On Emptiness
Sarah Workneh

Gund Dining Hall
David C. Driskell House

Krista Caballero (A '09)
Binda Colebrook (A '94)
Ash Ferlito (A '12)
Mookwon Han (A '08, '21)
Pallavi Sen (A '17)
Gail Spaien (A '86)

Reflection
Katie Sonnenborn

Dear Block Party Artists
Paige Laino

Artist Editions
Skowhegan Alumni Reunions
Thank You, Waneeta!
Boards & Staff
Skowhegan Alliance
Skowhegan Council
In Memoriam
On Emptiness
Sarah Workneh, Co-Director

As I write this, our hub in New York City sits mostly empty as we wait through another COVID surge here in NYC. Simultaneously, our campus in Maine is also largely empty except for Bill and his team, the animals, the birds, the plants preparing for spring (and some might say the ghosts).

Part of what has been interesting to think about in these COVID months as it relates to emptiness is the question of how we fill up space in moments of crisis, and moments of discomfort. In our office, we have spent a lot of time talking about working remotely—what it means, what the expectations are, how output is tracked. In the earliest moments of COVID, in the larger world, it seemed as though everyone’s first impulse was to find ways to just move everything on-line as if the only thing that had changed was the emptying of buildings. Partially driven by a need for “normalcy” and being okay, but maybe also partially driven by the kind of neo-liberal impulse to fill empty space with something new.

There was a funny moment this past year when I realized that in many ways we were working more effectively remotely. We were generating work at a really high and inventive level: we continued to plug along on our historic & transformative capital campaign, we responded to the moment. Rather than focusing on new programs, we quite suddenly delved into how we deal with & treat the natural environment, and investigated where, from an organizational values perspective, Skowhegan fits into the larger world. But then I felt weird. Despite all of that, I felt like I was still measuring productivity by the metric of making something out of everything.

Part of why I was attracted to Skowhegan (and I have said this publicly before) is that one can get away with a lot when no one is looking. We have been working on a book about Skowhegan’s history (also over these COVID years) and I think, in many ways and for many important reasons, our founders also felt this way, which makes me think that in its remoteness, its seclusion, Skowhegan itself—to the larger world at least—is always empty.

I think about what happened on our campus in Maine over the course of 2020 and 2021—the buildings we highlighted in the next pages of the journal were being constructed by Bill, his team, contractors, tradespeople: a new dining hall, a new dorm, a new studio building, the glorious Moffett-Gober Sculpture Pavilion that was made not through construction, but through destruction. The land itself was engaged in production, the meadows left wild in the absence of summer cows, the lake, the vernal pools, the new population of loons carefully monitored by volunteers not only to preserve the community but also as an indicator of lake health. The tiny ecosystems that are evident on a large scale but that we barely acknowledge outside of an idea of nature—the birds, the butterflies, the mosquitos, the voles, the worms, the family of foxes who were emptying upper campus of any other kind of mammalian life—were all doing their work to create not just a site for Skowhegan but their biological mandates to sustain the world on our campus and beyond. This, too, is productivity on an otherwise empty campus.

And in the summer of 2021, we welcomed 53 alumni artists to our campus in a truly intergenerational gathering of artists from the classes of 1963 through 2017, age 27 to age 80. We were nervous about COVID; we didn’t know what people were going to make; we didn’t know how people would relate. Our staff team who had been working together for years understood how to enact and enable the program in a normal summer. But in the last days of June, just before the first group joined us on July 1, we weren’t sure if even as a team, would make sense to this new group, or how would know to anticipate and how to support them in the same way—would our jokes work?! This is another kind of emptiness, one where we couldn’t quite envision what was about to happen.

Over the course of 6 weeks, secluded on those almost 400 acres, the two groups of alumni were both the same and completely different from a regular summer. There was work, lots of work; there was community,
friendships, intimate walks up and down the hill on the way to the new Dining Hall; there were projects that didn’t quite work out and projects that were surprising in their success; there were things made that will never be seen or heard from again and other things that were made that will be remade and enter the world beyond the studio walls. That is some of the sameness. But what was different, what emerged in the space of emptiness offered by the new experiment was a new kind of questioning.

