

Summer 2006

# MaineArtsMag, Summer 2006

Maine Arts Commission

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Summer 2006

# MAINEARTS COMMISSION

# Mag

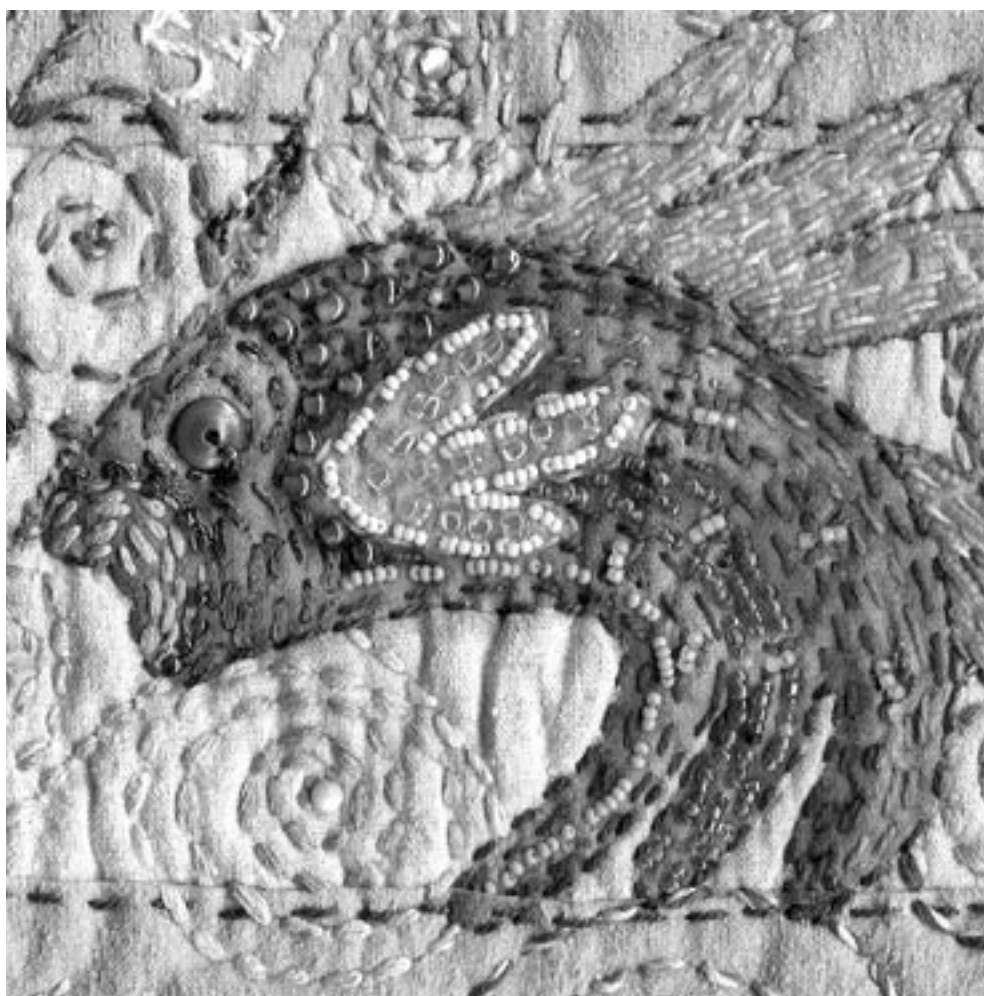
The official publication of the Maine Arts Commission | "building Maine communities through the arts"

Visualizing  
Children  
& the Arts

Going the Distance  
to Bring Music  
Over the Miles

Arts in the Capitol:  
*Maine Women:  
Living on the Land*

Maine Arts Teachers  
Fellowship Program  
Launches



Building  
Capacity in  
Maine's Cultural  
Communities

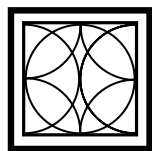
Creative Economy  
Gets Rolling  
in Two Maine  
Communities

New Media Mentoring:  
Owen Smith &  
David Colagiovanni

Poetry & Tea:  
Celebrating Maine's Poets

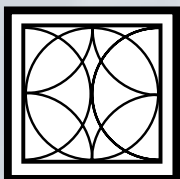
Maine Fiberarts:  
Weaving Our Way Through Maine

40  
years of building Maine communities through the arts



MAINE  
ARTS  
COMMISSION





# MAINE ARTS COMMISSION

*building Maine communities through the arts*

## 40<sup>th</sup> Anniversary

### MISSION:

*The Maine Arts Commission shall encourage and stimulate public interest and participation in the cultural heritage and programs of our state; shall expand the state's cultural resources; and shall encourage and assist freedom of artistic expression for the well being of the arts, to meet the legitimate needs and aspirations of persons in all parts of the state.*

### GENERAL OFFICE NUMBERS



Direct Auto Attendant  
207/287-2724

207/287-2725 – Fax



NexTalk/TTY  
877/387-3878

### MAILING ADDRESS

Maine Arts Commission  
193 State Street  
25 State House Station  
Augusta, ME 04333-0025

### CREDITS

MAINE ARTS COMMISSION  
Publisher

SHOESTRING CREATIVE GROUP  
Graphic Design/Project Management

### ADMINISTRATIVE STAFF

ALDEN C. WILSON  
Director  
alden.wilson@maine.gov  
207/287-2720  
NexTalk User ID: alden.wilson

BRYAN W. KNICELY  
Assistant Director &  
Accessibility Coordinator  
bryan.knicely@maine.gov  
207/287-2714  
NexTalk User ID: bryan.knicely

REBEKAH LEADBETTER  
Office Manager  
rebekah.leadbetter@maine.gov  
207/287-6571  
NexTalk User ID: becky.leadbetter

### OTHER CONTACTS

HANNAH BRAZEE GREGORY  
Publications Coordinator  
207/582-1345

BECKY PEARCE      TYLER MCPHEE  
Contractor      Percent for Art Contractor

### PROGRAM STAFF

DARRELL BULMER  
Community Relations /  
Public Information Associate  
darrell.bulmer@maine.gov  
207/287-6746  
NexTalk User ID: darrell.bulmer

PAUL FARIA  
Arts in Education Associate  
paul.faria@maine.gov  
207/287-2790  
NexTalk User ID: paul.faria

KEITH LUDDEN  
Community Arts & Traditional Arts Associate  
keith.ludden@maine.gov  
207/287-2713  
NexTalk User ID: keith.ludden

DONNA MCNEIL  
Contemporary Arts  
& Public Art Projects Director  
donna.mcneil@maine.gov  
207/287-2726  
NexTalk User ID: donna.mcneil

KATHY ANN SHAW  
Grants / Arts Development Associate  
kathy.shaw@maine.gov  
207/287-2750  
NexTalk User ID: kathy.shaw

LISA VEILLEUX  
Technology / Website Associate  
lisa.veilleux@maine.gov  
207/287-7050  
NexTalk User ID: lisa.veilleux

### INTERNS

SARAH THOMPSON AMES  
MITCH BARTKIEWICZ  
ANDREA BONATAKIS  
ANNE BROOKS

*This newsletter is also available in its entirety and in full color on the Maine Arts Commission's website:*



# MAINEARTS.com

All Maine Arts Commission programs are ADA (Americans with Disabilities Act) compliant and all programs funded by the Maine Arts Commission must be ADA accessible.

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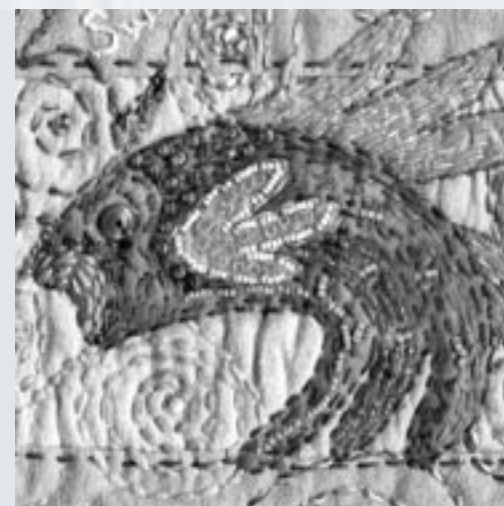
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## ON THE COVER

DETAIL OF QUILT BY FIBER  
ARTIST ASTRIG TANGUAY,  
FOUNDER OF THE FIBER  
COLLEGE ON PENOBSCOT BAY.  
PHOTO TAKEN BY THE ARTIST.

