Down the Rabbit Hole
Katie Sonnenborn

I can’t say exactly when or how Skowhegan secured itself in my mind as a principal force in the art world. Over many years studying art history and then working at Dia Art Foundation, I came to understand Skowhegan as a place where new art practices emerged, relationships were forged, and artists experienced something entirely unique and important that in turn had a profound impact on the trajectories of contemporary artmaking. I sensed that time spent at Skowhegan had an oversize impact on those who attended, and—I think I am not an artist—had an intuition that I wanted, and would find, a relationship to the School.

For those reasons and more, I was immediately intrigued when approached about the prospect of becoming one of Skowhegan’s Directors. Coming from Dia, a philosophically resonant and similarly mythic institution that works with a new art practices, relationships were forged, and artists experienced nascent years, to its influence in, and relationships with, the broader art world. Beginning in summer 2013, Oral Histories will be accessible on campus alongside the Lecture Archive. Initial support for this project has been generously provided by H. King and Jean Cummings Charitable Trust of the Maine Community Foundation.

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Time on campus secured my conviction that Skowhegan’s unique governance structure enables it to identify and support some of the great artists of our time—international, intergenerational, innovative, enthusiastic. Time off-campus confirms my suspicion that Skowhegan’s tentacles reach much further than a nine-week program would suggest, and that the conversations, events, installations, and publications created between September and May serve a vital purpose in contemporary art and culture. I appreciate the generous and warm welcome that this community has given me, and look forward to continuing to work together.

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