In a regular summer, there exists a kind of urgency to make the most of each summer that also somewhat just comes with the territory of being an emerging artist—a desire to fast forward towards the stability of success, to have things on their way or even resolved—to be outside the discomfort of not knowing, not being complete, not resolved. And as much as we work at remembering to be present when we are here, with our work, with the process of learning, with patience, there is still a lot of rushing that happens. It’s thrilling, don’t get me wrong, but the means are still somewhat focused on the end.

When each class leaves Skowhegan, we diligently return the campus to a state of blankness so that the next group can come in and create a community and experience of their own. But each group leaves its mark, oftentimes abstractly, but in a way that guides our thinking for years to come. The classes of 2021 have left behind a new consideration. Divided into two sessions, we were gifted a continuum of puzzling that feels central to questions of production, consumption, sustainability, but always possessed by an almost compulsive love.

How do you create something that is a lifetime… something that understands that exuberance doesn’t necessarily expend itself; that curiosity, and not a tightened kind of expertise, is what will always be needed to drive a practice; that the joy of making isn’t a resource that is scarce or antithetical to ambition; how does one stay in the moment while leaving openness for what lies ahead? How do you build the confidence in your voice so that openness doesn’t feel like the thing you are working to resolve, but actually becomes the job itself? How do urgency and presence live alongside each other?

In the days after the program, when the campus was once again slowly starting to empty out, I turned back to thinking about pacing, of making something out of everything, of teleology being one opposite of emptiness. By August, when the program ended, those meadows were lush with blooms that in 12 years I had never seen before. The animals began to return to their normal schedules and pathways that they avoid when all of the people are around. I thought again about the kind of productivity produced by nature that happens imperceptibly slowly and in privacy—one that doesn’t necessarily ask for more than the joy and mystery of sustaining life and creation.

No one saw what happened in Maine over the course of those 6 weeks. No one sees what happens during any summer, and each summer is different so that leaves a void in understanding, but a unity of undefinable experience—a productivity that emerges from a different kind of impulse.

It is problematic to constantly define things in binary terms. But, for the sake of this note, emptiness is one opposite of fullness.
2021 Participants

Session A
Thai Bui (A ’17)
Anna Burton (A ’17)
Enisa Carr (A ’56)
Domingo Castillo (A ’12)
Vladimir Cybil Charlier (A ’93)
JoAnna Commandaros (A ’91)
Christopher DiRaddo (A ’96)
Nicholas Fagan (A ’15)
José Figueuza (A ’10)
Pio Galbis (A ’08)
Mookwon Han (A ’08)
Royce Howes (A ’74)
George Manoff (A ’56)
Michael O’Malley (A ’56)
Walter O’Neill (A ’74, F ’93)

Session B
Cynthia Phillips (A ’56)
James Rose (A ’56)
Douglas Shippee (A ’53)
Sylvia Snowden (A ’54)
Kalapour Vaziri (A ’13)
Debra Vodhanal (A ’70)
Connie Walsh (A ’56)

Kitty Alward (A ’83)
Sarah Anderson (A ’12)
Justin Bryant (A ’17)
Ernest Bryant III (A ’15)
Lil Chin (A ’10)
David Antonio Cruz (A ’06)
Robert France (A ’72)
Adam Frelin (A ’02)
N. Saah Glover (A ’13)
Diane Grimes (A ’53)
Russel Hamilton (A ’90)
Erin Heny (A ’16)
Wayne Hodge (A ’16)
Liu Kindzialska (A ’13)
Becy Kinder (A ’04)
Lihua Lei (A ’58)

Kathryn Lynch (A ’91)
Magan Martell (A ’95)
Al Peters (A ’16)
Wanda Raimundi-Ortiz (A ’02)
Jean Sauval-Knoedt (A ’03)
Jef Schaft (A ’00)
Stephen Sharanovitch (A ’87)
Shawn Thornton (A ’02)
Cynthia Underwood (A ’50)
Rosa Valado (A ’16)
Sandy Walker (A ’63)
Deborah Wasserman (A ’07)
Furong Zhang (A ’89)
During 2020, Skowhegan continued with several major building projects which were completed in time for the 2021 Summer Session.