*See page 20 for story.*





# CONTENTS

## SUMMER 2006

8



LETTER FROM THE DIRECTOR

4

MESSAGE FROM JOHN M. ROHMAN, CHAIR

5

### CALENDARS

Grants Calendar Fiscal Year 2006

Maine Arts Commission Meetings

6-7

### AGENCY NEWS

New on [MaineArts.com](http://MaineArts.com)

New Community Relations / Public Information Associate

New Program Logos Unveiled

Online Publications Update

7-9

### COMMUNITY NEWS

Creative Economy Gets Rolling in Two Maine Communities

10-11

### ARTS IN EDUCATION

Visualizing Children & the Arts

Poetry Out Loud: Maine State Winner Competes in Washington, DC

The Borromeo Goes the Distance to Bring Music Over the Miles

Maine Arts Teachers Fellowship Program Launches

Maine Department of Education Hires New Visual & Performing Arts Consultant

12-17

### COMMUNITY ARTS & TRADITIONAL ARTS

Building Capacity in Our Cultural Communities

Maine Fiberarts: Weaving Our Way Through Maine

18-23

### CONTEMPORARY ARTS

New Media Mentoring: Owen Smith & David Colagiovanni

Poetry & Tea: Maine's Poet Laureates Celebrated at the Blaine House

Creative Capital Comes to Maine

24-30

### PUBLIC ART

Arts in the Capital: *Maine Women: Living on the Land*

Nina Jerome Wins Percent for Art Commission in Washington County

30-31

13



16



17



21



24



25



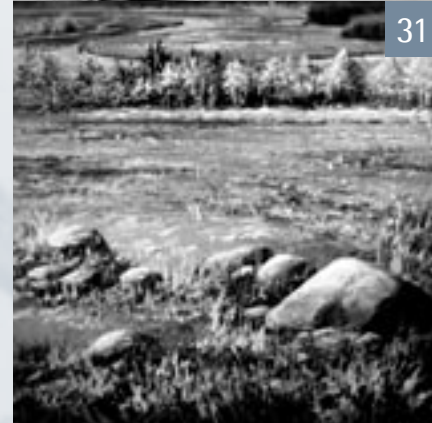
28



30



31





# LETTER FROM THE DIRECTOR

This is the time of year when the Maine Arts Commission begins planning in earnest to submit the next three-year partnership agreement application to the National Endowment for the Arts (NEA) due in October 2007.

In recent years, Maine has ranked at the top of the states for programming innovations, including work with the Discovery Research program, the creative economy (for which Maine won a national award) and more recently with support for individual artists. A high ranking by NEA not only signifies that our peers think well of us; it is also a key factor in receiving additional discretionary funding from the NEA.

While planning is an ongoing function at the Maine Arts Commission, the agency intensifies its effort during the year prior to submission of the three-year funding plan. Here are some of the considerations now in process or about to begin.

The Community Arts program, which has featured Discovery Research, a vehicle to assess and inventory community cultural resources and services, has been evaluated with the assistance of consultant Craig Dreeszen, PhD. Results have found a lessened interest in Discovery Research, in part because much of the state has been “covered” through the inventory process. However, community arts sites report that there is a need for assistance to build the capacity of their organization(s). A revised program will be launched later this summer to address the most current needs. Concerning local arts agency staffing, financial stability and marketing are among other concerns identified by local groups.

Similarly, Dreeszen is helping to evaluate last year’s arts in education professional development program and will once again take a hard look at the Partners in Arts & Learning (PAL) program. While PAL, as it is fondly known, has truly served the entire state, the NEA has never been convinced of its effectiveness. Now is the time to either revise the program or re-think it anew to make the strongest case for NEA funding.

The recent investment by the Creative Capital Foundation is a major step forward in assessing Maine’s ability to better support the state’s individual artists. As many of you know, Creative Capital, based in New York City, funds artists of national stature and is interested in partnering with a state to develop a deeper reach into that state’s artist community.

Maine has been fortunate to be one of two finalist states currently under study by Creative Capital, which in turn has received the generous support of a \$100,000 grant from the Doris Duke Foundation to carry out the assessment. This process is invaluable to the Maine Arts Commission’s evaluation of artists’ programs.

In the coming months, the agency will also formally assess its development efforts. While the Maine Arts Commission and individual grantees in Maine do well with funding from the NEA (Maine receives three times the national average), we can always do better. As part of our planning process, we will continue to assess the best means for the Maine Arts Commission to support and expand private-public partnership funding for the arts and projects that advance the state’s creative economy.

The Maine Arts Commission also supports programs in the traditional arts, public information, accessibility, public art, partnerships with statewide arts service organizations, funding for artist-based programs in communities and a vastly expanded technology program, all of which will receive a thorough review.

Through public meetings and a web-based evaluation, anyone who is interested may comment on the work of the Maine Arts Commission. Look for these opportunities beginning in the fall of this year. In the interim, I welcome your comments and suggestions and look forward to responding to you personally.

Sincerely,

Alden C. Wilson  
Director

# Using perspective to recognize accomplishments

MESSAGE FROM JOHN M. ROHMAN, CHAIR

I just reviewed the Creative Economy Council year one report, so that's on the "top of my head" this morning. Sometimes I think you need to take a step back to see where you have been, using that perspective to recognize accomplishments. As artists, this is certainly a familiar process.

I am extremely proud of the Creative Economy Council. The member backgrounds are diverse—from bankers to educators to artists. Likewise, the discussion topics have been just as broad. Thankfully, through the skills of the Margaret Chase Smith Policy Center at the University of Maine and the Maine Arts Commission, the final report has captured our past hard work and future ambitions very well.

Not surprising to anyone who reads this newsletter, the arts play a significant role in this work. Although many of you will see the actual report, I want to give you an "executive summary" of the "executive summary."

First, the five core strategies for Maine:

- Cultivate a creative mindset.
- Invest in research and the development of new technologies.
- Support industry efforts to develop and/or exploit higher-value business and marketing strategies.
- Attract and retain creative workers.
- Strengthen the creative abilities of all Maine workers—present and future.

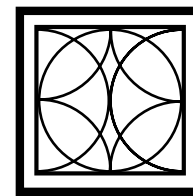
The report will address the creative economy from two perspectives—rising importance of creative workers and a spotlight on Maine arts and cultural sectors. The latter section proposes the following strategies:

- Assist artists and cultural entrepreneurs in expanding sales, revenues and markets.
- Develop and strengthen world-class arts and cultural tourism destinations.
- Preserve and promote our downtowns.
- Increase visibility of the arts and culture sector in economic development, planning and implementation.

I know many are waiting for the final report to see how they might weave the ideas into their own businesses and communities. As soon as it is available, we will post it to the creative economy listserve on [MaineArts.com](http://MaineArts.com).

Have a great Maine summer! If it looks like the recent months (with the Maine Alliance for Arts Education "wine, cheese and chocolate party" at Baldacci's Restaurant; the "Poetry Out Loud" contest at University of Maine at Augusta; George Lloyd paintings at Portland Museum of Art; and "Almost Maine" at Penobscot Theatre) than it is sure to shape up to be a busy summer!

Sincerely,  
John M. Rohman  
Chair



## MAINE ARTS COMMISSION

*building Maine communities through the arts*

# 40<sup>th</sup> Anniversary

## COMMISSION MEMBERS

JOHN M. ROHMAN, Chair  
REBECCA SWANSON CONRAD, Vice Chair

### EXECUTIVE COMMITTEE

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Rebecca Swanson Conrad, Auburn  
Rich Abramson, Readfield  
Katy Kline, Brunswick  
Jeffrey McKeen, Freedom  
Lee Sharkey, Vienna  
Donald Sharland, Saco  
Lynn Thompson, Boothbay  
Rebecca Welsh, Rumford

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Hugh French, Eastport  
David Greenham, Monmouth  
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Mark Miller, Waterville  
Linda Nelson, Stonington  
Stuart Nudelman, Ogunquit  
Mark C. Scally, East Millinocket  
Jessica Tomlinson, Portland



Information as of July 2006, for the most up-to-date  
calendar and grant deadline information, please visit:



## Grants Calendar Fiscal Year 2007

### Individual Artists

#### Application Deadline

- Traditional Artist Fellowship July 28, 2006
- Good Idea Grant October 6, 2006

### Community Arts Development

#### Application Deadline

December 8, 2006

- Building Capacity in Maine's Cultural Communities
- Discovery Research
- Sustaining Traditional Arts in the Community

## Grants Calendar Fiscal Year 2008

### Organizations & Institutions

#### Letter of Intent

- Arts Service Organization Partnership Agreement February 16, 2007

#### Application Deadline

March 16, 2007

- American Masterpieces
- Arts Service Organization Partnership Agreement
- Artists in Maine Communities
- Cultural Facilities Accessibility

### Individual Artists

#### Application Deadline

June 29, 2007

- Good Idea Grant
- Individual Artist Fellowship
- Traditional Arts Apprenticeship
- Traditional Arts Fellowship

### Community Arts Development

#### Application Deadline

December 14, 2007

- Building Capacity in Maine's Cultural Communities
- Discovery Research
- Sustaining Traditional Arts in the Community

*Guidelines can be found at*  
[www.mainearts.com/Grants/index.shtml](http://www.mainearts.com/Grants/index.shtml)

## MAINE ARTS COMMISSION COMMITTEE MEETINGS

### Arts Accessibility

October 19, 2006  
February 15, 2007  
June 15, 2007

### Arts Development

October 5, 2006  
February 15, 2007  
June 15, 2007

### Arts in Education

September 15, 2006  
January 26, 2007  
June 15, 2007

### Community Arts

October 3, 2006  
January 25, 2007  
May 11, 2007  
June 15, 2007

### Community Relations & Public Information

September 14, 2006  
February 1, 2007  
June 15, 2007

### Contemporary Arts

October 3, 2006  
January 16, 2007  
June 15, 2007

### Public Art

October 3, 2006  
January 16, 2007  
June 15, 2007

### Traditional Arts

August 18, 2006  
January 23, 2007  
May 10, 2007  
June 15, 2007

### Arts Service Partners

July 19, 2006  
October 11, 2006  
January 10, 2007  
April 4, 2007  
June 15, 2007

## MAINE ARTS COMMISSION MEETINGS

9:00 a.m. - 5:00 p.m.  
location(s) TBA

Friday, October 20, 2006  
Friday, March 9, 2007  
Friday, June 15, 2007

## EXECUTIVE COMMITTEE MEETINGS

2:00 p.m. - 4:30 p.m.  
Maine Arts Commission, Augusta

Thursday, August 17, 2006  
Thursday, December 7, 2006  
Thursday, February 8, 2007  
Thursday, April 12, 2007  
Friday, June 15, 2007

## NEW COMMUNITY RELATIONS/ PUBLIC INFORMATION ASSOCIATE




Discovering work that we can feel passionate about often is a result of serendipity.

