03 Summer 2022

08 CONFERENCE CALL | Exhibition Series
Hetty Baiz (A '69)
Pío Galbis (A '82, '21)
Buster Graybill (A '07)
Gwendolyn Kerber (A '79)
Baxter Koziol (A '17)
Rocio Olivares (A '18)
Jordan Seaberry (A '15)
Pallavi Singh (A '15)
Molly Springfield (A '06)
Jing (Ellen) Xu (A '16)

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Thank you, Ann & Alan!
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On Stewardship, On Pedagogy
Sarah Workneh, Co-Director

As you flip through the pages of the 75th Capital Campaign report, which arrived along with this journal, you will see some pretty glorious images of the buildings and projects that are the result of a multi-year master facilities plan. What is not immediately evident in those images is the ways in which each of those projects were envisioned as part of a holistic effort that understands that the built and natural environment play a huge role, not just as a setting for Skowhegan, but in what we are capable of and enabled to imagine, how we treat each other, how we address and promote equity, what risks we feel empowered to take, and the ways in which we can push artmaking further as individuals and as collectives.

Many of the activities we have undertaken have been to bring us to this point—with the buildings, for sure, but also with the Capital Campaign, which raised funds to ensure our organizational autonomy writ large, but also to ensure our capacity to address the needs of artists from a proactive, equitable lens to support practices and the expansion of practices beyond the rules or trends of any given moment. Many of the activities—the Pollinator Garden let’s say, but also the Bird Club; the Natural Amphitheater designed by Walter Hood, who not incidentally is the author of a book entitled *Black Landscapes Matter*—are about looking: looking at our environment, looking at each other, looking at history (and what has gone unseen), and looking beyond what we notice and see in our everyday lives.

The Driskell House emerges out of a different kind of looking—observing, talking, feeling with participants about the supports they need in order to do the work that is vital to them. Named in honor of Dr. David Driskell, we are reminded of his important work in forging a path for scholarship around the practices of Black Artists. Dr. Driskell was looking when much of the rest of the world chose to look away. Inside, the Driskell House is more inclusive, accessible housing, single occupancy bathrooms for the privacy that our bodies deserve and quiet space for those for whom communal living can be challenging for all kinds of reasons. The Moffett/Gober Pavilion, the upcoming Flex Space, the expansion of the Acquavella Sculpture Shop are about opening our imaginations to new ways of working: things we have language for in 2023 and things we can’t even imagine at this point; and about leveling resources across media (historically the school of Painting & Sculpture, but contemporaneously, much much more). The Gund Dining Hall is more than a place where we gather to eat (as important as that is)—it is an investment in our local farming economy—a way to connect how and what we eat to the land we wander upon for nine weeks each summer.

Skowhegan is many beautiful things. It is people; it is practice; it is land. It’s not any of these alone—and in fact, it is all of these things together. This work we have done over the past decade is a kind of call and response between three beautiful things. I’ve often thought about this work in radiating concentric circles. First, we began with the internal: what things do we need administratively to deepen our reach? Next we look to the individuals we are bringing to campus: who are they, what do they need in terms of support? Then the buildings and the grounds…of course, it doesn’t happen so neatly or linearly but right now, the interior of those concentric circles is strong, and we sit just on the brink of the line that pushes us to address where we are beyond our own 350+ acres.

Ideas of territory and statehood existed in the state of Maine long before Skowhegan the school welcomed artists for its first summer. In 2023, we have had the benefit of seven decades of relative social progress to understand the limitations of how institutions have been imagined in relationship to the communities in which they are embedded, and to the land on which they sit. We might see a kind of fracturing as a byproduct of institutional identification where these limitations create a false barrier around who is identified as a community and who sits outside of it; and even in the case of Skowhegan, where the land is part of the experience but its purpose is driven solely by our need.

We would be doing a disservice to our primary mission—the education of artists—by thinking in binaries—the *either/or* of putting artists first or listening to the land, and the history of the land, or dissolving the who and why that gathers. But it can be a *both/and*; if done thoughtfully, holistically, and with deep self-reflection on capacity and priorities—that keeps our program whole and evolving, but also positively impacts our community outside of the nine weeks. We have begun this work in practical ways—like investing our resources into our local economy through the food we purchase and how we determine workflow to support local investments. We have spent the past two years working on the
Flex Space with OPAL Architecture, a Belfast, Maine based firm, who not only prioritizes sustainable building practices but is also partnered with GO LAB, Inc, which has innovated a proprietary, sustainable wood fiber insulation in a formerly closed paper mill in our very own town of Madison bringing both jobs and a new economic contributor. Last summer, Skowhegan partnered with two active citizen groups, the Lake Wesserunsett Association and the Somerset Woods Trustees to act as a conservation buyer to keep a critical piece of delicate wetlands from development and place it in a land trust so that it may be protected in perpetuity, and the work that Wetlands do in protecting our flora and fauna is accessible to all. Funds will be reimbursed to Skowhegan through fundraising from state and federal funds that are earmarked for this purpose, but the purchase itself was urgent.