**Gund Dining Hall**

From the outset of the Master Plan, a restoration of Skowhegan’s iconic Dining Hall was a top priority. Along with the Fresco Barn, the Dining Hall is the only place on campus where the full community can gather, and mealtimes assume an essential role—not only providing sustenance and nourishment—but fostering community. The new building, a thoughtful and sensitive redesign by Board President Alan Wanzenberg and his associate Jeff Bird, is distinguished by locally sourced reclaimed wood floors, windows overlooking the lake, an open kitchen and improved food storage for what is largely locally sourced produce, pantry staples, and meat. A new industrial composter will further evolve our relationship to the food we eat, how it is prepared, and how it is disposed of to minimize waste. The Dining Hall was built by Bill Holmes, Ralph Drouin, Kevin Flanagan, Peter Jillson, and Ron Pinkham with local contractors BNF Building Contractor. Funds were made possible through a leadership gift from Ann and Graham Gund. Christened in summer 2021 by the alumni residents and program staff, we look forward to using this incredible new space for generations to come.
David C. Driskell House

Designed by Alan Wanzenberg, the participant residence is a thoughtful, supportive building that will house up to 11 participants. Crucially, the new house frees up space in other living accommodations, enabling Skowhegan to eliminate all triples and tight doubles, and ensuring all participants have more privacy, better rest, and feel more supported in taking on challenging work and growth in the studio. The 8-bedroom residence was completed in time for the 2021 Summer Session.

The new house is named in honor of David C. Driskell, a defining figure at Skowhegan, who passed in April 2020. David manifested Skowhegan’s possibility and impact. This vital project honors the expansiveness of his life, practice, and career, and recognizes his leadership in forging a path towards a more open art world. Naming a building after him on the historic campus—a place in which he spent so much time—is a fitting and well-deserved tribute to this extraordinary artist and teacher, and will vitalize David’s legacy with future generations of young artists from across the country and around the globe.
OFF CAMPUS PROGRAMS

Skowhegan Bird Club

Concurrent with the start of the second session of the Skowhegan Bird Club, organizers and members decided to take inventory of its inception and trajectory. What follows are excerpts from a larger discussion about the Club’s impact on individual practices, outlooks, and everydaiyness, as well as hopes for the Club’s future.

Pallavi Sen (A ’17): Because we spend these relatively brief evenings together a couple of times a month, my hope was that through listening to somebody whose entire world is occupied by thinking about birds in different ways, that on leaving that evening and then waking up and living one’s life, each of us would be more attuned to the world that we live in and experience it on a different layer. So that we can begin to notice the things which have been with us—but were invisible—and care more about the world around us, and not be an observer.

I’m not at all somebody who sees a bird and knows exactly about it. I may know it in Hindi and Bengali, but I don’t know it in the English language, but I feel a lot less isolated, less alone, and also more joyful hearing things as I’m walking. I suddenly hear birds and it pulls me out of whatever I’m worrying about or thinking about and feel like, “Oh, there are all these lifestyles and life forms happening around me.”

Ash Ferlito (A ’12): Similar to that, my life changed and changed for the better when I started really noticing birds. It’s a completely grounding experience. When I traveled anywhere, the first thing I started to do was wonder who was around me. That’s not how I had oriented myself before. So it was really like fresh eyes for the world.

And the more I thought about it, there’s all of these links to birding and birds and art. It’s about seeing and looking. And the birds themselves are these beautiful things that communicate and dance for one another, call to one another, perform for one another, and create sculptures in their nests. There’s all these ways that we can appreciate as artists the world of birding and birds through the lens of the things that we know, and at the same time injecting this otherness about it that allows us to completely appreciate these things just on their own.

Gal Spake (A ’95): I’m usually a black box when I come to things because I paint when I listen to these meetings. I have to say, you guys have done an amazing job. The people that you’ve invited and the science-art-sharing curriculum has been really awesome. The people from Cornell Ornithology have blown my mind like that guy goes and looks for nests in these wild places and that’s his job—I was jealous. I was like, I want to do that. So I want to thank you. That Skowhegan has a Bird Club was like, “Oh, that sounds like something I want to hear about.” But I had no idea what it was.