For Darrell Bulmer—the new community relations/public information associate at the Maine Arts Commission—an internship in the marketing/public relations department at Shea’s Performing Arts Center, a Broadway theater in Buffalo, New York, wasn’t just a job. It provided a new direction in his professional life. When he walked into the internship at Shea’s, Bulmer was smitten. “That’s where I knew what I wanted to do with my life.”

That passion for the arts and for conveying information about them is evident in speaking to Bulmer. The Pittsfield resident is looking forward to getting the word out about the agency’s work. He hopes to expand the readership of *MaineArtsMag* to reach a wider audience and to create some buzz. “I’d like people to be excited about receiving the *MaineArtsMag*,” Bulmer says. He’s working with staff to publicize *MaineArts.com* and the Maine Arts Commission’s work using outreach packets. Bulmer also intends to work closely with local and state press to promote the arts and the various programs supporting them.

Bulmer has a solid background in marketing and public relations, the latest technologies, and a commitment to the State of Maine and its arts community. Born and reared in England, Bulmer studied marketing management at the University at Buffalo in New York. In addition to his internship, Bulmer received several prestigious awards while at Buffalo including the Adriana Ilyse Thaler Memorial Senior Award in Marketing. Prior to his university studies, Bulmer worked in the United Kingdom’s private sector as a supervisor and design consultant for a national company.

“We are gratified that someone with Darrell’s background in marketing and with the creative economy will now be available to help bring greater public visibility to the extraordinary activities and accomplishments of Maine’s artists and arts community,” said Alden C. Wilson, director of the Maine Arts Commission. 

## CORRECTION

The article titled *Maine is Their Mentor: Mary-Leigh Smart, Beverly Hallam and the Surf Point Foundation* that appeared in the Winter 2006 issue of the *MaineArtsMag*, contained a factual error.

The article reads, “In 2003, Barn Gallery generously allowed their building and land to be used by the Ogunquit Art Association.” It should have read, “In 2003, Barn Gallery Associates generously donated the Barn Gallery building and land to the Ogunquit Arts Collaborative, a 501(c)3 corporation.” The building was built by Barn Gallery Associates, a 501(c)3 corporation, in 1958 to provide a gallery for Ogunquit Art Association artist members to show their work and to offer art-related programs to the public.

The Ogunquit Art Association is a for-profit corporation of working artists that organizes exhibitions and programs by members and non-member artists as part of the larger Collaborative/Barn Gallery program.

The Ogunquit Arts Collaborative, a 501(c)3 corporation, was founded in 1997 to rent the Barn Gallery building from Barn Gallery Associates and to administer exhibitions and programs organized by the Ogunquit Art Association. In 2003, Barn Gallery Associates generously donated the Barn Gallery building and land to the Ogunquit Arts Collaborative, a 501(c)3 corporation.

Thank you very much to Nancy R. Davison, president of Ogunquit Arts Collaborative/Barn Gallery, for pointing out the error.



# New on MAINEARTS.com

*Enhanced directories, new program-specific forums*

*“The Maine Arts Commission's goal is to increase the visibility of all programs & the arts in Maine.”*

**M**aineArts.com is getting even better! The Maine Arts Commission has just added several enhancements as well as new features to help put the spotlight on existing installations and encourage the sharing of information between artists and the agency. To learn more about these features, we caught up with Lisa Veilleux, technology/website associate at the Maine Arts Commission.

The features include the Percent for Art directory, the directory of artists and organizations, and the online forums. “The Artists and Organizations Directory is not new, just enhanced,” Veilleux said. “To provide one image with each directory listing, gives artists greater visibility. The Maine Arts Events Calendar, Opportunities Directory and Press Release sections also have been revamped.”

The Percent for Art Directory is brand new. “The Maine Arts Commission wanted to do something special to celebrate 25 years of the Percent for Art program,” she said. “This was put into the phase II website plan. However, it took time to complete due to research, development and funding issues. The agency is now 27 years into the program and this new area of the website will showcase all Percent for Art projects since the inception of the program.”

The Percent for Art directory will have a wealth of information, showcasing each site with location and owner details, artists commissioned, details of the art installations, map and driving directions, links to more information on the artists and most importantly, images of the installations. It includes a searchable directory of Percent for Art sites throughout Maine. “I think it will be a tourism attraction not only for those in Maine but also those coming to Maine interested in public art,” said Veilleux.

Still to come are Online Forums, which will be program specific to encourage peer-to-peer collaborations. According to Veilleux, “We have had many requests from our constituents to provide communication tools specific to grant or program needs. Complaints are that they are continually



reinventing ways of doing project work and it would be nice to learn from others, be it their mistakes or successes.” Veilleux hopes the forums will “open dialog among like groups of people, give them a tool to ask questions and provide information and much needed assistance to each other. Best of all, they will be archived for those that were not participating and joined at a later date.” The Online Forums will be launched in the near future.

The changes to MaineArts.com will not end there, however. Veilleux is also working on additional features such as online rotating art shows to feature artists throughout the site, images connected to an artist’s directory listing and a connection from an artist’s directory listing to the Percent for Art projects.


MaineArts.com is not the only place where visibility will be improving for Maine artists. It is also happening onsite at the Maine Arts Commission’s office building. “We now have two 48-inch plasma screens that are running rotating art shows — one in the lobby and one in the Maine Arts Commission’s conference room,” she said. “We will alternate shows

on a daily basis. Shows will consist of images of all artists, youth arts, Maine Arts Commission program awardees and other program related showcases. The agency goal is to increase the visibility of all programs and the arts in Maine.”

Maine’s artists also will be able to reach wider audiences on their own by using the free marketing tools that are available to them. By simply setting up an account with MaineArts.com, artists will be able to access many marketing tools such as posting press releases, announcing events, and being listed in the online artists and organizations directory.

There are also a number of email listservs available to speed arts and cultural information to the constituents. They can be easily tailored, allowing a user to pick and choose the type of information and frequency of emails.

Guides to using the marketing tools and email listservs are available at MaineArts.com.

Watch for future issues of the MaineArtsMag to get the latest on additional MaineArts.com enhancements. 

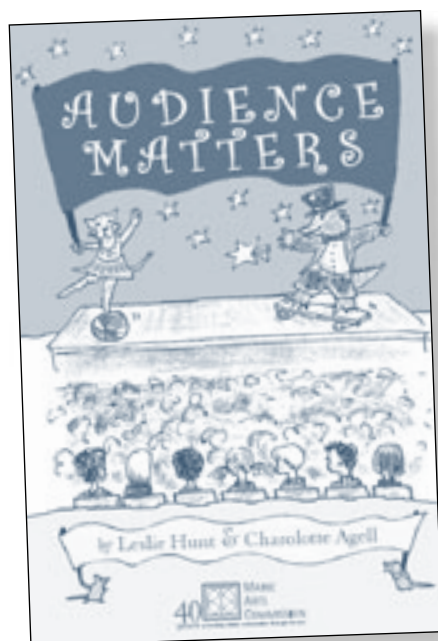
## Maine Arts Commission Unveil's New Program Logos



Go to  **MAINEARTS.com**


For more information and to see the program logos in full color and to view, download and print these publication additions as well as many other resources and materials.

## Online Publications Update: Something Old, Something New



One you might recognize and the other is brand new—they are the new additions to the online publications available at [MaineArts.com](http://MaineArts.com).

*Audience Matters*, an out-of-print publication has received a facelift and the new and improved booklet is available to view, download and print on demand. The new online version is in full color.

*Why Traditional Arts?* is a brand new publication and the latest in the series of program booklets published by the Maine Arts Commission. 

“Being a state agency on a limited budget, I am excited to have these publications, especially *Audience Matters*, available in electronic format for the public to use. The Maine Arts Commission will be providing more tools like this as we move forward with more effective use of [MaineArts.com](http://MaineArts.com) as the delivery point for all program publications.”

- Bryan W. Knicely, assistant director & accessibility coordinator





# Creative Economy Gets Rolling in Two Maine Communities

*Leadership and energy – like gasoline and spark plugs – are the elements that fuel and drive creative economy initiatives in two Maine communities.*



Midcoast Magnet to attract new creative energy to their community.

Early on, the Saco and Biddeford planning team recognized that the cultural assets and institutions in their communities are more than 100 years old. Both towns were built by the textile mills and sustained by the wealth of the mills. While the mills once employed 9,000 people, by the late 1950s, most mill jobs had migrated to the southern United States, and later overseas. Today, only about 300 textile workers remain in Biddeford.