One great thing about Skowhegan that is also evident in this campaign report is that we are planners. We plan for the organization long-term, and we plan for each summer so that what can’t be planned for can be the thrilling focus for the participants on site. And in a moment of bragging, we do it thoughtfully and collaboratively to create sustainable models, to have the ability to be inventive, responsive, and to experiment. As an educational space for artists committed to promoting creative practice, we can do that work through Painting & Sculpture and we can also do that work through organizational collaboration to address the conditions that surround, uplift, and oftentimes limit our lives and bodies. It is inherently the same project and each is made richer by the other. Skowhegan has a reputation as a transformational experience for artists for a reason—and what we can do for artists, we can do for the organization itself and for those around us.

This work isn’t mission drift. Stewardship and pedagogy aren’t mutually exclusive (again the both/and). As an institution with a historic precedent and commitment, set by our founders, to promoting equity (in its various definitions over 70 years), we can act as institutional leaders in not just securing equity for ourselves but also for the land and the communities in which we exist. Our location is our identity, our innovation is the work we ask all of our artists to do, our commitment to equity cannot just be modeled for our own care, but has to include care for others, and our home community, which affects our participants regardless of their temporary stay on our campus. Our larger cultural mandate in 2023, in many institutions, is to consider and to enact equity. As we engage in the long-term ever-evolving work around equity to those internal to the organization, how do we meaningfully do that work with our neighbors, with indigenous communities; how do we holistically understand our organizational priorities as multi-directional—internal and external—to change how the future might look not just for ourselves but for our collective humanity.
2022 Participants

Samar Al Summary
Marcel Alcalá
Miguel Braceli
Carlos Casuso Alvarez
Peggy Chiang
Noelle Choy
chukwumaa
Mo Costello
Mairead Delaney
Marcus Dunn
Sam Finkelstein
Chelsea Flowers
Leslie Foster
Larissa Garcia
Ina Gerken
Adrian González
Joe Harjo
Patrice Helmar
Elizabeth Hibbard
Angela Hoener
Keith Jackson
Ellis Jane
Paul-Sebastian Japaz
Carolina Maki Kitagawa Frisby
Jemila MacEwan
Keli Maksud
Jennifer Martin
Felli Maynard
Dominic Musa
Renana Neuman
Gozie Ojini
Javier Orfon
Andrea Ottenwalder
Prerna
Jamaal Peterman
Malik Purvis
Alicia Reyes McNamara
Amina Ross
Eugenio Salas
Abed Shalabi
Anoushè Shojae-Chaghvorvand
Katz Tepper
Jesus Treviño
Israel Urmeer
Freddy Villalobos
Kushala Vora
lexi welch
Alexander Richard Wilson
Jordan Wong
Derrick Woods-Morrow
Arem Yang
Livien Yin
Crys Yin
Zhidong Zhang

2022 Faculty

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

Visiting Artists
Basel Abbas & Ruanne Abou-Rahme
Morgan Bassichis
Lonnie Holley
Troy Montes Michie (A '15)

Sam Moyer
Beatriz Santiago Muñoz

Paul Mellon Distinguished Fellow
Linda Goode Bryant
Conference Call

CONFERENCE CALL is a series of five 2-person exhibitions that ran from May through November 2022. Organized by the Alumni Alliance, the series featured works by Skowhegan alumni and took place at the Skowhegan New York space.

The magic of Skowhegan for me is about possibility and community. These two powerful words are symbiotic. Possibilities create a stronger community. A stronger community creates more possibilities. This symbiotic process is a key ingredient of what makes Skowhegan, Skowhegan. The Alliance for me has always been about finding a way to extend the magic of Skowhegan for alumni beyond the physical limitations of their summer.