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India Colebrook (A ’04): When I got the email about...
“I think of birds as animals that make me aware that I’m part of the animal kingdom, because they’re with me. And last year, during COVID, I spent the year on an island where my studio was on the level of the height of the trees. I don’t know if you noticed, but the bird situation during COVID was crazy. It was more than I had ever seen. Because I was on the level of the birds, it was just stunning to me. I taped recorded them—I don’t usually—I videotape them. This is kind of research, the next, and the bird song. The illustrator, the woman that talked about the placement of the birds was a little bit back on the head. Those bits of information add to whatever I end up talking about in relation to any body of work that I’m working on.

The other thing is, this is a very heartful group. It’s poetic and heartfelt, and scientific and caring. It’s just very refreshing and grounding. So you say you find birds grounding. So do I. And that’s a joke, right?”

Krista Caballero (A ’09): I think, as an alum, Skowhegan was such an incredible experience. It was also a complicated experience for me because I found out that my mom had a brain tumor during it. So I had to go back and forth. And, and so for me, actually, my experience at Skowhegan ended up being much more about the people, the support, and what artists as a community can do for each other. Since then, I don’t know how to say this, but if you don’t have a lot of money—or how do you stay involved with Skowhegan? And this has been such a really meaningful way.

My artwork is very rooted for many, many years in birds, and so beautiful. The speakers have been fantastic. Absolutely! I think it’s more like artists coming together on a shared theme and being in dialogue together that has been really important. For me and my artwork, I’m always thinking about how birds are always connecting, right? Us, right? Because one culture or country knows their life cycle at a particular moment, or a particular season, and another culture and people in that location through, might know about a bird at a different moment of their life cycle. And in that way, it connects us in all these beautiful ways. So this is such a poetic way of actually reconnecting.

Ash: Oh, totally. The metaphors are so rich—migration and the movement of people, and the movement of animals. So many ways to think about all the things that are often overwhelming when we confront them in the news, but somehow, through birds, we’re able to access those parts of ourselves and feel like there’s another way to discuss them or connect with important ideas.

Krista: Yeah, and across discipline, right? Because, I found that to be so true. It’s like people across generations and disciplines are really interested in birds and, obviously, the speakers you’re bringing are an example of this art science connection. As somebody who’s really interested in situating the arts outside of just the arts, those kinds of moments are also so beautiful and important.

Mookwon Han (A ’08, ’21): I am currently in Seoul for an art project, at the south edge of Gangnam. There is a U.S. military airport right next to a wide stream and blake path on my way to the office. This wetland and small river go into the Han River, looking like the Hudson River. A gas power plant and sewage treatment plant are located in the wetlands, like Randall’s Island. These plants make warmer water and grow more bacterias in this small shallow stream, and people cannot do anything around the U.S. air base. So, countless insects and birds including Oriental White Stork—on the crisis of extinction—and the Siberian Peregrine Falcon live here, beautifully. But ironically, I could hear the endless ‘fireworks’ sound from “Airport Bird Control” every time I pass through there. Birds love the wetland, and airplanes cannot fly safely in birds’ paradise.

My hometown, Gyeongju, was the source of the Met exhibition Golden Kingdom: Silla in 2013-14, which included many tombs. Similarly, “Jushin”, “every alive with dead”, “sutteeism” and Egyptian ancient people believed that they ride a bird to go to heaven after
death. Birds are the connector between land and sky, and life and death. It was my starting point for bird research. I like to study the philosophical meaning of birds as much as the Bird Club lectures on ornithology.

Since Bird Club, I’ve spent more time on my bicycle. I witnessed birds hunting, such as a hawk hunting a pigeon in Central Park, and a crow hunting a pigeon around this wetland. I watched a hawk chase a magpie intensely. The hawk failed and sat on a tree and then more than 20 magpies and crows sat together right next to this predator. Birds are not scared of killer or death. Likely, a dying love... Nature is fascinating!