When the wealth faded, so did capacity to sustain long-standing arts and cultural institutions. According to Versel, Saco and Biddeford are experiencing a resurgence of arts and culture, allowing the community to rebuild its capacity to maintain cultural resources.

Under Keteyian's leadership, Richard Florida's creative economy research and the Blaine House Conference on Maine's Creative Economy inspired the Midcoast Magnet group. Their advisory board includes legislators, business leaders, young entrepreneurs, professionals and representatives of cultural institutions.

Keteyian said local legislators brought the group together with Governor John Elias Baldacci and the Maine Department of Economic and Community Development, which led to a challenge grant that allowed the group to evolve from a grassroots movement to a real organization. From there, they developed a survey that queried residents about creative economy issues in an attempt to learn what is important to the community. Not surprisingly, affordable housing came in high on the list.

Midcoast Magnet planned its first event in November 2004, expecting to attract 30 to 40 people, but 140 people attended. Why such an enthusiastic response? Keteyian says it was the right thing at the right time, "It was a community



A MIDCOAST MAGNET EVENT PARTICIPANT LOOKS AT A DISPLAY HIGHLIGHTING PEOPLE INVOLVED IN THE AREA'S CREATIVE ECONOMY.

In sister cities Saco and Biddeford, community leaders launched a Discovery Research effort led by Don Sharland and Andrea Strassner, followed by a cultural planning effort under the guidance of economic development planner David Versel. In Rockland, Noah Keteyian and other community leaders launched a grassroots effort dubbed



*"We have a real opportunity to shape our communities to be what we are — diversified, unique, our own special characteristics —so that when we talk about what are our anchor stores — our anchor stores are our libraries, our museums and our theaters. Each community is different. Each community should be recognized for its differences."*

~ Governor John Elias Baldacci

hungry for a vision for what is going to happen."

In Saco and Biddeford, Versel says implementing the creative economy concept is not just about the people involved in arts and culture. "It's about getting businesses on board, getting investors on board, and realizing we're not just doing art for art's sake." The steering committee included representatives from the business community, the financial community and city government.

In fact, Versel describes the Saco-Biddeford cultural plan as a three-legged stool that balances on representation from arts and cultural institutions, the business and civic community, and individual artists.

In January this year, Versel and community leaders organized the *Milling About* event in one of Biddeford's historic textile mills. The event showcased performers, visual artists and craftspeople from throughout the region. Organizers were pleased with the turnout, a crowd of 700 to 1,000 participants. Much of the event's success was due to word-of-mouth and the large number of artists participating.

In addition, Versel says people were curious about the mills. Many Saco and Biddeford residents remember their parents or grandparents working there before the 1950s, but did not have much first-hand knowledge about the mills.

Versel thinks the mills became a focus because, "That's where a lot of the energy is happening." He says there is very little affordable space available in York County, while the mills have hundreds of thousands of square feet available for a fraction of the cost elsewhere. As a result, 60 to 80 painters, sculptors, bookbinders and other artisans moved into the mills. In the past two years, musicians and



### *Creative Networking* MAINE ARTS COMMISSION MEMBER NOAH KETAYIAN & AND LORA URBANELLI CONNECT WITH THE GOVERNOR AT A MIDCOAST MAGNET EVENT.

a recording studio have moved in as well.

Midcoast Magnet celebrated its first birthday with a party in March and the release of its report to the community. Participants crowded into an empty store front on Rockland's Main Street to hear Governor Baldacci offer congratulations and recognize the community as a model for meeting economic challenges:

"We have a real opportunity to shape our communities to be what we are—diversified, unique,


our own special characteristics—so that when we talk about what are our anchor stores—our anchor stores are our libraries, our museums and our theaters. Each community is different. Each community should be recognized for its differences."

Both groups encountered obstacles to their efforts. In Rockland, Keteyian says the challenge was having a great idea, but not knowing how to implement it. In Saco and Biddeford, Versel says the challenge was getting a diverse group of people organized and moving in the same direction.

There were lessons learned. Keteyian says he discovered much about the community of Rockland itself, including the value of coming up with creative solutions and really innovating in the realm of economic and community development.

Versel says his chief lesson was "Do not skimp on who you have write the plan."

He also advises communities not to think too big. Start with the resources you have, and build a realistic plan for the future—and get the partners on board before you start the planning process, he adds. "If you're trying to write a plan and you don't have everybody in the discussion at the beginning, it's going to take a lot longer."

Midcoast Magnet hopes to continue its goal of attracting, retaining and connecting innovative, entrepreneurial businesses. Their current effort includes a college intern program that matches businesses and organizations with students in Maine colleges and universities. The goal is to create a feeder system and develop a pool of potential workers. Looking forward, Saco and Biddeford hope to create a Twin Cities Cultural Council that will develop arts and cultural programs, educational programs, co-op stores and special events for the community. 

# Visualizing Children & The Arts

Contributed by  
Heather & Josh Denkmire.



films, art lectures and public policy discussions. The organization has even developed programs to bring artists into Lewiston and Auburn schools.

L/A Arts programs include presentations by world-class performing artists, a cabaret series of locally known artists, an international film series, a nationally acclaimed arts-in-education program and community-building activities. These programs serve more than 100,000 Androscoggin County residents.

The L/A Arts Visual Literacy program wants to help children from elementary school through high school explore their ideas through visual images. Jen Ryan, Arts in Education Director for L/A Arts, said, “going to a museum can often be an intimidating experience for adults, let alone children. We often feel that if we don’t have a background in history, aesthetics or art, then we can’t understand what an artist is trying to communicate.”

Students in the L/A Arts Visual Literacy program have opportunities to view art, talk to artists and engage in conversations provoked by the visual images they see. Beyond the immediate goal of learning about artists’ work and beliefs, the students learn about each other by voicing what they see. “We want to make sure they know where to see the art, how to look at it, how to feel comfortable in a museum and what they can learn from it,” Ryan said.

The program has brought students and teachers to the Portland Museum of Art, the Museum of African Tribal Art, the Farnsworth Museum, the Atrium Gallery at USM-L/A and the Bates College Museum of Art.

“Each program culminates in a studio art project so that students can have a hands-on experience that enhances the museum visit,” Ryan explains. This year’s Visual Literacy program, sponsored by an Artists in Maine Communities grant from the Maine Arts Commission, presented opportunities to work

**Years ago,** the word “literacy” called up images of people learning to read and write. These days, nearly any set of skills and knowledge may be described as literacy. For example, health literacy may refer to someone’s ability to read prescription labels, understand basic medical instructions or even ask a medical professional the right questions. Financial literacy often means the ability to make intelligent decisions with money, rather than simply the reading skills necessary to pay bills.

To this ever-widening field comes *visual literacy*, a set of skills involved in understanding and producing visual messages. The study of visual literacy draws on the disciplines of art history,

criticism, information design, graphic design and computer interface usability.

Its basis is the concept that visual images are a language that requires proper use and interpretation. This skill is becoming increasingly important with the ever-expanding proliferation of mass media and the growing need to think critically about the images we see.

Here in Maine, visual literacy is finding roots at L/A Arts, an arts and humanities program in the Lewiston/Auburn area. Started in 1973 by the Lewiston Public Library board of trustees, L/A Arts has a history of presenting impressive arts and humanities programs, including concerts, foreign



**v•isu•al lit•er•a•cy** *n.* a set of skills involved in understanding and producing visual messages.



with several Maine artists and the Atrium Gallery at USM-L/A.


One of the ultimate goals of the program is to help teachers “see the arts as a new lens through which to consider their curriculum and beyond,” Ryan said. “Perhaps looking at a painting will become a primary source document, much like using a text book.”

In addition, Ryan sees this program as a self-esteem tool needed to help students and teachers develop confidence in their own looking and thinking skills, helping them feel comfortable in any visual art context. “Trusting what you see and feel makes for a powerful learning and teaching experience. I want students to be able to return to a museum on their own, or perhaps with a parent, and be able to have a conversation about what they see,” she adds.

To help assure success, Ryan has enlisted the help of Robert Shetterly, a Brooksville-based artist. With his collection of portraits called *Americans Who Tell the Truth*, Shetterly intends to remind people of the dignity, courage and importance of some of America’s “truth tellers.”

The Visual Literacy program allows children—whether or not they agree with a particular subject’s point of view—to create dialogue about which truths we value most as citizens in a democracy.

Initially, Shetterly believed “the most important part of the exhibit would be presentations to school children of the people and issues inherent in the portraits.” In his work with the L/A Arts Visual Literacy program and other speaking engagements in schools in Maine and across the US, Shetterly said making the educational connection became the most important aspect of the art. After finishing the Visual Literacy program, he hopes children will “see their own history in a new light.”

For more information about the Visual Literacy program and L/A Arts, please contact Jennifer Ryan at 207/782-7228. 


*Heather Denkmire is a freelance writer and grant writer. Josh Denkmire is the resource development director for United Way of York County. The couple lives in Saco, Maine.*

## *2006 Poetry Out Loud State Winner Competes at National Competition in Washington, DC*

The Maine Arts Commission and Maine Alliance for Arts Education announced the winners of the Maine finals for Poetry Out Loud: National Recitation Contest this spring. The first place winner was Riva Dumont from Erskine Academy in China and the second place winner was Nicholas Alden from Messalonskee High School in Oakland.