There have been many amazing projects that the Alliance has undertaken to create opportunities in service of our alumni community. This past summer the Skowhegan Alliance took on an extra ambitious project. CONFERENCE CALL was a series of two-person exhibitions that took place in Skowhegan’s office space in New York. The goal was to provide our alumni with an opportunity to show work in a more in-depth way, while navigating the unusual space that is the ever-busy Skowhegan office.

Skowhegan alumni are the best kind of artist to me. They are ambitious in their personal practice, and they have the experience of knowing how important community is. Personally, getting to directly work with artists like Pio Galbis and Buster Graybill was an incredible experience. Seeing how happy they were with the outcome of their exhibition is what makes being on the Alliance so rewarding. Then getting to see the other incredible two-person exhibitions put together by the other amazing Alliance members, alumni, and Skowhegan Alumni & Archives Manager, Paige Laino, is the cherry on the sundae.

Art is the beauty found in the failure of language. That which cannot be articulated by language alone. It is an uncertain gesture made certain via its expression from one to another. These exhibitions succeeded in creating that impossible, beautiful dialog between these artists—who spanned generations—to find a bigger conversation with their audiences in an office space. Thank you so much Hetty Baiz (A ’69), Pio Galbis (A ’82, ’21), Buster Graybill (A ’07), Gwendolyn Kerber (A ’79), Baxter Koziol (A ’17), Rocío Olivares (A ’18), Jordan Seaberry (A ’15), Pallavi Singh (A ’15), Molly Springfield (A’06), and Jing (Ellen) Xu (A ’16) for sharing your work in the complicated space.

Thank you as well to our Alliance members for taking on the challenge of putting on this exhibition series: Annette Cyr (A ’76, ’21), Danny Greenberg (A ’18), Eleanor Kipping (A ’18), Paige Laino (Alumni & Archives Manager), Michael Scoggins (A ’03), and Rebecca Shippee (A ’18).

Somehow together, in ways we can’t properly articulate, we all did it.

—Jesus Benavente (A ’12)
Pío Galbis (A ’82, ’21) & Buster Graybill (A ’07)

Organized by Jesus Benavente (A ’12)
May 18–June 9, 2022

Left-right: Installation view of CONFERENCE CALL | Pío Galbis and Buster Graybill; Buster Graybill, Deep Woods (2018), vintage lawn chair webbing on wood panel with Off! insect repellent, and fishing corks, 21 x 12 inches.

Gwendolyn Kerber (A ’79) & Rocío Olivares (A ’18)

Curated by Annette Cyr (A ’76, ’21) & Rebecca Shippee (A ’18)
June 23–July 22, 2022

Left: Installation view of CONFERENCE CALL | Waterways with Gwendolyn Kerber and Rocío Olivares. Right (top): Rocío Olivares, Templates VIII (2022), intaglio over Tetrapack (Grabado Verde), 15 x 12 inches; (bottom) Gwendolyn Kerber, Standing in Water VI (2018), oil and acrylic on wood, wheels, 59 x 59 x 16 inches.
**Baxter Koziol (A '17) & Molly Springfield (A '06)**

Curated by Michael Scoggins (A '03)
August 4–August 25, 2022

*Left-right: Installation view of CONFERENCE CALL | Molly Springfield and Baxter Koziol; Molly Springfield, *Errata 05.24.22*(2022), graphite on paper, 16.5 x 25.5 inches.*

**Pallavi Singh (A '15) & Jing (Ellen) Xu (A '16)**

Curated by Danny Greenberg (A '18) & Eleanor Kipping (A '18)
September 8–September 30, 2022

*Left: Installation view of Pallavi Singh (*l-r*) Hypno Bazaar, acrylic, watercolor, color pencil, chai on paper, (6) 29.5 x 21.5 inches, each; *The Fall*, watercolor, sticker, chai on paper, (6) 10.4 x 14.5 inches, each; *Right (top)*: Jing (Ellen) Xu, *Flung out of Space*, 101 permanent marker drawings on east wall; *Bottom*: Jing (Ellen) Xu, *Turn right*, acrylic, modeling clay, 36 x 24 x 3 inches; (tbc orange 2), acrylic, modeling clay, 8.5 x 8.5 inches; (tbc orange 1), acrylic, modeling clay, 8.5 x 8.5 inches.*
Hetty Baiz (A '69) & Jordan Seaberry (A '15)

Curated by Paige Laino
October 12–November 19, 2022

Left: Installation view of CONFERENCE CALL | Hetty Baiz and Jordan Seaberry; Right (top): Hetty Baiz, Original face #5, woven paper & jute, ink, oil pastel, acrylic on canvas, 44 x 32 inches; Original Face #4, woven paper & jute, ink, oil, pastel, acrylic on canvas, 30 x 24 inches; Bottom: Jordan Seaberry, The American Flag, acrylic, collage and mixed media on canvas, 52 x 44 inches.

