending with laughter and hugs, and Noah often telling us how much he loved us. We always expected it to go on forever.

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

DIVISIONS / May 4, 2016

Featuring Nobutaka Aozaki (A ’16), Rebecca Baldwin (A ’04), Haley Bueschlen (A ’15), Robert N. Flynt (A ’74, ’76), Shana Hoehn (A ’09), Corinne Spencer (A ’12), Molly Teitelbaum (A ’16), and Jody Wood (A ’12).

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

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

Featuring Itziar Barrio (A ’12), Seline Baumgartner (A ’16), Lex Brown (A ’12), Jennifer Callivas (A ’16), Dan Swinston, Barry Downey (A ’17) & Joanna Saltz, Jonathan Ehrenberg (A ’11), Ana María Gómez Lópe (A ’15), Shana Hoehn (A ’13), Cooper Holowaki (A ’15), Loren Mal (A ’16), Josefina Malmegård (A ’17), Molly Teitelbaum (A ’16), and Bryan Zarnik (A ’09).

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

After an immeasurable amount of dedication, labor, and optimism from the project’s organizer Gregory Kallche (A ’15), advising from other Alliance members, critical support from staff Chris Carroll (A ’08), and patience from the participating artists, the result was four weeks of programming and labor.

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

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

We do not, however, see this retrospective as an arrestment of infinity; rather, as a reminder that repetition, also an infinity, and the viewing of the work of art in a new context speaks to the infinite resources of meaning. In this sense, they resemble Hansard’s famous statement on the infinite: “you cannot step into the same stream twice.”
Queens International / February 10, 2019
Curator Baseera Khan (’14) along with exhibiting artists Haley Bueschlen (’15), Oscar Cornejo (’14), Chris Domenick (’12), Mo Kong (’17), Asif Mian (’18), and Cullen Washington Jr. (’10) provided a guided tour through the Queens Museum’s eighth biennial exhibition, Queens International 2018: Volumes.

Questions for my Eventual / October 28, 2018
Janine Antoni (’98), Julianne Swartz (’99, F ’08), and Hadassa Goldvicht (’08) guided attendees for an evening walk through historic Green-Wood Cemetery, exploring relationships between death, hope, and empathy in their respective bodies of work. The artists led a unique engagement of the cemetery, interweaving the ways love and loss have inevitably met throughout their respective artistic careers. A conversation moderated by Green-Wood Manager of Programs, Harry Weil and the artists followed. The program’s title is from CAConrad’s poetry collection, While Standing in Line for Death, and its image is by Janine Antoni. The event was a part of the Reimagine End of Life week, and was made possible by support from Green-Wood Cemetery.

SkowheganPERFORMS
Socrates Sculpture Park, Queens, NY
A Very Special SkowheganPERFORMS / May 14, 2016
Featuring performances by Sean Glover (’06), John C Gonzalez (’06) & Thomas Willis, Andrew LaFarge Hamill (’14), Elizabeth Hamney (’14), Erin Henry (’18), Madeline Hellander (’18), Basera Khan (’14), Nayan Lichhead (’15), Jim Leach (’15), Katherine Manglard (’17), Sarah Mattes (’18), Hollis McEntegart (’18), Javi Minaya (’18), Jef Scharf (’13), Rudy Shepherd (’14), Kuldeep Singh (’18), Michael R Taylor (’12), Clare Terlina (’12), Felipe Steinberg (’14), and Deborah Wasserman (’16).

The 2016 iteration of SkowheganPERFORMS coincided with Socrates Sculpture Park’s 20th year and Skowhegan’s 70th year anniversaries—an event celebrating 100 cumulative years of supporting artists. Performances were one moment or ongoing, taking place at specific locations or throughout the entire park, and necessitating various levels of participation from audience members and existing sculptures in LANDMARK, an exhibition featuring several Skowhegan alumni, and underscoring the collaborative nature of both the performances and our respective organizations.

SkowheganPERFORMS: A Fall Concert / October 14, 2017
Featuring performances by Wesley Chavis (’17), Onyedika Chuke (’17), Annette Cyr (’76), Gordon Hall (’18), Andrew LaFarge Hamill (’14), Tim Hutchings (’16), Malissa Kozhembok (’17), Colin McMillian d/o/a Emce C.M. Master of None (’17), Laura Montion (’17) & Lauren Baskett, Amy Ritter (’18), Annesofie Sandal (’18), Pallavi Sen (’17), Tamas Tutohutu (’10), Deborah Wasserman (’17), Amia Yokoyama (’17), Cosima Sosheletak, Natalie Casagran Lopez, and Zhongxiang Yang (’17), with an opening and ongoing performance in response to natural and humanitarian disasters in Mexico and Puerto Rico from Junte, an arts and culture project founded in Adjuntas, Puerto Rico by a group of local and international artists.

