SKOWHEGAN
2022 AWARDS
DINNER

WEDNESDAY,
OCTOBER 26, 2022
GUASTAVINO’S
NEW YORK, NY
ANN GUND
Chair, Board of Trustees

AWARD PRESENTATION
ROY LICHTENSTEIN FOUNDATION
& JACK COWART, Founding Executive Director
Gertrude Vanderbilt Whitney Award
for Outstanding Patronage of the Arts
Presented by
CARMEN WINANT A '10

Toast by
DOROTHY LICHTENSTEIN

BYRON KIM A '86, F '99, '13
Skowhegan Medal for Painting
Presented by
GLENN LIGON F '98, '15

KATIE SONNENBORN & SARAH WORKNEH
Co-Directors

PROGRAM

Awards Dinner Co-Chairs
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BERNARD I. LUMPKIN & CARMINE D. BOCCUZZI
VICTORIA FU A '06
BB & JUD REIS
PAULA VOLENT

After-Party Co-Chairs
MORGAN AGUIAR-LUCANDER
DESIREE ALMODOVAR
ASHLEY ARTIS
CHASE HALL A '19
ASHLEY TEAMER A '14
JASMINE WAHI

Co-Directors
KATIE SONNENBORN
SARAH WORKNEH

MENU

Radicchio and Endive Salad
with Grilled Asparagus, Lemon Cream, Pomegranate Pearls

Pan Seared Red Snapper
with Crispy Rice, Wilted Bok Choy, Thai Coconut Vinaigrette

CARTA VIEJA SAUVIGNON BLANC
Maule Valley, Chile

CRANE LAKE CABERNET SAUVIGNON
Napa Valley, California

*Vegan options upon request
I heard about Jack Cowart before I met him—first as the deeply respected and innovative art historian and curator, and then as the brilliant conduit for the Dorothy and Herbert Vogel Collection landing at the National Gallery of Art. He was both elucidating the mysteries of Matisse and permanently preserving works of art that had long been kept in a tiny New York apartment. Along with his publicly presented projects, the breadth of his interests and accomplishments revealed Jack’s intensely personal, vibrant and refreshing approach. Among the artists who was of great interest to him throughout his curatorial career was Roy Lichtenstein.

Several years later, rumor reached me in California that someone in New York was organizing informal collegial lunches to get into the details of managing artists endowed foundations (well before there was a concise and descriptive name for these entities). I was a novice, eager to connect and learn. It turned out the lunch...
organizer was Jack Cowart, by then Founding Executive Director of the Roy Lichtenstein Foundation, who characteristically dubbed these local get-togethers as the “non-group group.” I reached out and was grateful to be included in the conversations exploring the intriguing world of philanthropy and artists’ legacies.

Jack’s consistent leadership and the Roy Lichtenstein Foundation’s early support of the Aspen Institute’s National Study of Artist-Endowed Foundations has been key to the transformation of artists’ foundations both in the U.S. and, grandiose as it sounds, worldwide. His openness, generosity and determination to keep things fresh and moving and to work collaboratively have been a key model to the field—making the direction toward inventive ideas the point, and defining the unlikely as possible. Among a host of groundbreaking partnerships and donations are the Roy Lichtenstein Foundation’s stellar move to acquire and ultimately to place the Shunk-Kender Photo Archive in a consortium of museums; its endowing named faculty chairs in art and art history at Ohio State University, as well as a curatorial position at the Columbus, Ohio, Museum of Art; and its collaboration with the Whitney Museum of American Art after Dorothy Lichtenstein’s personal commitment to donate Lichtenstein’s Greenwich Village studio to that institution for use as the first permanent home of its Independent Study Program. All are the result of the brain trust Jack comprises with Dorothy Lichtenstein and the Foundation’s Board, led by Chairman Ruth E. Fine. Now that the Foundation is planning to sunset, it undoubtedly will offer exemplary ways in which this enormous move can be accomplished, based on Jack’s unwavering commitment to finding the best way for the Lichtenstein legacy to continue to be honored.

As a member of the Advisory Committee of The Jay DeFeo Foundation, Jack has provided hours of shared experience, wisdom and great stories in his candid, wry manner.

Jack Cowart is a tall muse. For myself and on others’ behalf, I offer my warmest congratulations to him as he and the Roy Lichtenstein Foundation are honored by Skowhegan with The Gertrude Vanderbilt Whitney Award.
Byron Kim (b. 1961) is a Senior Critic at Yale University and the Co-director of Yale Norfolk School of Art. He received a BA from Yale University (1983) and attended Skowhegan School of Painting and Sculpture (1986). Kim’s numerous awards include the Louise Nevelson Award in Art (1993), the National Endowment of the Arts Award (1995), the Joan Mitchell Foundation Grant (1997), the Alpert Award in the Arts (2008) and the Robert De Niro, Sr., Prize (2019). His works are in numerous international permanent collections including the National Gallery of Art, Washington D.C., SFMOMA, CA and the Tate Modern, London, UK.
as a personal testament and a meditation on how an experience of
the sky might connect those separated by vast distances. In the
microcosm, it seems, the macrocosm might be glimpsed, just as a
painting of the head of an infant might call to mind the cosmos. In
more recent paintings—specifically his B.Q.O. (an abbreviation for
Berton, Queequeg, and Odysseus) series—Byron contemplates
bodies of water and the relationship of human bodies and narratives
to this natural resource. Just as earlier paintings referencing bruises
may reflect conflict among people, so too his recent work draws
attention to our vexed relationship to the environment. There are no
easy answers. But in Byron’s painting one may find the serenity
that comes with an acknowledgement of the many painful conflicts
now shaping our world, and, through this recognition, the prospect
of the potential for a pathway toward healing.