Speakers (Session 1)

Intro/How-To with Ash & Pallavi
April 29, 2021
Ash Ferlito (A ’12) & Pallavi Sen (A ’17)

Color, Material, and Emotion in Birds
May 13, 2021
Dr. Dakota McCoy

Show & Tell
May 28, 2021
Skowhegan Bird Club

The Amazing Sounds of Birds
June 10, 2021
Nathan Pieplow

Bird Song Share
June 24, 2021
Sarah Wagner (A ’05)

Searching for Lost Birds
July 8, 2021
John Mittermeier

Show + Tell Recommendations Edition
July 22, 2021
Rachel Franks (A ’06)

Splendid Nests
August 5, 2021
Vanya Gregor Rohwer

Ink Dwell Studios
September 2, 2021
Jane Kim

To join or learn more about the Skowhegan Bird Club, visit: skowheganbird.club.
Follow on Instagram @skowheganbirdclub.
Reflection
Katie Sonnenborn, Co-Director

Dear friends,

I have likened 2020 to an unplanned institutional sabbatical. With only one interruption, in 1962, Skowhegan operated on a cyclical certainty that crescendoed between June and August when a new group of artists assembled together on campus for their singular summer. The pandemic upended our normal rhythm of programming; a forced pivot that created space to enact priorities that will have a lasting impact at Skowhegan. We turned this into an opportunity to work on critical campus buildings and a major publication on Skowhegan’s history and impact (forthcoming), all of which was spurred on by an anticipated impending endpoint to Covid (vaccines! a return to normalcy!) and inspired an urgency to our work throughout that first calendar year.

All of which made 2021 that much more complicated. Covid did not end; in fact, its complexity, challenges and contradictions only deepened. And Skowhegan hit a milestone—the 75th Anniversary—which we had been working towards for years and imagined celebrating in very specific kinds of ways (e.g., a very big party). Our response was, in a word, very Skowhegan. Working in dialogue with Governors, Trustees, staff, and alumni, and guided by our mission and sense of purpose, we devised a year unlike any other. As you’ll see in the pages herein, we hosted the 75th celebration in parts, perhaps more reflective of the disparate but united nature of Skowhegan on campus, including: a vibrant Block Party outside our New York space with contributions from 48 alumni; an ephemera box, inspired by Fluxus boxes and time capsules; alumni class reunions over Zoom; council visits to exhibitions and studios; and intimate 75 Salons co-hosted by alumni, faculty and Board members. We launched a microsite to mark the Anniversary and shared an ever-growing collection of video reflections from alumni and faculty. And the 75th Anniversary Alumni Challenge was a $75,000 joint effort issued by several alumni and a Trustee, to galvanize support and participation. Indeed, it did just that—398 contributors, a 27% increase from previous years—demonstrating the collective commitment we share for Skowhegan. The festivities will culminate this April, when we salute longtime board chair Ann L. Gund for her peerless leadership since 1979.

This fluid and expansive response was possible because the past 5 years have been building capacity in the service of our program through the Master Plan, the strength of our alumni community, and the 75th Anniversary Campaign. In 2021, the iterative impact of this work matured, and we witnessed its compounding, positive effects—maintaining the campus at its core, while engaging more fully with our community through activities, events, and programs.

In the year ahead, we will continue with the Master Plan and develop a Flex Space to support artists working in performance, dance, sound and other non-object based practices. A pollinator garden is in the works, as is a second year of Bird Club. The Alumni Alliance is working on a series of exhibitions organized for the New York Space this summer, and we are planning for the 50th Skowhegan Awards Dinner in October. It will be a full year and the highpoint, surely, will be the return to campus and a new class of participants. Skowhegan’s magic comes from the assembled artists and the energy and community they will build together, and after two years deferred, we need it more than ever.

Skowhegan Ephemera Collection

The Skowhegan Ephemera Collection unites Skowhegan ephemera in disparate forms so that the themes and histories of the school are given dynamic play and represented by a multitude of artists from many generations. Conceived in partnership with Marc Swanson (A ’00, F ’14, Governor), the box is in the lineage of projects like Andy Warhol’s Time Capsules or Fluxus boxes.

This collection includes correspondence, photos, posters, slides and special projects created between 1955 and 2021. Most are facsimiles of the original ephemera, although some pieces, such as Pope L’s Kafka Card (2010) and Laylah Ali’s Untitled, Pin (2021), are part of the original production run, and others, such as the Landscape Painting Society Poster, have been reimagined in a new format.