Clockwise (bottom left): Guests attend a Survival Taco Brunch event in front of Buster Graybill’s R.MUTT (Renegade Modernist Utility Travel Trailer); During the installation of CONFERENCE CALL | Hetty Baiz and Jordan Seaberry; During the installation of CONFERENCE CALL | Molly Springfield and Baxter Koziot; Jing (Ellen) Xu working on the installation of I will be gone on 9/30.
Peruse through this journal and it’s evident that 2022 was a great year for Skowhegan, a homecoming of sorts. We fully reopened the campus for participants, faculty and staff who made use of new facilities built during the pandemic including the Driskell House, the Kippy Stroud and Twin As Cottages, and the Gund Dining Hall. The Alumni Alliance organized five intergenerational exhibitions at our space in New York; we held two massive celebrations—the 75th Anniversary Benefit in April and the 2022 Awards Dinner in October; and welcomed Sharon Corwin to the board of Trustees.

At a recent conversation between author Anand Giridharadas and Darren Walker, President of the Ford Foundation, about the state of American democracy I was struck by Giridharadas’ persistent optimism. Even with setbacks, adversity, and divisiveness, he could see a path towards a nation that works better for more people, a way marked by persuasion and the fundamental belief that people can change. It reminded me of what I love most about Skowhegan, and what I saw return in full effect in 2022—its hopefulness. Campus is a space of possibility, the result of successive generations of people, mostly artists, who have committed themselves to nurturing a different kind of art school that, among other things, works to bridge differences between artists without shared histories. Long before it was common practice, Skowhegan welcomed artists of different races, ethnicities, sexual orientations, and genders, guided by the knowledge that when artists live and work and learn together, transformative experiences can unfold.

Returning to the full program in 2022 was also particularly meaningful because it coincided with the conclusion of the 75th Anniversary Campaign, our generation’s opportunity to fortify Skowhegan’s values and goals and address the critical challenges of our time. Skowhegan had taken on previous campaigns at other junctions. In 1962, the school closed for a summer to take stock—programmatic and pragmatic—in response to a devastating fire that destroyed the Fresco barn. When the campus reopened in 1963 grants including one from Paul Mellon’s Old Dominion Foundation helped pave the way. In the late 1980s, a building fund and endowment were established, much of it sponsored by the prodigious proceeds of Vincent Van Gogh’s *Irises* from 1889, sold at Sotheby’s by art dealer John Whitney Payson, then Chair of Skowhegan’s Board of Trustees. And in the mid-1990s, Skowhegan’s 50th Anniversary, a campaign was launched to raise scholarships and faculty funds, an act of affirmation towards Skowhegan’s founding history of inclusivity, and admissions based on talent and potential, not financial, educational or professional circumstance.

The 75th builds on these successes: upgrading the campus facilities to provide more equitable housing; to engage emerging art practices; and to grow the endowment to preserve need-blind admissions and artistic autonomy. But it also deepens them and expands Skowhegan’s institutional capacity including prioritizing local investments that bolster regional food economies and environmental priorities, and sponsoring the first publication on Skowhegan’s history and impact. The goals for the 75th are inspired by, and in turn nurture, a more robust program staff dedicated to grounds and maintenance, residential life, and mental health; as well as administrative staff devoted to archives and alumni programs, fundraising, and communications. We remain a small team, but the exponential impact of adding several talented people enables a meaningful jump in the depth of our programmatic reach. As Sarah details in her essay, there is more capacity for interconnection with site, along with public and alumni projects, and fundraising and community initiatives that sustain our mission and foster connections.

While a campaign is about raising money—and the financial impact of the 75th Anniversary is a fulcrum to Skowhegan’s artistic freedom—it is also about solidifying a community. The names listed on the following pages and in the 75th Report are nothing short of spectacular, an incredible roster of alumni, faculty, board members and allies who shared treasure and talent to help Skowhegan. We are beyond grateful for this trust and partnership in this program.