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

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

Queens International / February 10, 2019
Curator Baseera Khan (’14) along with exhibiting artists Haaky Bueschlen (’15), Oscar Cornejo (’14), Chris Comerick (’12), Mo Kong (’17), Asif Mian (’18), and Cullen Washington Jr. (’10) provided a guided tour through the Queens Museum’s eighth biennial exhibition, Queens International 2019: Volumes.
**Personals**

May 9–June 15, 2017

*Personals* was curated by the Skowhegan Alliance Small Objects Committee: Barb Smith (A ’12), Gabriela Salazar (A ’11), and Sarah Mattes (A ’15) and was shown at the Skowhegan New York space.

*Personals* was an attempt to fill a hole in our hearts. The Skowhegan Alliance organizes walks, studio visits, video screenings, publications, fundraising, parties, runs book clubs, discusses pedagogy, does interviews, stages performance events; believes in tarot cards. Despite this busy agenda, in the Fall of 2017 we were in a state of specific lack, and that—we came to believe—was (in part) a paucity of small sculptures.

At a certain scale, sculpture can remind us of a body. At another, architecture. And yet another, landscape. Scaling down, sculpture peers back at us from the zone of model or talisman, wearing (descending?) quickly into souvenir, trinket, tchotchke, junk. These are words loaded with judgment, and tenderness. What is it about being able to pick a sculpture up—cradle it in your arms or drop it in a pocket—that summons such ambivalence?

Our call for submissions of pieces smaller than 3.375 inches square and weighing 15 pounds or less solicited responses from almost 100 alumni from the classes of 1957 to 2017. As the pieces were being considered, fellow organizers Barb Smith, Sarah Mattes, and I quickly realized that we were no natural matchmakers. At any size, sculpture requires that the viewer contend with a material and its use. A small sculpture puts that material “at hand”: You can almost feel it, but imagining it so clearly in your palm creates a swift intimacy. We would take one from everyone, and the works would have to fend and flirt for themselves IRL. (And for FOMO, we each entered a piece of our own to “play the field”.)

Moving our guests around until they fell into conversation was revealing. It became clear that the sculptures knew how to find kinship and context amongst themselves through form and substance.

When dating, you ask for what you want, think you want, or need. Along the way, consider merits, flaws, what your friends will like and are like, hypothetical genetics; then, question the stringency of your original requirements, the hypothetical preferences of your progenitors. Maybe you take one home. Maybe just take all 100 and see how they mingle. In aggregate, *Personals* was a work of community that made a new community, if just for a couple months, across the tables of the Skowhegan office. Taken individually, the sculptures offered possibilities for ways to seek some part of yourself in the creation of someone else.