The Ephemera Collection was created by Ally Caple (A ’19), Ana Maria Garcia, Duane Holmblad, Paige Laino, Sebenele Ndlangamandla, Katie Sonnenborn, Marc Swanson (A ’00, F ’14) and Sarah Workneh. It was made possible through the generous support of John Coleman (Trustee), and The VIA Agency.
Dear Block Party Artists,

I spend a lot of time at my job thinking about what it means to be part of “The Skowhegan Community.” I’ve never attended Skowhegan as a participant, so fundamentally there is always going to be a disconnect between my experience with the school and each of yours. I like to think, though, that in a funny way, that disconnect is inherent to this collection of artists and humains we call “The Skowhegan Community”—each year is different, each experience is different, but everyone in some way is able to draw from Skowhegan and build upon it, beyond their time on campus.

This is to say, whatever the “The Skowhegan Community” is, it was certainly present at the Block Party. The performances, installations and even the pins provided a cadence for the event that fostered interactions for those present, and the flags, the photo backdrops, the poster and zine were critical in creating a visual atmosphere that spanned both alumni years and geography. Without exaggeration, I think I had at least one conversation about every single piece present.

Every part was crucial. Your work was integral to the celebration—I cannot thank you enough.

– Paige Laino, Alumni Coordinator
Participating Artists

Brian Alfred (A '99)
Laylah Ali (A '03)
Nobutaka Aozaki (A '15)
Barrio Collective
Black Lunch Table
Michele Body (A '16)
Lauren Cohen (A '10)
Jonathan Ehrenberg (A '11)
Linda Ford (A '12)
Rachel Frank (A '05)
Helen Glazer (A '75)
kg (A '17)
Baris Gokturk (A '16)
Michelle Hauser (A '15)
Sarah Haxländ (A '16)
Maya Hayuk (A '11) and Joseph Choma
Anthropusy (St) Hill (A '19)
Wayne Hodge (A '16, '21)
Jack Hogan (A '18)
Sarah Hitchcock (A '10)
Tim Hutchings (A '16)
Frank Hyder (A '73)
Gary Jameson (A '72)
Jim Leach (A '16)
Juliet Karesin (A '94)
Liu Kincheloe (A '13, '21)
Anna Kunz (A '08)
Megan Marzett (A '16, '21)
Kabir Ahmed Masum
Chisty (A '15)
Jennifer McCandless (A '05)
Perry Maiga (A '06)
Tracy Miller (A '13)
Paolo Morales (A '15)
Simontre Mora (A '13)
Alisa Paz (A '06)
Lily Prince (A '01)
Bingli Rattia (A '04)
Gabriela Salazar (A '11)
Valeriana Santoro (A '12)
Finn Schult (A '17) and Tommy Coleman
Jessica Segal (A '13)
Pallavi Sen (A '17)
Kuldeep Singh (A '14)
Erika Sobol (A '00)
Fabian Tablakian (A '13)
Trista Tomessy (A '08)
Xander Wrencher (A '18)
Furong Zhang (A '98, '21)

Clockwise, top: Finn Schult (A '17) and Tommy Coleman during their Doomba performance; Flag installation featuring artwork by (l-r) Gary Jameson (A '72), Rachel Frank (A '05), Gabriele Salazar (A '11), Jennifer McCandless (A '05), Paolo Morales (A '15), Juliet Karesin (A '94), Maya Hayuk (A '11) and Kyle Massy in front of a photo backdrop by Maya Hayuk and Joseph Choma.

Photography by Gia Sergovich.

Clockwise, top: Desmond Lewis (A '18), John Kubey (A '19), Jack Wood (A '18), Rebecca Shippew (A '19), Monte Hardy, Abby Williams (A '04), Dave Hardy (A '04, F '18), Buffoon, l-r: Bradley Marshall (A '18), Adam Miller (A '18), Aaf Khan (A '18) in front of a photo backdrop by Valeriana Santoro (A '13), Anthropusy (St) Hill (A '19) performing You Must Destroy It; Co-Directors (l-r) Sarah Workneh and Katie Sonnenborn (l-r) Smiley Bag Portrait by Nobutaka Aozaki (A '15) with Kay Holman.

Photography by Gia Sergovich.
Maddie & Tom Frist Family Foundation
Jack & Suzy Welch Foundation
David Wener

PARTNER
Anonymous, Governor: Anonymous, An Honors in memory of
Alvin Joel Berman (A ’74) & Marilyn M. Berman.