Today, the work continues. It goes deeper. We nurture connections to place and environment; we publish a major book on Skowhegan’s history by Faye Hirsch and Ingrid Schaffner; we facilitate links between alumni and likeminded colleagues, such as the spring 2023 partnership with the New York Public Library to share access to special collections; we connect artists and supporters through the Skowhegan Council programs; and we use our Awards Dinner to shine a light on those individuals whose leadership, bravery and generosity transforms contemporary art—such as artist and musician Lonnie Holley (F ’22) and philanthropist Suzanne Deal Booth—who we will honor this fall. Most importantly, we retain space for growth and change so that Skowhegan remains nimble and responsive to the needs of artists, and future generations are able to address the challenges of their moment with fortitude and care.
Thank You!

Skowhegan gratefully acknowledges the following donors whose commitment to supporting the future of artmaking made Skowhegan’s programs possible.

A – Alumni Gifts received during FY2022
F – Faculty

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Anonymous

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Guy Barren
Arlene Bascom / Green-Wood
Skip & Michaeala Beitzel, in memory of David Beitzel (A ’82)
Susanna R. Bergfeld (A ’67)

Dike Blair (A ’74, F ’12)
Lucy Bowen & Richard Sites, in honor of Calvin Douglass (A ’54)
Daniel Bohzhow (A ’90, F ’11, ’16)
Sara Bright (A ’10)
Susan Cahen & Jurgen Bank

Edwin Cahill
Francis Cape (A ’89, F ’08) & Liza Phillips (A ’89)
Janis Gardner Cecil
Ashley Chavis
Andrea Crane

Lucy F. Currie (A ’82), in honor of Lavina Stringer Currie
Jodi & Andrew Dady
Sharon Davis
Suzanne Deal Booth
Jonathan Denly
Jocelyne & David DeNunzio

Livien Yin (A ’22) during a studio visit with Paula Volent and Elizabeth Hilpman on campus; Skowhegan 75 Salon: Portland featuring a conversation about Fluxus, time capsules and ephemera with Anne Collins Goodyear, Mark H.C. Bessire, and Marc Swanson (A ’03, F ’14) in Portland, ME.
75th Anniversary Benefit Celebration

Rainbow Room, New York | April 4, 2022 Co-chaired by Eleanor Acquavella, Donald Moffett (F ‘04), Howardena Pindell (F ‘80), Paula J. Volent, and Alan Wanzenberg. Festive toast to Ann L. Gund, Chair, Board of Trustees (1998–2022) with special guests Matthew Teitelbaum, Ann and Graham Gund Director, Museum Of Fine Arts, Boston, David Antonio Cruz (A ‘06, ’21), performance by Norm Lewis.
2022 was a year of returns, of being back together in person, to learn, to work, to celebrate and socialize. At Skowhegan, we held two amazing parties—the 75th Anniversary Benefit Celebration (postponed from 2021) and the 2022 Awards Dinner. At each we toasted a true leader: long-time Board Chair Ann Gund and President Alan Wanzenberg respectively, as each stepped down from their posts and Eleanor Acquavella and Paula Volent assumed the leadership roles.

Ann’s history with Skowhegan dates to 1975 and her first responsibilities on the Junior Committee where she helped organize a legendary party in which an elephant paraded among costumed revelers at the Park Avenue Armory. She joined the Board in 1979, and was named Chair in 1998, a role she served for 24 years to the great benefit of more than 1,500 artists who attended Skowhegan during her tenure. Ann led Skowhegan with care, generosity and vision, demonstrating how to embrace change while sustaining Skowhegan’s founding principles and unique spirit. As a leader, she was a true champion with most recently leading the school through a Capital Campaign, a Master Facilities Plan, and a global pandemics. Her instincts are second to none, and her contributions will have a lasting impact on Skowhegan, its campus, and future generations of artists.

A Trustee since 2009, Alan’s impact accelerated through the Buildings & Grounds Committee (established 2012) which he co-chaired for several years. As President of the Board of Trustees (2016–2022), Alan always approached the organization and its needs with a telescopic understanding of the program and institutional functioning. Alan brought this holistic approach to his role in the development of the Master Plan, ultimately sharing his talents with the school by designing seven buildings—including the David Driskell House and the Gund Dining Hall—which were built during COVID. Constructed in partnership with Facilities Director Bill Holmes, these masterful contributions elevate the residential experience with simplicity and exceptional functionality, and reflect Alan’s celebrated ability to create buildings that strike the perfect balance between history and future possibilities.
Thank you Katherine Bradford (F ’09) for creating Couple on the Edge of the Sea, 2022 to benefit Skowhegan. Find other available works on our website.
2022 Awards Dinner

Guastavino’s, New York | October 26, 2022

Co-chaired by Janine Antoni (F ’98), Bernard I. Lumpkin & Carmine D. Boccuzzi, Victoria Fu (A ’06), BB & Jud Reis, and Paula Volent.