“The Maine Arts Commission congratulates all our school winners and we were proud to have Riva Dumont represent the State of Maine at the National Finals this past May,” said Alden C. Wilson, director of the Maine Arts Commission.

At the national competition, Dumont competed against 50 other state champions and made it to the final round of 12 students.

Poetry Out Loud seeks to foster the next generation of literary readers by capitalizing on the latest trends in poetry – memorization and recitation. For more information on Poetry Out Loud, contact the Maine Arts Commission at 207/287-2724 or visit [www.poetryoutloud.org](http://www.poetryoutloud.org). 

**RIVA DUMONT, OF CHINA, MAINE,  
AND SENATOR OLYMPIA SNOW**





# *The Borromeo Goes the Distance to Bring Music Over the Miles*

*Using Maine's ATM network to get MUSIC, not money*

Contributed by  
Barri Lynn Moreau.

The German poet Goethe described a string quartet as “a conversation with four educated people.” What a conversation the Borromeo String Quartet began in May with students and teachers at nine distance-learning sites throughout Maine!

The conversation was the result of a year-long discussion between Distance Learning Network (DLN) specialists from Maine's Department of Education (MDOE) in collaboration with PCA Great Performances' 75<sup>th</sup> anniversary celebration events.

PCA Great Performances wanted to extend the reach of its educational programming as a “thank you” to its founding members and music teachers with a week-long string residency. One of the goals of the residency was to create as many opportunities as possible for students and teachers to interact with the quartet and to hear them play.

Maine's DLN wanted to push the boundaries of its Asynchronous Transmission Mode (ATM) system with a new initiative. The network includes 91 sites throughout Maine's 16 counties. Using ATM technology, people in the farthest regions of the state are linked together for meetings, professional development opportunities and academic courses.

DLN specialist Steve Vose worked with and trained PCA Great Performances' Director of Education Barri Lynn Moreau to offer this unique music education opportunity on May 9, 2006. Barbara Moody from MDOE helped set up the room for sound checks and served as assistant director for the broadcast.

Luckily, the Borromeo String Quartet has experience using this kind of technology. They presented a program over a similar network in Hawaii a few years back. Nick Kitchen, the quartet's first violin and “tekkie whiz,” was eager to broadcast the history of the string quartet presentation across Maine and give students the chance to interact with the quartet.



THE BORROMEO STRING QUARTET. PHOTO BY LIZ LINDER.

Pineland Suzuki students from around Augusta were the “in-house” audience, but the larger audience included Waterville High School, Bangor High School and Mount Desert Island High School—all linked interactively with the quartet. In addition, Lewiston Regional High School, Ellsworth High School, Narraguagus High School and Washington Academy received the broadcast. Students had opportunities to see and speak to each other in various schools around the state and were also able to talk to members of the quartet.

Although there were the usual slight technical glitches, the program was well received. Students rated it as “Great!” A 12th-grade music student from

Waterville High School says, “I was very impressed with the quartet's presentation. These were clearly four musicians who loved what they do . . . and loved sharing it with others. Being exposed to this performance has helped me greatly as a musician.”

Music educators were thrilled with the presentation and the opportunity for students to be coached by the string quartet. “In the Augusta area, where we have very few chances to hear such great music, it was an especially unique treat,” says Betsy Kobayashi, Pineland Suzuki director.

“To have programs like this gives students the excitement to go on. Most of the students are

## *Maine Department of Education Hires Argy Nestor as the New Visual & Performing Arts Consultant*


Position That Was Eliminated in Budget Cuts  
More Than 10 Years Ago Now Reinstated

the only one in their school who play a string instrument, and it is not always the cool thing to do. Borromeo was definitely cool. I am sure that they made many new friends for chamber music,” Kobayashi says.

One parent marveled at the change in her son’s technique and self-confidence after the Borromeo experience. “My 13-year-old son was able to participate in the ‘studio audience’ during the lecture/demonstration, and then attend a master class. He really enjoyed it, and said he couldn’t wait to go to school and tell people about it.”

According to this parent, the session had a real impact on her son’s playing. “Yesterday afternoon at an informal solo recital, he played the Bach Gavotte he had played for the quartet earlier in the day, and he had already incorporated their suggestions regarding telling a story, leading the dance and the ‘pinky circles.’”

A second day of residency activities in Augusta was followed by two more days of events throughout Maine, concluding with a free Borromeo String Quartet concert in Portland’s Merrill Auditorium. The auditorium was packed with 1,200 new “friends” of the Borromeo String Quartet, including residency participants from the capital area.

The entire residency was underwritten by the generosity of the Evenor Armington Fund, the Vincent B. and Barbara G. Welch Foundation and the Fisher Charitable Foundation. Based on the success of the residency, PCA Great Performances is looking forward to a future residency with the Borromeo String Quartet to support Maine ASTA string and music education programs throughout Maine. 

*Barri Lynn Moreau is director of education and family programming for PCA Great Performances in Portland, Maine. She is an arts advocate, former teacher-administrator and music lover.*

Argy Nestor has been selected as the new visual and performing arts consultant for the Maine Department of Education (MDOE). This is great news for arts education in Maine—a knowledgeable, articulate arts education leader working within the MDOE to strengthen arts education for Maine students.



Argy has taught visual art at D.R. Gaul Middle School in Union, Maine, for more than 20 years, and was Maine Teacher of the Year in 1995 and previously served as a Maine Alliance for Arts Education (MAAE) board member.

“What an honor to be selected for the Department of Education Arts position,” Nestor said. “I look forward to working with the arts educators and organizations throughout the state of Maine to advance the quality of education and delivery of instruction in the arts!”

Valerie Seaberg, team leader for the MDOE, said of Nestor’s hiring, “We are so pleased that Argy will be serving in the capacity of the visual and performing arts specialist. She brings significant experience and highly regarded expertise to the position. Argy will provide great leadership in this very important and unique state level role in arts education.”

MAAE and the organizations of the Arts are Basic Coalition have advocated for the reinstatement of this position in the MDOE since it was eliminated in budget cuts more than 10 years ago.

Carol Trimble, executive director of MAAE said she and her colleagues are grateful for the support of Governor John Elais Baldacci, First Lady Karen Baldacci, and Education Commissioner Susan Gendron, “in ensuring that arts education is represented in the Maine Department of Education. And thanks to our many members for your continued support as we’ve all worked together to advocate for this position in the Maine Department of Education.”

“I look forward to working with Argy when she begins this new job in August,” added Trimble.



# Strengthening Arts Education in Maine

Maine Community Foundation & Maine Alliance for Arts Education  
Launch Maine Arts Teachers Fellowship Program

Contributed by  
Carl Little.

*Most of us who love the arts* can look back to an early experience – when we were developing a sense of identity and place in the larger world—to someone who sparked our interest.

We may recall a teacher who read Plato with passion or someone who taught new forms of self-expression through musical instruments and voice. Or perhaps it was the person who introduced us to the power of paint through Picasso, Kahlo or Hopper, or one who helped us explore complex human issues or the movements of our bodies on the stage. These teachers—including many who were artists themselves—stand out in our memories as inspiring guides. They helped us develop values, philosophical views and even life choices on our way to adulthood.

The Maine Community Foundation (MCF) believes these artist-educators play important roles in young people's lives, kindling each new generation's support for artists and the arts in our society. Thanks to a \$100,000 grant from the Surdna Foundation in New York City, matching support from four MCF donors and partnership with the Maine Alliance for Arts Education (MAAE), this year the foundation is launching the Maine Arts Teachers Fellowship program.

The new program was officially announced in February 2006, at the annual Arts Advocacy Day in the Maine State House Hall of Flags. In his remarks at the ceremony, MCF president Henry Schmelzer said, "Maine Community Foundation and the Maine Alliance for Arts Education believe that providing opportunities for arts teachers to immerse themselves in their particular discipline will lead to an enrichment of arts education throughout Maine."