Joan Dulan
Cody Lurie & Laura Burtin
Jennifer Duncan
Consent Evans, in honor of
Michael C. Brint & William W. Brint (F ’77, ’79, ’83)

Myoung Lee
Lauren Linn
Michelle Mcune
Rachel Levine
Sharron Levine (A ’04, ’11, ’13)

Marty Geier & Linda Geier
Kathleen G, George Smith & Gail Rodgers
Wendy Ward

The Lunder Foundation
Edward Page Crane Designated

Chad Easterling
Dickens
Rebecca Cook & Bernard Brooke & Jeff Cook
Christie’s

Sam Gilliam (F ’71) & Evan Flatow
Aerin Lauder Zinterhofer
Beth Rudin DeWoody
William Talbott Hillman Foundation
Sumner Scholarship Endowment

Karen Hesse Flatow (A ’94) & Liza Flatow
Colby College Museum of Art,
hosted at Pace Gallery, New York City.
Skowhegan 75 Salon: New York City

Evelyn Kanter
Chad Easterling
Peter Druckman

Annie Gawlak
Jim and Emilie Wilcox
William Wevorn (F ’92, ’96), Christine Burgin

Mark Niesman
Philanthropic

Jenny Samuelson
Thomas A. & Georgina T. Russo

Elizabeth Sawin

Belka & Belka laboratories
Paula Wardynski
Van Doren Waxter

Chelsea Beck (A ’08) &
McElwain (A ’75)
Joshua Berry
Graham Boettcher
Suzanne Bocanegra
Walter Boelke (A ’59)
Abigail Waldman, turquoise rifles & William T. Williams (F ’57, ’71, ’77)

Mary A. Armstrong (A ’77)
Guillermo Kuitca (F ’99, ’04)

Elizabeth Awalt (A ’77),
of Camille Billops

Steve Locke (A ’02),
Regina Shiff, curator

Anna Brewster, harpooner & Jennifer Donnell

Alison Brache, Catalina Cove & Joshua Berry

Sarah Workneh

Richard & Jennifer Siegel,
in honor of Cal Siegel (A ’15)
Richard & Jennifer Siegel,
in honor of Cal Siegel (A ’15)

JD Beltran (A ’98)
Paige Laino &
JD Beltran (A ’98)

JD Beltran (A ’98)
Paige Laino &
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THE ELMS

The Elms, which was established in honor of Skowhegan’s 75th Anniversary, is an endowed fund from which dividends are distributed annually to support the school’s mission. The Elms was established in honor of Skowhegan’s 75th Anniversary.

THE ELMS

Endowments are established in honor of Skowhegan’s 75th Anniversary, as well as in memory of students, faculty, and distinguished visitors.

In memory of David C. Driskell (A ’53, F ’76, ’78, ’04, ’91)

Afterwork #2


Waneeta also led the charge in preparing the housing for all staff, participants and faculty to create a space where life and art-making are one. As the gracious host to Skowhegan’s legendary Red Farm Dinners and yearly Trustees’ and Governors’ Weekends as well as countless BBQs and Lakeside brunches, equipped with her grandmother’s much beloved recipe for Irish Soda Bread and her knack for classic comfort food, Waneeta ensured the whole school had the sustenance to remain energized in the studio.

For a number of years, Waneeta’s children Jake and Alisha Rose spent the summers with her on campus, and the whole Farquhar-Marquis family helped set the tone in creating a space where life and art-making are one.

At the close of each summer during the annual lobster dinner, Waneeta would send her good humor and openness to all who gathered in Maine.

Thank You, Waneeta!

Waneeta began her time at Skowhegan in the summer of 2000. Since then, she has nourished an astonishing 1,300 participants, 220 faculty, countless members of the Skowhegan team, and accommodated just as many dietary needs (no small feat). For a number of years, Waneeta’s children Jake and Alisha Rose spent the summers with her on campus, and the whole Farquhar-Marquis family helped set the tone in creating a space where life and art-making are one.

At the close of each summer during the annual lobster dinner, Waneeta would send her good humor and openness to all who gathered in Maine.

The result has been alumni-led and organized class reunions over Zoom.