After-Party co-chaired by Morgan Aguiar-Lucander, Desiree Almodovar, Ashley Artis, Chase Hall (A ’19), Ashley Teamer (A ’14), and Jasmine Wahl.

Honoring the Roy Lichtenstein Foundation & Jack Cowart, founding executive director with the Gertrude Vanderbilt Whitney Award for Outstanding Patronage of the Arts, presented by Carmen Winant (A ’10); and Byron Kim (A ’86, F ’99, ’13) with the Skowhegan Medal for Painting presented by Glenn Ligon (F ’98, ’15).

01 Byron Kim (A ’86, F ’99, ’13) 02 Guastavino’s, NYC 03 Chase Hall (A ’19), Jeffrey Merlis (A ’19), Shaia Miller (A ’17), Ally Caple (A ’19) 04 Jennie C. Jones (A ’96, F ’14) 05 Sarah Workneh, Katie Sonnenborn 06 Barbara Gundlach, Stephanie Hunt, Bernard Lumpkin 07 John Coleman, William Eric Brown, Linda Coleman, John Melick 08 Niki + Aku 09 T De Long, James Hoff, Lia Gangitano (A ’90) 10 Jack Cowart 11 Mel Chin (F ’95), Lan Tuazon (F ’19), Marie Lorenzo (A ’04, F ’13), Glenn Ligon (F ’98, F ’15), Janine Antoni (F ’98) 12 Clara Ha, J.A Feng (A ’16), Carrie Schneider (A ’07), Darla Mignan, Candice Maday, Julia Haff-Candell (A ’16) 13 Derrick Adams (A ’02, F ’13), María Elena González (F ’05), Arlene Bascom 14 Kilo Kish 15 Koji Inoue, Ann Gund, Paula Volent, Graham Gund 16 Emanuelle Kihm, Carmen Winant (A ’10), Odili Donald Odita (F ’15) 17 Addee Kim, Lisa Sgal (A ’96, F ’10), Emmett Kim 18 Ruth Fine (A ’81) 19 Byron Kim (A ’86, F ’99, ’13), Glenn Ligon (F ’98, ’15) 20 Claudia Bitran (A ’14), Sharon Madares (A ’14) 21 Anoka Faruqee (A ’95, F ’10), Victoria Love Sahnkoff, Suzanne McClelland (F ’99, ’22) 22 Elizabeth Hipman, Edwin Cahill, Anne Collins Goodyear 23 Guastavino’s, NYC
Guadalupe Maravilla (A ’09) with guests during an exhibition walk-through and discussion of Guadalupe Maravilla: Luz y fuerza at Museum of Modern Art in New York City.

Hasabie Kidanu (A ’17)
James Kielkopf (A ’64)
Patrick Killoran (A ’98), in memory of Bernarda Shahn
Kyle Kilty (A ’02)
Irene Kim
Megan Kincheloe (A ’13, ’21)
Becky Kinder (A ’04, ’21)
Patricia A. Kirshner (A ’78)
Becky Kinder (A ’04, ’21)
Annmarie Kim
Megan Kim

Robert MacDonald (A ’96)
Michelle Mantua (A ’16)
Lisa Marin, in honor of Norma & John C. Marin Jr.
Megan Martell (A ’85, ’21)
Virgil Marti (A ’90, F ’12) & Peter Barberie, in honor of Lisa Sigal & Byron Kim
Emily Mast (A ’06)
Natasha Mayers (A ’06)
Lilly McElroy (A ’06)
Julie McGee, in honor of David C. Driskell & Family
Mr. & Mrs. James H. McGraw IV
Dave McKenzie (A ’00, F ’11) & Anissa Shadid, in honor of David C. Driskell & Family

Mores McWraith (A ’13)
Perry Meigs (A ’98)
Emil A. Mellow II (A ’76)
Josephine A. Merck (A ’68, ’73)
Melissa Meyer (F ’02)
Robert Meyer
Ander Mikalson (A ’12)
Tracy Miller (A ’92)
Kathryn Miyawaki
Nancy Modlin Katz (A ’78), in memory of James McGarrell
(A ’53, F ’64, ’69)