—Gabriela Salazar
Participating Artists

Alexandro Acencio (A ’14)
Matt Ager (A ’10)
Riki Abe (A ’13)
Ramin Alireza (A ’14)
Betty Akoh (A ’01)
Trevor Allen (A ’15)
JCB Elliot (A ’10)
Doug Brasch (A ’10)
Matt Brett (A ’14)
Sara Bright (A ’14)
Teresa Booth Brown (A ’19)
Mike Caluaga-Ryan (A ’19)
Carlos Centeno (A ’15)
Lili Chen (A ’16)
Sun Woo Cho (A ’18)
Peter Dunkel (A ’10)
Chris Duwan (A ’19)
Jonathan Ehrenberg (A ’11)
Catherine Featrick (A ’16)
Gordon Feinley (A ’10)
Robert Frye (A ’74, ’75)
Judy Fox (A ’19)
Winfred Furlin (A ’19)
Mary Louise Gerson (A ’10)
Cadence Giambach (A ’16)
Ales Gore (A ’16)
Sophie Grant (A ’12)
Mark Hadfield (A ’91)
Julia Hart-Castell (A ’10)
Bang Geul Han (A ’17)
Dave Hardy (A ’00, ’04)
Jane Fox Hippo (A ’05)
Audrey Hope (A ’10)
Sarah Horitchen (A ’10)
Joanne Howard (A ’14)
Jenennah Huistze-Sporten (A ’14)
Glory Hua (A ’16)
Christina Huthinge (A ’17)
Kristian Blomsten Johannessen (A ’13)
Lulu Johnson (A ’16)
Andrew Ellis Johnson (A ’10)
Matt Kennedy (A ’18)
Maeasa Khan (A ’14)
Manda Kan (A ’16)
Gary Lathorne (A ’10)
Tim Lewis (A ’10)
Peter Lidell (A ’10)
Laura Lobello (A ’08)
Gregg Lowe (A ’10)
Jennifer Macdonald (A ’15)
MaryKate Mahler (A ’19)
Jason Manley (A ’14)
Christopher Manczione (A ’10)
Sarah Matthews (A ’15)
James Matewu (A ’04)
Ciphol McMillan d hijo (A ’07)
Erica Mendenhall (A ’10)
Nancy Muir Walton (A ’79)
Bridget Mullin (A ’14)
Julie Nagle (A ’10)
Moriah Naper (A ’23)
Jenn Nam (A ’15)
Erik Patton (A ’10)
Jonathan Pederson (A ’10)
Benjamin Pederson (A ’10)
Anna Queen (A ’12)
Brian Rathman (A ’14)
Macia Reed (A ’19)
Matt Riddle (A ’18)
Kari Kaplan Rose (A ’10)
Andrew Ross (A ’11)
Naomi Sathan Kervin (A ’10)
Gabrielle Salazar (A ’11)
Amanda Sandell (A ’15)
Valbona Santana (A ’13)
Cathy Sankowsky (A ’13)
Renata Marianne Schwabel (A ’73)
Matt Shau (A ’16)
Zoe Sweeney-Scalera (A ’12)
Kate Shepherd (A ’00)
Rudy Shepherd (A ’10)
Gregor Seall (A ’18)
Bard Smith (A ’12)
Jessica Brown (A ’10)
Edra Soto (A ’13)
James Southard (A ’12)
Suzanne Stan (A ’15)
Dagga Stuick (A ’15)
Miladie Tapscott (A ’14)
Steed Taylor (A ’13)
Estate of Lawrence Warshow (A ’57, ’59)
Elizabeth Tucugnian (A ’15) & Erica Wesemann (A ’15)
Robert Wehman (A ’19)
Steven Weiss (A ’79)
Enka Wesemann (A ’15)
Andrew Wilhem (A ’07)
Lynne Yamamoto (A ’19)
John Zappas (A ’10)
Moriah Zarazua (A ’16)

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

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

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

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

—Jesus Benaureta (A ’12), Carla Edwards (A ’04), & Skowhegan Staff

The Skowhegan Tarot features artwork by the 27 following artists: Pasqualina Azzarello (A ’00), Karen Benbenisty (A ’00), Melissa Brown (A ’10), Elijah Burside (A ’18), Christopher Carroll (A ’19), Vladimir Cybl-Cibl-Charlier (A ’13), Susan Paul Freestone (A ’72), Helen Glazer (A ’71), Becky Kinder (A ’04), Jonah King (A ’10), Ellen Lasperance (A ’05), Bryan Martelio (A ’18), Miriam Martincic (A ’10), Marline McCarty (F ’11), Lavar Munroe (A ’13), David Potzler (A ’12), Christina Quales (A ’18), Alison Saar (F ’13), Alexandra Smith (A ’16), Rachel Stern (A ’14), Caiaphas Stubbs (A ’12), Walter Sutin (A ’12), Claire Torina (A ’12), Van V. Hullenhaar & Vus (A ’10), John Waller (A ’12), Erica Wesemann (A ’15), and Claire Zitzow (A ’11).
An exhibition of works on paper by Skowhegan alumni, curated by Betsy Ahlvin (A ’01, Dean ’05-06) and Steve Locke (A ’02, Dean ’04-03), shown at Dorsky Gallery Curatorial Programs in LIC, New York.

Curators Steve Locke and Betsy Ahlvin organized their exhibition around the concept of “distance”—physical, chronological, intellectual, emotional, or geographic. The exhibition features works by artists of varying ages, from various cultural backgrounds, and locations, highlighting the diversity of materials and techniques of contemporary art practices encompassed under the single rubric of “distance.” This exhibition was organized around the concept of “distance”—physical, chronological, intellectual, emotional, or geographic. All Skowhegan alumni share the experience of distance from their unique summer spent at the Skowhegan campus. Leonard will discuss the works by artists of varying ages, cultural backgrounds, and locations, highlighting the diversity of materials and techniques of contemporary art practices encompassed under the single rubric of “distance.”