The Surdna Foundation has supported a fellowship

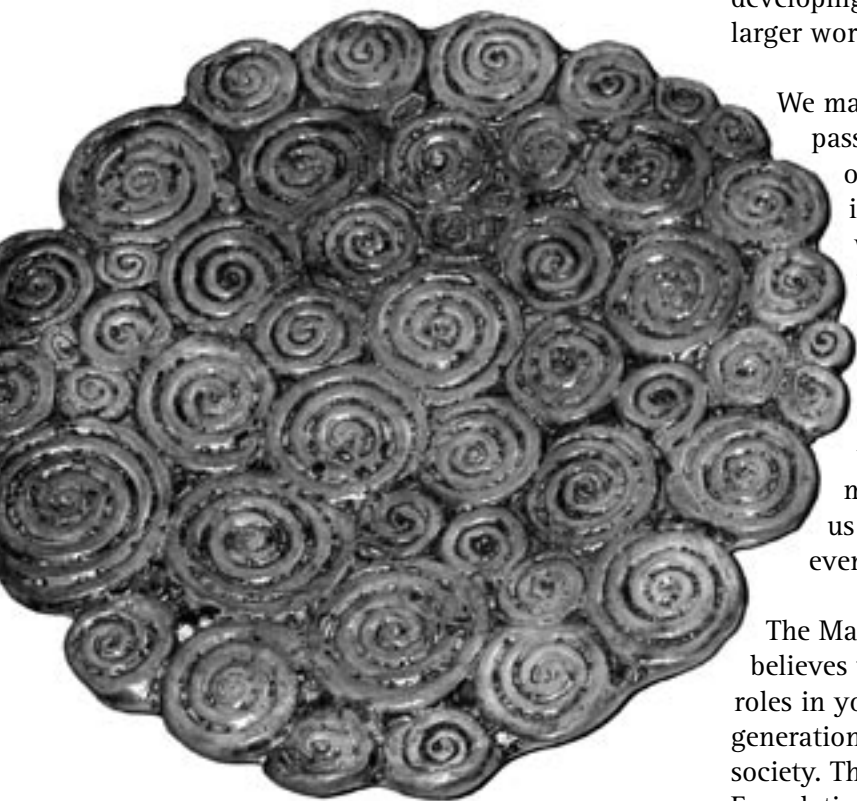
program for arts teachers in public arts high schools since 2000. Surdna believes arts teachers who are strongly connected to their own art making and who feel valued as individual artists make better teachers. Their research indicates fellowships result in higher quality and more intensive arts experiences for students. These findings support broader research on the importance of teachers' professional development in their individual fields of learning.

In an effort to expand the program to other parts of the country, the Surdna Foundation approached a handful of community foundations to discuss partnerships. The Maine Community Foundation seized the opportunity.

The Maine Arts Teachers Fellowship offers teachers the opportunity to immerse themselves in their own creative work, interact with other professional artists and stay current with new practices. Fellowships might include attending an international photography institute, dance festival, playwriting program or craft school, personal study with a master musician or participation in an artist's retreat. Most fellowship activities will take place during the summer, but the work may continue throughout the year.

The Maine Arts Teachers Fellowship will support up to eight fellows annually, beginning in the 2007 school year. Tuition, travel and expenses up to \$4,000 are covered by the fellowships. In addition, the recipients' schools will receive \$1,000 for post-fellowship work, restricted for the Fellow's use with students.

The fellowship program is administered by the MAAE, a statewide organization with a mission to encourage and strengthen educational excellence in the arts. MAAE is a member of the Kennedy Center Alliance for Arts Education Network.




CERAMICS PIECES BY ART STUDENT  
JULIA RANDOLPH ON DISPLAY AT  
THE MSAD #11 STUDENT ART  
SHOW THIS PAST SPRING.







The program encourages applications from public school teacher-artists from the visual arts, theater, music, dance, creative writing, film, video and multi-disciplinary arts. The fellows will be selected through a competitive process. Recruitment will be statewide, with special emphasis on under-served areas. 

Guidelines and applications are available on the MAAE website, [www.maineallforartsed.org](http://www.maineallforartsed.org) (beginning on July 1, 2006) with the first fellowships awarded in March 2007.

*Carl Little is director of communications and marketing at the Maine Community Foundation.*

AT THE MAINE ARTS ADVOCACY CELEBRATION IN THE HALL OF FLAGS AT THE STATE HOUSE ON MARCH 8, MCF PRESIDENT HENRY SCHMELZER (FAR LEFT) ANNOUNCED THE NEW MAINE ARTS TEACHERS FELLOWSHIP PROGRAM. HERE HE JOINS (LEFT TO RIGHT, FRONT ROW) REPRESENTATIVE TED KOFFMAN, MDI HIGH SCHOOL PRINCIPAL SALLY LEIGHTON, SENATOR DENNIS DAMON AND REPRESENTATIVE HANNAH PINGREE TO HONOR MOUNT DESERT ISLAND ARTS TEACHERS. THE TEACHERS WERE PRESENTED WITH THE MAAE'S CREATIVE TICKET SCHOOLS OF EXCELLENCE AWARD, GIVEN TO A SCHOOL FOR OUTSTANDING ACHIEVEMENTS IN ARTS EDUCATION. PHOTO BY CAROLINE BUDNEY / MAAE.

## Q & A | Maine Arts Teachers Fellowship Program

**Q.** Why is it important to support arts teachers as artists?

**A.** The more arts teachers are connected to their own art-making practice and to developments in their artistic fields, the more passion, energy and discipline-specific knowledge they are able to share with their students. In addition, as they deepen their own artistic experiences, arts teachers naturally bring more creativity, exploration and expression into the curriculum and classroom. This creates a richer, more arts-intensive experience for students. It also provides opportunities for arts teachers who usually are not well supported by their school districts.

**Q.** How does this help students and student achievement?

**A.** Research shows teachers who are engaged and up-to-date with their disciplines are better at engaging their students. To measure the program's impact on students and teachers, the Surdna Foundation commissioned an external evaluation of the program that showed fellowships make a significant positive impact on fellows' teaching. In fact, respect for and interest in the teacher-artists who received the awards grew among students and administrators. Teachers were perceived as active artists who received national recognition for their accomplishments.

**Q.** Isn't it sufficient that we already provide extensive support for guest artists and artist residencies in schools?

**A.** The students' classroom arts teachers are the central source of their learning. These teachers are the "unit of change" affecting the ongoing quality of students' art-making experiences. Both guest artists and regular faculty of high quality are essential. Sadly, the "regular" teachers often get neither recognition nor professional development opportunities.

[Answers provided by the Maine Community Foundation.]

# Building Capacity in Maine's Cultural Communities

Contributed by  
Jim Baumer.

Beautiful Sebasco Harbor Resort was the setting for a recent forum sponsored by the Maine Arts Commission. The purpose was to celebrate the accomplishments of the Discovery Research program and to discuss the next steps for grant making. The forum also provided an overview of the Community Arts Development program—a new project that emphasizes capacity building for local arts organizations in Maine.

programs. As Keith Ludden, community arts & traditional arts associate, explained, “With any changes in programming, we try to involve the public and gather input.”

With recognition that the arts are a powerful catalyst in building quality of life in our communities and a viable component of economic development throughout Maine, comes the need to look at various programs and ways to grow artist communities and organizations across the state.

According to its strategic plan, the Maine Arts Commission has as its primary purpose the development of Maine’s communities through arts and culture. The Discovery Research program played a key role in accomplishing this goal over the past decade. Despite the experiences and successes of Discovery Research, the inventory of cultural assets and the creation of local networks to support the arts, the challenge continues to be finding ways to build sustainability within these various community cultural organizations.

With Governor John Elias Baldacci’s strong support of the creative economy as a viable economic development tool, Maine’s arts community has an important role to play. That means building sustainability becomes increasingly important as the state positions community arts development squarely in the middle of Maine’s economic development blueprint.

Dreeszen emphasized that the Discovery Research program has been successful in meeting its original goals, particularly in identifying the numerous cultural resources available and providing funding to facilitate formation of various local arts agencies. The next step is to provide an opportunity for

many of these local groups to solidify their foundations and to support current infrastructure.

“The Discovery Research program has achieved what it was intended to do, which was to create interest in grant applicants



THE GRAND LAKE  
STREAM FESTIVAL  
CELEBRATES  
CULTURE AND  
COMMUNITY.

Craig Dreeszen, PhD, of Dreeszen & Associates, facilitated the forum, which encouraged public input and discussion about what worked with the Discovery Research program and what could be improved in funding various community arts



“The Discovery Research program helped us establish our arts organization in the community. Now that we’ve made some initial headway, a community arts grant is a positive next step for us — it will help us develop a strategic plan for our organization.”

~ *Becky Welsh,*  
*River Valley Arts Council*

and launch new arts agencies at the community level,” Dreeszen said. “The challenge now is to shift our efforts toward building capacity within these established groups.”

Under the Community Arts Development program, initiatives that might receive funding are community-based projects that identify needs and opportunities within a particular community or region. If a local agency developed a plan of action to meet these needs, a grant proposal would be considered for funding.

Since Maine is a leader nationwide in recognizing how the creative economy represents a vehicle for economic development, creative economic development planning—or the implementation of an economic plan that ties into creative elements with an artistic focus—would be given strong consideration.

“Maine is unique in its emphasis on the creative economy,” Dreeszen said. “There is an obvious recognition of that component; Maine is different from many other states in how it ties into the creative economic model. Other states talk about it, but the arts community in Maine obviously embraces the idea. There are certain values that are inherent within both the arts and the creative economies—communities are stronger because of them, communities are more livable and people are happier—the two sort of go hand-in-hand,” he said.

Ludden echoed the idea that creative economic development is unique to Maine, as well as important to the arts community here. “As a state, we’ve put ‘legs’ under the idea,” Ludden said. “The Governor has acknowledged its importance with the creation of the Creative Economy Council.”

In fact, the Governor has been a vocal advocate of

Maine’s leadership in fostering a creative economic element, complementing the state’s long-term economic development outlook.

According to the New England Foundation for the Arts (NEFA) Creative Economy Report released in 2000, Maine’s economy received an infusion of more than \$200 million yearly from the arts and arts-related organizations. This represents significant growth over the four-year period that NEFA studied the impact of arts on the economic development of the six New England states.

Additionally, NEFA’s Employment Update, released in July 2004, continued to show strength in the creative employment sector throughout New England, including Maine. Obviously, the economic importance of the arts cannot be overstated.