Class reunions are still ongoing, and more information or ways to participate can be found by visiting the link, 75.skowheganart.org/alumniprograms.

Class of 1994 | April 10, 2021
Class of 1986 | April 20, 2021
Class of 1976 | April 20, 2021
Class of 2014 | May 8, 2021
Class of 1991 | June 18, 2021
Class of 2016 | July 1, 2021
Class of 2018 | July 1, 2021
Class of 2017 | August 16, 2021
Class of 2003 | September 12, 2021

Alumni Reunions

We released four new artist editions contributed by

Derrick Adams, Diana Al-Hadid, Christina Quarles, and Rodrigo Valenzuela in 2020 and 2021.

Artist Editions

Ellen Xu (A ’16)

Lynne Hendricks (A ’96)

Zhiquan Yang (A ’17)

Gordon X. (A ’11)

Andy Weiner (A ’11)

Jennifer Zell (A ’13)

Pieta Zeron

Aran Zalatan (A ’13)

Bea DePaz (A ’15) in memory of Adam Driscoll (A ’13)

Haiyang Zhang (A ’15, 21)

Nadia Zikri

Pattie Duder (A ’15, 21) in memory of Stella Chasteen

In memory of David C. Driskell (A ’53, F ’76, ’78, ’04, ’91)

Item 4: In memory of Amanda Beattie (A ’11), in memory of Shana Endow (A ’09)

Item 5: In memory of Anne and Graham Gund

Item 6: In honor of Noah Klersfeld (A ’03)

Don F. Turano Scholarship

Toby Fund Scholarship

Reid Peter Lewis Scholarship

George Gund Scholarship

Alex Katz Scholarship

Daniel and Eileen Woods Scholarship

Wallace-Reader's Digest Scholarship

Wallace Scholarship

Alex Katz Scholarship

Bernard Langlais Endowment

W & M Zorach Scholarship

Marisa Williamson (A ’12)

Allison Freedman Weisberg & Brian Zegeer (A ’10), of Noah Klersfeld (A ’03)

Barbara Zucker (F ’84, ’87), Nadia Zilkha

Hong Zhang (A ’03)

Furong Zhang (A ’89, ‘21)

Lynne Yamamoto (A ’96)

Ellen Xu (A ’16)

Peter Weiner (A ’10)

Jennifer Zell (A ’13)

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Bernard Langlais Endowment

W & M Zorach Scholarship

Waneeta with her daughter Alisha Rose during a reception on campus in 2012.
Ashley Bryan
(1923–2022)

Alumnus: 1946, 1956

Ashley Bryan arrived at Skowhegan in 1946. Like many of his peers, he had come from service in World War II and used the GI Bill to attend the summer session. It was his first time in Maine and he visited Acadia National Park and viewed the Cranberry Isles, which would become his permanent home.

I have no sense of things being formal at Skowhegan. Things flowed in a very natural way, a very open way. That opened up the possibility of friendships, relationships, of talking to each other, picking up on things from one another, and so it was a kind of like a little dyal, an ideal kind of time, of being together with others with what you loved to do, and giving all your time to just that and whatever relations were found then.

Bryan etching at the South Solon Meeting House, summer 1956.
Established in 1946 by artists, for artists, Skowhegan School of Painting & Sculpture is one of the country's foremost educational experiences for emerging visual artists. Skowhegan's nine-week intensive summer program seeks to bring together a diverse group of individuals who have demonstrated a commitment to artmaking and inquiry, creating the most stimulating and rigorous environment possible for a concentrated period of artistic creation, interaction, and growth. Located on a historic farm in rural Maine, the campus serves as a critical component of the program. Fundamental to Skowhegan's pedagogy is an understanding that a multitude of voices, disciplines, experiences, ethnicities, identities, physicalities, and economies is critical to advancing the conversation about art. We do not consider financial ability or circumstances during our admissions process. Still governed by artists today, the program provides an atmosphere in which participants are encouraged to work in contrast to market or academic expectations.

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2022 Session

June 11–August 13

Resident Faculty
Abigail DeVille (A '07)
Kota Ezawa
Gordon Hall (A '13)
Suzanne McClelland (F '99)
Kukuli Velarde

Visiting Faculty
To be announced at a later date.