Luke Moffett
Jennifer Monick (A ’99)
Regina Morales
Simonea Moro (A ’03)
Carrie Moyer (A ’95, F ’10)
Bridget Mullen (A ’16)
Suzanne Murphy, in honor of Paula Valenta
Joyce & George Myroniatis
Yuta Nakajima
Rebecca Ness
Eliza Newman-Saul (A ’05)
Robert Nicholson
John J. O’Connor (A ’00)
Michael O’Malley (A ’98, ’21)
Jordyn Oetken (A ’13)
James Scott Ogden (A ’96)
Margaux Ogden (A ’11)
Gozle Qijin (A ’22)
Jeanine Olson (A ’00, F ’18)
Nicholas Opinsky
Carol R. Mugford (A ’78)
Maia Cruz Palileo (A ’15)
Jane Panetta & Jan Postma, in honor of The Postma (SC, DC & DC) & Easley (NC) Families
Grant & Lindsay Parmer, in honor of Sidney Simon & Syvila Snowden (A ’64, ’21), in honor of Shell

Ellen M. Soffer (A ’81)
Karen Sheehan (A ’93)
Barbara Joel (A ’88)
Douglas Shippee (A ’83, ’21)
Anoushe Shojai-Chighamvand (A ’22)
Barbara Karp Shuster (A ’22)
Bari Shuster (A ’22)

Anna Souvorov
Gail Spaien (A ’66)
Yvonne Lung (A ’06) & Dustin Sparks (A ’07)
Stacy Tenenbaum Stark, in honor of Katie Sonnenborn
Anna T. Stephon (A ’02)
Barbara Sullivan
Marc Swanson (A ’00, F ’14)
Julianne Swartz (A ’99, F ’08)
Fabian Tabiibian (A ’10)
Michael & Lisa Tcheyan, in memory of Adrienne Tcheyan
Nicole Titus
Sarah Tortora (A ’13)
James E. Tracey (A ’78)
Tomeo Tatsuzumi (A ’10)
Nan Hall Lombardi (A ’88)

Dana Lok (A ’16)
Judith Linhares (F ’17)
Maggie Libby (A ’87)
Omar Rodriguez-Graham (A ’13)
Hanneline Røgeberg (A ’98, F ’09)
Ann Marie Rousseau (A ’70)
Alysa Rowlands (A ’31)
Andrew Roy (A ’87)
Naomi Safran-Hon (A ’12)
Gabriela Salazar (A ’11)
Sara Saltzman (A ’05)
Cathy A. Sankovsky (A ’93)
Jean Sausele-Knott (A ’83, ’21)
Rodrake Szasz (A ’17)
Claudia Sbrissa (A ’03)

Ingrid Schaffner
Michael Scoggins (A ’03)
Roger A. Search (A ’72)
Beverly Semmes (A ’82, F ’01, ’05)
Palalli Sen (A ’17), in memory of Badi Ma, Thamna, & Jhunu Thamma
Maureen Shapiro
Kate Shepherd (A ’93)
Joy E. Shipman (A ’72, ’21)
Douglas Shippee (A ’83, ’21)
Anoushe Shojai-Chighamvand (A ’22)
Barbara Kop Shuster (A ’78), in memory of Sidney Simon & Henry Varnum Poor

Arthur Simms (A ’85, F ’10)
& Lucy Fradkin, in honor of Barbara Lapicke
Teru Simon (A ’78), in memory of Sidney Simon & Henry Varnum Poor

Alan Singer (A ’73)
William A. Slichter (A ’86)
Michael Smith (F ’11)
Shinique Smith (A ’03)
Syvilla Snowden (A ’64, ’21), in honor of Shell

Ellen M. Soffer (A ’81)

Ander Mikalson (A ’12)
Sheila Pepe (A ’94, F ’13)

Joey Ramone (A ’83, F ’11) & Alfonso Urbina Batres
Peter C. VanAllen, in memory of Ronald & Jane Seabury

Elm L. Venturina Matza A ’19, in honor of the Cleveland Institute of Art

William Villalonga (A ’02)
Debra Vodholan (A ’79, ’21)
Maria K. Walker (A ’11)
Richard T. Walker (A ’09)
Sandy Walker (A ’63, ’21)
Connie Walsh (A ’96, ’21)
Lindsay Watt (A ’77) &
Colin Thomson (A ’74), in honor of the class of 1977 & 1974