For the 20 or so participants, the Maine Arts Commission forum presented an opportunity to “brainstorm” ideas about projects and possible grant proposals and to receive constructive feedback about the types of projects that might receive funding.

For Becky Welsh, co-founder and board member of the River Valley Arts Council, the forum was an opportunity to witness firsthand the benefits of the Discovery Research program, which helped establish an arts beachhead in Rumford, a gritty mill town experiencing a renaissance around the arts.

“The Discovery Research program helped us establish our arts organization in the community,” Welsh said. “Now that we’ve made some initial headway, a community arts grant is a positive next step for us—it will help us develop a strategic plan for our organization,” she said.

For Welsh and the 150 artists who work and create in the River Valley Region, funding through the Maine Arts Commission provides necessary support


to sustain work that’s already done.

A few examples of initiatives that might qualify under the new Community Arts Development program include:

- Programs identifying a community or region’s cultural needs and opportunities by developing a plan of action directed toward those needs.
- Community cultural assessments that use the Discovery Research process.
- Creative economic development planning or implementation of a plan that encourages creative businesses and helps retain creative professionals in a community or region. All economic-related proposals must have a strong arts component.
- Professional training or consulting to increase the management capacity of an arts organization.

Public awareness campaigns organized around local or regional advocacy networks.

This is a small sample of potential programs and projects that meet the criteria of capacity building under the new Community Arts guidelines.

Funding continues to be an issue for the myriad of organizations and individuals who make up the state’s artistic and creative community. With federal funding representing only part of the economic mix for Maine’s creative and artistic community, the Community Arts Development program will become an important funding tool for groups and organizations across the state. Simultaneously, the goal of the Community Arts Development program continues to be building and increasing the capacity of Maine’s diverse community of organizations, thus perpetuating the arts in our state. 



## Maine Fiberarts:

# Weaving Our Way Through Maine

Contributed by  
Heather Denkmire.



*We weren't looking for  
handspun yarns,  
quilts, felt masks  
or knit sculptures  
— we were  
looking for farm  
animals.*



**At Tyler Farm** in Limington on a sunny Saturday afternoon, we visited a 20-minute-old goat and two bottle-fed infant lambs. We (gently) pulled the loose soft hair off an Angora rabbit. The stalls were tidy—the whole farm was like something out of a storybook.

Our young daughter was thrilled beyond all expectations and we were treated to a thoroughly educational tour of a small farm that produces fiber (from sheep, goats and rabbits) for local area artists, craftspeople and other members of Maine's creative economy.

We found Tyler Farm using the "Maine Fiberarts Tour Map: Studios & Farms," a map of 143 fiber-related spots for artists and fans of fiber art all across Maine. Our family used it to find the sheep, but other Maine residents—and visitors from across the country—will no doubt use it to explore the state's rich and varied fiber culture.

"You think you're going for fiber, but it's so much more," said Christine Macchi, a craftswoman, spinner, knitter and founding director of Maine Fiberarts "using this tour map introduces people to a way of life, how people care for animals and how people are building a lifestyle through their crafts."

A resident of Maine for 30 years, Macchi said she is an "advocate of American craft who wants to celebrate and share the beauty of our state." *Art Business News'* Jennifer Wong defines fiber art as "art that is made using flexible, linear materials and/or constructed using textile techniques such as stitching, weaving, dyeing, embroidering, etc. Fiber art objects may be two- or three-dimensional, and the materials used may be natural, such as wool,

silk, gold, cotton, twigs and human hair or man-made, such as plastics and metallic wire."

*Art Business News* concludes that nationally, the "popularity [of fiber art] is at an all-time high." In Maine, the active and growing fiber community includes artists working with basketry, beadwork, clothing design, crochet, embroidery, felting, knitting, lacework, needlework, paper, quilting, rugs, sewing, spinning, surface design and weaving. Also intertwined in this network are small farms producing mohair, alpaca, llama and wool.

"The fiber community is about *all* of us," said Deb Claffie of Tyler Farm. "The tour map is an example of how it's not just one player—we are all in this together."

These collaborative efforts strengthen Maine's thriving creative economy. According to a 2002 report by the Michigan State University Extension Service, "tourists enjoy travel as a total experience—therefore community-wide cooperation is necessary to take advantage of what tourists like to do and what they like to buy."

The map project is truly a collaborative effort. It offers both the makers and the producers a chance to open their doors and be discovered. The map details a self-guided trail that includes sites from every county in Maine, including yarn shops, studios and galleries, to a wind-powered spinnery, a natural dye garden and farms where cashmere goats and alpacas are raised.

The tour map is being heavily promoted and distributed through Maine State Visitors Centers, participating sites, Chambers of Commerce, regional volunteers, the Maine State Tourism website ([www.visitmaine.com](http://www.visitmaine.com)), agricultural fairs, Maine

*"The fiber  
community is  
about all of us."*



Fiberarts' Center in Topsham and others.

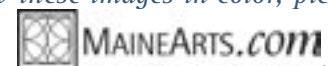
The project is funded by the Maine Office of Tourism (one of only two projects funded this year), the Department of Economic and Community Development, the Maine Department of Agriculture, the Maine Community Foundation, other organizations and individual donors.

“For years, we’ve witnessed great interest in fiber at festivals and events,” Macchi said. “This is an opportunity to bring visitors to the places where work is actually made.”

*continued on next page . . .*

QUILTMAKER MARY ALLEN CHAISSON OPENS HER STUDIO, GARDENS AND SHOWROOM IN HARSPWELL AS PART OF MAINE FIBERARTS TOUR MAP: STUDIOS & FARMS. HER STUDIO IS ONE OF 143 SITES LISTED ON THIS YEAR'S TOUR. PHOTO BY CHRISTINE MACCHI.

*To view these images in color, please visit*



# Maine Fiberarts: *Weaving Our Way Through Maine*

... continued from previous page.

The organization behind the map, Maine Fiberarts, is a nonprofit organization formed to promote Maine's fiber community. Maine Fiberarts strives



DETAIL OF QUILT BY  
FIBER ARTIST ASTRIG  
TANGUAY, FOUNDER OF  
THE FIBER COLLEGE ON  
PENOBSCOT BAY. PHOTO  
TAKEN BY THE ARTIST.

to provide greater opportunities for artists to exhibit work, apprentice, mentor, teach crafts to children, find school residencies, sell fleeces and fiber products, find guilds and study groups, learn about events and become better connected within the community.

The organization maintains a database of more

than 3,000 fiber resources in Maine. According to their website ([www.maineiberarts.org](http://www.maineiberarts.org)), the database includes makers, teachers, shepherds, suppliers, curators, state agencies, art organizations, manufacturers, guilds and farms. A listing on the database is free of charge for Maine fiber producers, makers and businesses.

In 2003, Maine Fiberarts opened a Visitors Center at 13 Main Street in Topsham, Maine. The center acts as gallery space and clearinghouse for the statewide artists' collective that includes: rotating exhibits of fiber art, slides of work by Maine artists and a reference library of magazines, books and catalogs from art and craft sources throughout the US. On the first Friday of each month, an ever-changing group of makers gathers to do handwork and to share ideas.

Maine Fiberarts' bimonthly newsletter reveals an extremely active community—the sheer number of

workshops, exhibitions and other events shows Maine's fiber community is energized and thriving. The Maine Fiberarts' tour map highlights some of the most exciting destinations in the fiberarts community.

## Fiber farm: Tyler Farm, Limington

One spot on the tour map is Deb Claffie's Tyler Farm, a 40-acre homestead in Limington, Maine, about 35 miles west of Portland. This family farm raises several types of fiber-producing animals, including Shetland, Finn and Coopworth sheep, Pygora goats and Angora rabbits.

The Pygora goats are a cross between Angora and Pygmy goats. The two Angora rabbits are "plucked" every eight weeks and are such clean animals their fiber doesn't need processing before spinning. The sheep are sheared on the farm and the fiber washed and carded locally. The resulting "roving" is sold to area spinners and spun by Claffie into yarn.

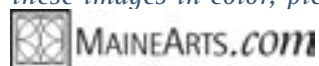
Claffie also sells her hand-woven creations, including scarves, roving rugs, shawls and felted goat's milk soap at area fiber art shows. "Farming means more to us than the income it provides—it's a lifestyle," Claffie explains.

## Artist: Mary Allen Chaisson, Harpswell

Another stop along the fiberarts trail is the studio of fiber artist Mary Allen Chaisson. She began her textiles career in 1989, after taking a workshop from Elizabeth Bush, a nationally known art quilter. Chaisson's studio is open to the public by appointment, and visitors see completed works from national shows, new work and works in progress.