The artists will discuss how they address longing and attempts to bridge the distance between here and there, now and then, through digital means. The media that the artists employ—video or text messaging, create their own meaning, separate from the subject itself, the sense of home or connection that was sought. In both artists’ work, this space is a rich place of meaning, discovery, humor, and love.

Exhibiting artists Cyriaco Lopes and Negar Ahkami will discuss how themes of distance and connection, or missed connection, inform their distinct artistic practices. The artists will discuss the creative potential they each find in observations of things that don’t quite line up or when disparate people, cultures, ideas or even things try to connect. The discussion will begin with Negar reading LOOK, the Salmaz Sharif poem that inspired the curators of Distance, and Cyriaco will read from the missed connections (man for man) from Crash. This event is sponsored by the Dorsky Gallery Curatorial Programs in LIC, New York.

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Common House

Skowhegan’s community takes on virtual connections.

In March of 2020, as lockdowns were first enacted in parts of the United States and it became clear that a Skowhegan summer session would not be possible, the Skowhegan Alliance saw a need to establish online programming to connect intergenerational and geographically distant alumni during social distancing due to the coronavirus. By acting methodically—assessing the multitude of services and programming being offered by other arts institutions, and the needs of our community—the Alliance developed the Common House as a way to provide social interaction and support for the Skowhegan community. Our first email announcement said, aptly, “think of this as a virtual common house and skylight.” At this time of writing, some nine months later, cases of COVID-19 continue to rise. The Common House is still evolving, and still aims to support the broader Skowhegan community. And if you have not done so already, we encourage alumni and faculty to sign-up for our Common House Google Group (skowheganart@commonhouse) by filling out a short survey. Doing so ensures that we can continually develop more responsive programming and further support. We are also happy to provide tech help for those of you who have still not adapted to a mostly Zoom-based social life.

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

Endless State

http://endlessstate.work

Launched on November 30, 2020
Virtual Opening & Conversation with the Jurors: Thursday, January 7, 2021, 4:00PM EST

The Skowhegan Alliance is pleased to present an exhibition of recent works Skowhegan alumni made during the 2020 COVID-19 pandemic. Juried by Yui Kugimiya (’16), Yui Kugimiya (’16), and Jagdeep Raina (’12), this is the first exhibition of its kind to be organized by Skowhegan. The works in this exhibition embody a unique combination of paintings, drawings, sculptures, video, installation, and photography that grapples with building a new visual language in order to come to terms with understanding the strange new world we all individually and collectively find ourselves in. A curiosity with listening to what’s shaped the day to day lives of these artists—where time seems to have become compressed and the outside world becomes more intangible with the digital inside—are at the core of this psychologically charged works that are being presented. Whether it is the figurativeness, the tactility of material, the traces of hands, or the subject matter and daily life, these artists prod us to value what it means to stitch together the threads of vulnerability that the world has suddenly been exposed to: a vulnerability that has rarely been shared before in such a global state.

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

We are grateful to feature works by the following artists: Brian Alfred (’99), Avarinta Bawa (’00), Farrell Brickhouse (’01), Sue Cohler (’03), Bully Faij Collina (’17), and Jonathan Chason (’17), Karshma D’Souza (’17), Esteban del Valle (’17), Maggie Ellis (’17), Mark Ferguson (’04), Hadrien Genot (’19), Mark Haddow (’01), Elisa Harkins (’01), Michelle Hauser (’01), Kunle Ha (’09), Ericks Hernandez (’17), Ditta Baron Hebler (’10), Jack Hogan (’09), Tery Holmsten (’10), Kyung Jeon (’12), Gary LaPointe Jr. (’19), Amanda Lehrer (’18), William Leach (’18), Jon Marshall (’14), Lily McEneny (’18), Nancy Medlin Katz (’78), Julia Ann Nagle (’10), Ann Oren (’12), Liza Philips (’10), Daniel Rich (’14), Palakh Sen (’17), Kubal D’Souza (’14), Matt Smoak (’10), Felipe Steinberg (’14), Joan Steinman (’13), Eve Susman (’19), and Brian Zegier (’13).

The works in this exhibition are presented in the following order:

(Left Image by Yui Kugimiya and Xinyi Cheng over Zoom, 2020)

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(Mixed media, 18 x 24 in; Esteban del Valle. The End is Near: Delayed (2020), color pencil on paper, 22 x 17 in; Enick Hernandez. Self Portrait in Mask (2020), oil on canvas, 24 x 18 in. Images courtesy of the artists.)