Nearly twenty years ago, Byron reflected, with characteristic
modesty: “I don’t think my work is obviously generous, but I’m
hoping that in the end it will be, because I’m trying to create some
space there for people that wasn’t there before. I don’t mean formal
space. I mean space to be, or thinking space, and so maybe struggle
is an integral part of it.”1 On this occasion, I wish to affirm and thank
him for his manifest generosity, and to express my profound appre-
ciation for the space he has indeed created for others through his
painting, and for the capacity to see the world, in light of his work, a
little more clearly.

1 Constance M. Lewallen, “Generosity: A
Conversation with Byron Kim, Janine Antoni,
and Glenn Ligon,” in Threshold: Byron Kim,
1990–2004, edited by Eugenie Tsai (Berkeley:
University of California, Berkeley Art Museum
and Pacific Film Archive, 2004), 57.
GLENN LIGON is an artist living and working in New York. Throughout his career, Ligon has pursued an incisive exploration of American history, literature, and society across bodies of work that build critically on the legacies of modern painting and conceptual art. He received a Bachelor of Arts from Wesleyan University and attended the Whitney Museum Independent Study Program. In 2011, the Whitney Museum of American Art held a mid-career retrospective, Glenn Ligon: America, organized by Scott Rothkopf, that traveled nationally. His solo exhibition Glenn Ligon: Post-Noir is currently on view at the Carré d’Art in Nîmes, France; other recent shows include Grief and Grievance (2021) at the New Museum, New York where Ligon acted as a curatorial advisor; Des Parisiens Noirs at the Musée d’Orsay, Paris; Blue Black (2017), an exhibition Ligon curated at the Pulitzer Arts Foundation in St. Louis; and Glenn Ligon: Encounters and Collisions (2015), a curatorial project organized with Nottingham Contemporary and Tate Liverpool. His work has been included in major international exhibitions, including the Venice Biennale (1997 and 2015), Berlin Biennial (2014), Istanbul Biennial (2011, 2019), Documenta XI (2002), and Gwangju Biennial (2000).

CARMEN WINANT is an artist and the Roy Lichtenstein Chair of Studio Art at The Ohio State University; her work utilizes installation and collage strategies to examine feminist modes of survival and revolt. Winant’s recent projects have been shown at the Museum of Modern Art, Sculpture Center, Wexner Center of the Arts, the Cleveland Museum of Art, El Museo Universitario Arte Contemporáneo, The Print Center (Philadelphia), and as part of the CONTACT Photography Festival, which mounted twenty-six of her billboards across Canada. Forthcoming projects will take place at ICA Boston, and Minneapolis Institute of Art. Winant’s recent artist’s books include My Birth (2018), Notes on Fundamental Joy (2019), and Instructional Photography: Learning How To Live Now (2021); forthcoming books (both 2022) are Arrangements and A Brand New End: Survival and Its Pictures. Winant is a 2019 Guggenheim Fellow in photography, a 2020 FCA Artist Honoree and a 2021 American Academy of Arts and Letters award recipient. She is a mother to her two sons, Carlo and Rafa, shared with her partner, Luke Stettner.
Since 1971, the Skowhegan Awards Dinner has honored artists, philanthropists, and cultural leaders who have made exceptional contributions to contemporary art.

SKOWHEGAN MEDALS

Vito Acconci F ’98, ’11
Josef Albers
El Anatsui F ’07
Carl Andre
Siah Armajani F ’92
Richard Artschwager F ’85, ’04
John Baldessari F ’93
Matthew Barney
Leonard Baskin
Mel Bochner F ’73
Lee Bontecou A ’55, F ’88
Louise Bourgeois
Mark Bradford
Chris Burden
John Cage F ’67
Luis Camnitzer F ’14
Vija Celmins F ’81, ’92
John Chamberlain F ’85
Paul McCarthy
Robert Gober F ’94, ’16
Leon Golub F ’89
Ron Gorchov F ’77
Dan Graham
Nancy Graves A ’63, F ’79
Ann Hamilton F ’91, ’93
David Hammons
Mary Heilmann F ’85, ’95
Michael Heizer
Gary Hill F ’96
David Hockney F ’62
Jenny Holzer
General Idea
Robert Irwin
Luis Jiménez F ’84
Jasper Johns
Joan Jonas F ’86
Donald Judd
Alan Kaprow
Alex Katz A ’69, ’50, F ’60, ’63, ’64, ’67, ’71, ’75, ’95
Mike Kelley
Ellsworth Kelly A ’47
R.B. Kitaj
Jeff Koons F ’94
Jacob Lawrence F ’54, ’68–’72, ’89, ’96
Elizabeth LeCompte
Kate D. Levin
Soli LeWitt
Roy Lichtenstein F ’68
Glenn Ligon F ’98, ’15
Mary Lucier F ’01
Robert Mangold F ’88, ’94
Brice Marden F ’70–’71, ’76, ’91
Kerry James Marshall F ’98
Agnes Martin F ’87
Paul McCarthy