Van Doren Waxter
Allison Freedman Weisberg &
Peter Barker-Huelster, in honor of Sarah Workneh & Kate Sonnenborn
Franklin White (A ’66)
Scott Patrick Wiener (A ’10), in honor of Steve Locke (A ’02)

Anna Souvorov
Gail Spaien (A ’66)
Yvonne Lung (A ’06) &
Dustin Sparks (A ’07)
Stacy Tenenbaum Stark, in honor of Katie Sonnenborn
Anna T. Stephon (A ’02)
Barbara Sullivan
Marc Swanson (A ’00, F ’14)
Julianne Swartz (A ’99, F ’08)
Fabian Tabiibian (A ’10)
Michael & Lisa Tcheyan, in memory of Adrienne Tcheyan
Nicole Titus
Sarah Tortora (A ’13)
James E. Tracey (A ’78)
Tomeo Tatsuzumi (A ’10)

Nan Hall Lombardi (A ’88)

Dana Lok (A ’16)
Judith Linhares (F ’17)
Maggie Libby (A ’87)
Omar Rodriguez-Graham (A ’13)
Hanneline Røgeberg (A ’98, F ’09)
Ann Marie Rousseau (A ’70)
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In memory

For more information about joining The Elms, contact Cerrie Bamford by email at cbamford@skowheganart.org or visit: skowheganart.org/planned-giving.

In Memoriam

We regret the passing of these friends from the Skowhegan community.

Donald Baechler (F ’94), Governor 1994-2019
b. 1956; d. April 4, 2022
Lee Bontecou (A ’55, F ’88)
b. 1931; d. November 8, 2022
Philip W. Bornarth (A ’51, ’52)
b. 1929; d. June 29, 2022
Ashley Bryan (A ’46, ’56)
b. 1923; d. February 4, 2022
Ann L. Valentine Cobb (A ’50, ’51)
b. 1931; d. February 7, 2022
Wade Thomas “Tee” Frame (A ’51)
b. 1923; d. March 22, 2022
Henrietta Gerstan-Lisbowitz (a.k.a. Hedy O’Bail) (A ’58)
b. 1928; d. September 6, 2022
Sam Gilliam (F ’71)
b. 1933; d. June 25, 2022
James C. McMillan (A ’47)
b. 1925; d. September 1, 2022
d. June 12, 2022
Lorinda Roland (A ’59)
b. 1938; d. August 31, 2022
Timothy “Tim” R. Watkins (A ’79)
b. 1952; d. December 30, 2022

ENDOWED SCHOLARSHIP
Milton & Sally Avery Endowed Scholarship
Bingham Scholarship
Brown Endowed Scholarship
Deborah Buck Foundation

Camille Cosby Scholarship
Cummings Endowed Scholarship
Dreyfus Endowed Scholarship
Donald and Doris Fisher Scholarship

Gober-Moffett Scholarship
Ann and Graham Gund Scholarship
George Gund Scholarship
Alex Katz Scholarship

Bernard Langlais Endowment Scholarship
Jacob and Gwendolyn Lawrence Scholarship
Reid Peter Lewis Scholarship
Toby Fund Scholarship

Don F. Turano Scholarship
Wallace-Reader’s Digest Scholarship
W & M Zorach Scholarship

THE ELMS
The Elms was established in honor of Skowhegan’s 75th Anniversary to recognize artists, individuals, and families who choose to provide for Skowhegan’s future by including the school in their estate plans. Skowhegan gratefully acknowledges the following members.

Emma Amos (F ’86, ’97, ’06)
Mildred C. Brinn
Susan Paul Firestone (A ’72)
Robert Rynt (A ’74, ’76)
Rae & Robert Gilson
Gail S. Hollenbeck (A ’66)

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Donald Baechler (F ’94) sitting by Wesserunsett Lake at Skowhegan, 1994; Ashley Bryan (A ’46, ’56) working in the South Solon Meeting House, 1956.
Alumni & Faculty News

Did you know that we post alumni & faculty events and exhibitions on Skowhegan’s Tumblr and Instagram Stories every week? Visit our Tumblr or follow us on IG to view announcements by scanning the QR code below.

Skowhegan Alumni & Faculty, we’d love to hear from you!

Email upcoming exhibitions and events to announce@skowheganart.org to be included on our Tumblr, and at least 2 weeks in advanced to be featured on Instagram Stories.

Be sure to include an image, the event title, venue + location, and date(s).

You can also add us to your email list: announce@skowheganart.org to keep us updated.

skowhegan.tumblr.com @skowheganart
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.