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Robert Gober F ’94, ’16
Leon Golub F ’89
Ron Gorchov F ’17
Dan Graham
Nancy Graves A ’63, F ’79
Ann Hamilton F ’91, ’93
David Hammons
Mary Heilmann F ’85, ’95
Michael Heizer
Gary Hill F ’96
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BYRON KIM
Courtesy of the artist and James Cohan, New York
Lisa Sigal, Byron Kim, and Emmett at Skowhegan, 1993. Courtesy of Skowhegan School of Painting & Sculpture
Byron Kim during a visiting faculty artist lecture at Skowhegan, 2013. Photograph by Mauro Giaconi A '13 Courtesy of Skowhegan School of Painting & Sculpture

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Portrait by Jordan Weitzman A '19

GLENN LIGON
Portrait by Paul Mpagi Sepuya
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DESSERT RECEPTION & AFTER-PARTY
9:00 PM–11:30 PM

KILO
KISH

DJ AKU
& NIKS
KILO KISH

Interdisciplinary artist and performer KISH ROBINSON explores personal identity and socio-cultural expectations through works in music, film, installation, and the written word. Her most extensive project is Kilo Kish, a solo music project spanning ten years that has garnered features in Vogue, W Magazine, The New York Times, Pitchfork, Dazed, The Guardian, Billboard and among others. Her films have screened in Times Square Arts: Midnight Moment, the Getty Center, the Hammer Museum, and the Museum of Image and Sound in Brazil. Kish has exhibited performance and film works with two solo installations at HVW8 Art + Design Gallery in Los Angeles. Kish is now supporting her recent album release “American Gurl” and working on creative direction projects in Los Angeles.

DJ AKU & NIKS

AKU is one of NYC’s most sought after original talents. Classically trained in piano since the age of 5, he has used this foundation to master the art of sound creation and design. He formed the band Dragons of Zynth that was picked up by producer Dave Sitek who became a mentor. As a noted fan, David Bowie invited Aku and his band to join the first ever Highline Festival in NYC. He has collaborated on tracks by Massive Attack, TV on the Radio, Santigold, Norah Jones, Maximum Balloon, the Yeah Yeah Yeahs, Chairlift, and Saul Williams to name a few. As a prominent DJ, Aku has held residencies at the Rose Bar, Soho Grand Hotel, the Roxy, 63 Gansecoort, and most recently has collaborated with Serge Becker on the Paradise Playhouse party with fellow DJ Niks at the Museum of Sex. His love of creating/curating sound has led him to perform for the Museum of Modern Art, Art Basel in Miami, Pucci (Paris Fashion Week), Esquire (Women We Love series), Kenneth Cole, the Hilfiger Family, Tribeca Film Festival. He has provided original songs and compositions to “The Dinner” starring Richard Gere, and Netflix’s breakout hit, “The Get Down”.

Singer, Songwriter, DJ and all-around artistic soul Nikki Kynard aka NIKS began her music career gracing stages all over the U.S. where she performed on tour with Lil Wayne for celebrity filled audiences. She has been recognized for her unique style, both writing and singing on Lil Wayne’s platinum “Carter II” album where she contributed to tracks “Weezy Baby” and “Get Over”. Most recently, Niks established a passion for curating sound at exclusive events, experiences and festivals. Since her start as a professional DJ, Niks has traveled the world, with her last stint being the resident DJ for W Hotel Maldives. 2019 was an incredible year for DJ Niks as she was called to play the 2019 Espy Awards, 2019 MoMA Armory Party, 2019 US Open, and Madison Square Garden for some of the biggest crowds so far. Her post pandemic comeback has been incredible as she was chosen to curate all of the music and DJ the 2021 WSJ Innovator Awards. She is a true musician that has the ability to mix many different genres within her DJ sets; Disco, funk, Detroit techno, house, soul, hip hop, reggae, dance and she also spins vinyl records. Being an entertainer she often finds herself playing a long track and stepping from behind the DJ booth to dance with the crowd. Her energy is contagious!
Skowhegan is one of the country’s foremost educational experiences for artists. Located on a 350-acre campus in Maine, the program provides 65 emerging artists and 11 faculty artists with a collaborative and rigorous environment that is shaped by risk-taking, mentorship, and peer-to-peer exchange. Founded in 1946 by artists, for artists, Skowhegan provides an atmosphere in which participants are encouraged to work free of market or academic expectations.

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