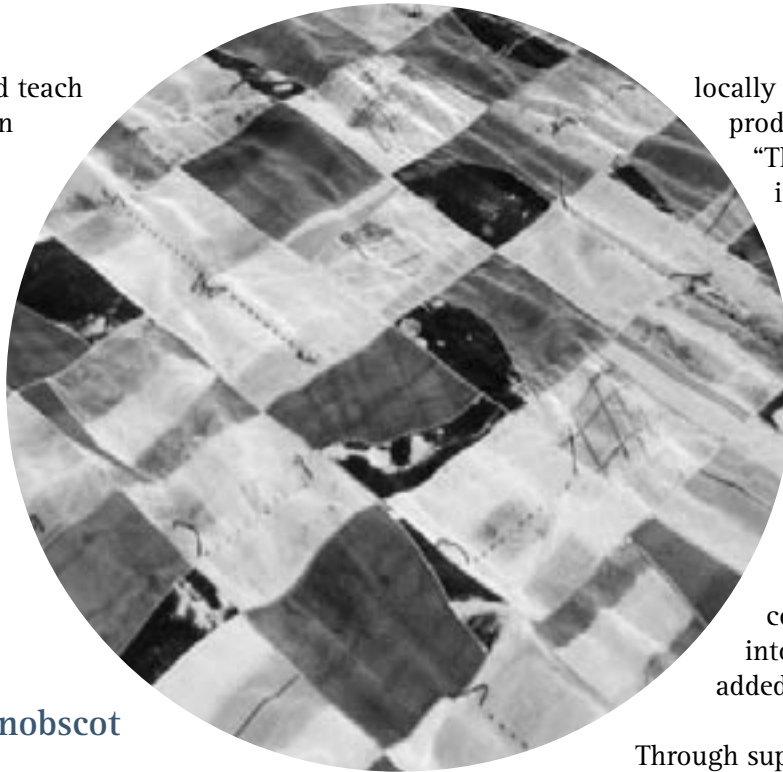
Chaisson echoes the themes of collaboration and community that come out in Claffie's conversation. "We have a group of five fiber artists in my area that meet every month through the year. We

To view these images in color, please visit





encourage, inspire and teach one another,” Chaisson said. “The whole process of painting, dying, printing and discharging fabrics grounds me. Then, the cutting, arranging and rearranging of all the pieces speak to me in many ways. In other words, I have lots of fun with what I do.”



locally produced and crafted products,” Tanguay said. “The classes were informal, taught by professional artists and very friendly. Most classes cost under \$35 and students could purchase everything they needed for the class right on the grounds. I immediately knew we could fashion this idea into our own event,” she added.

## Event: Fiber College, Penobscot Bay

In the downeast region of the state, fiber artists are collaborating to educate their friends and neighbors in the fiber arts to preserve the legacy those arts represent. Astrig Tanguay founded the Fiber College on Penobscot Bay in 2005 after talking with Michael Montagne of the Maine State Planning Office.


Through support from the Penobscot Marine Museum and after an inspirational trip to Paris, Tanguay created an entire curriculum of 44 classes. This year’s college runs from September 8-10. Tanguay notes the college also plans to bring European artists to the college in fall 2007. More information about the college is available at [www.fibercollege.com](http://www.fibercollege.com).

After attending the Blaine House Conference on Maine’s Creative Economy presented by the Maine Arts Commission, Tanguay began looking for “a way to stimulate our local economy through my own passions—camping, fiber arts and great food. Finally, I found a model in 2005.”

The muse came from a Gourd College Tanguay attended in Tampa, Florida. The collaborative experience inspired her so much that she immediately set up a meeting with Deb Bergman of Purple Fleece, a weaving and yarn studio in Stockton Springs. “Gourd College was set on a lovely vegetable farm with a petting zoo of farm animals (llamas, sheep, goats and ponies) and a farm stand filled with



## Event: Maine Fiberarts Tour Map—Studios & Farms, statewide

In conjunction with the creation of the tour map, an *Open Studio & Farm Weekend* is planned August 4-6, 2006, at the height of the summer tourist season. All 143 map sites will be open to the public with more than 100 fiber-related demonstrations, workshops and studio events. Visitors will see hooking, spinning, knitting and wet and dry felting. Visitors may also tour natural dye gardens, fiber processing mills, yarn and fabric stores and active farms with sheep, goats, llamas or alpacas. Truly something for everyone. 

*In 2003, Maine Fiberarts opened a Visitors Center at 13 Main Street in Topsham, Maine. The center acts as gallery space and clearinghouse for the statewide artists’ collective that includes: rotating exhibits of fiber art, slides of work by Maine artists and a reference library of magazines, books and catalogs from art and craft sources throughout the US. On the first Friday of each month, an ever-changing group of makers gathers to do handwork and to share ideas.*

To learn more about the Maine Fiberarts Tour Map, visit [www.maineiberarts.org](http://www.maineiberarts.org) or contact Maine Fiberarts, 13 Main Street, Topsham, Maine, 04086, 207/721-0678 or [iberarts@gwi.net](mailto:iberarts@gwi.net).

*Heather Denkmire is a freelance writer and grant writer who lives in Saco, Maine.*

# New Media Mentoring: Owen F. Smith & David



(ABOVE) *post 911 art: safety series No. 1*,  
by Owen F. Smith. 32" x 20" digital print.

(BELOW) *post 911 art: safety series No. 4*,  
by Owen F. Smith. 32" x 20" digital print.



*Owen F. Smith and David Colagiovanni met in 2000 at the University of Maine in a class Owen taught about Marcel Duchamp, John Cage and Marshall McLuhan. The two have remained friends ever since. Owen and David share an interest in the theory of intermedia, Fluxus, and a belief in art as a fundamental way to look at and understand the world. Both men create work that reflects their desire to push media to its limits. Both look for diverse approaches to everything they create. The following email exchange took place between May 14 and June 5, 2006, and is part of a continuing conversation and an example of a mentoring relationship.*

**OWEN:** For me, as always, the point is to find a way to facilitate the conceptual aspects of art-making, and the media just follows. So the question is not why, really, but why not? I suppose we are still culturally locked into the media fixation of older approaches to art-making – that is art as the making of things . . .

**DAVID:** I couldn't agree more. I've never felt attached to a particular medium – be it new media, sculpture, painting, etc. Most important in my process is the idea. Sometimes the idea wants to manifest itself as sculpture, sometimes as a video, web page or some combination of different processes.

It works both ways, though. Different media can make you think in different ways and create new or recycled ideas. For instance, if someone says, "I have a crane you could use whenever you'd like," I'd most likely figure out a way to use it.

**OWEN:** Yes, this form of responsiveness to the world around us is, I believe, a key approach in art-making on both a conceptual and a medium level. If one sits down and says, "I am a painter, so what am I going to paint today?" you are starting with the wrong question and a big set of creative blinders.

In fact, most artists don't start with a media, regardless if they work with traditional media or not. They start with an experience, an image, a feeling, or an idea. But it is the next step that falls short for me in some peoples' creative process. At some point in the process, they default to a familiar or habitual medium, rather than asking, "What

medium or material will communicate best what I want to say or ask?"

I find myself drawn to an aspect of digital media related to this de-prioritization of medium—and that is its lack of, for a better word, "stability." It seems to be constantly changing. It is neither fine art nor popular culture and it seems to simultaneously exist as all content and all form. So new media materials and processes first attracted me as a way to make conceptually based art (content) with a medium that had aesthetic properties without being overly object-centered (form). So, how and when did you start working with media-based art forms?

**DAVID:** One day while watching a video using a video projector in a dark basement, I aimed the projector towards the ceiling, which was painted white, and had pipes exposed which were also painted white. The credits were rolling and when I pointed the video at the pipes, the words rolled over them. It was unlike anything I'd ever seen. Over the next few weeks, I started recording things with an old VHS camcorder and projecting these video experiments onto different surfaces.

The first piece I made with projection was the 'Golf Bag' – I discovered an old golf bag at a transfer station and dragged it back to my studio, set up the video camera and recorded myself painting it white. When I was done, I rewound the video and projected it onto the painted golf bag life-size. The result was an experience with the golf bag that was somehow physical. It appeared that I was actually there painting the bag.

**OWEN:** Yes, I remember when you premiered that piece at your show in Lord Hall at the University of Maine. What year was that – 2000? It really struck me as a great realization of a simple concept that was both insightful and funny at the same time. It also struck me as a natural transition from the performance-based event works you were doing at the same time – a way to make a performance, extend it by giving it an ongoing physical presence that was both live and recorded, art and document, as well as digital and analog.

**DAVID:** I always try to really think about the media I use and I try to get to its real properties (what it actually does, rather than its intended use) – or as you describe it – a ‘simple concept.’ I often come back to the idea of doing something simple through a very complex system. But performance is really the backbone or roots of my work.

Video provides a way to insert myself, my ideas and my performance into a physical space. It’s like being in two places at the same time (here – writing to you – and on someone’s iPod in Japan cutting my hair in reverse). Most people are used to looking at TV or the web, and somehow we as artists working with new media can obstruct what they (the audience), are used to seeing and present it in a different way as a medium they are used to, but presented in a way that they haven’t seen before. How do you use media and how do you anticipate the viewer’s response to the technologies?

**OWEN:** I really do not like to say I do media or technology-based art, because then people have an immediate preconceived reaction having something to do with *Toy Story* or 3D animation. I tend to do my finished work mostly in what I call hybrid media. For me, this draws heavily from imaging, video, performance and net art (art that is made using web technologies and displayed on the network/web) and combines with sculpture, installation and printmaking.

The truth is that I end up using technology – in some form or another – in most of the artworks I do these days, although much of the finished work does not necessarily seem overly technological. I use technology throughout most of my creative processes, and it’s also part of the mediums I use in my works – not just some of the media or materials that are the finished works.

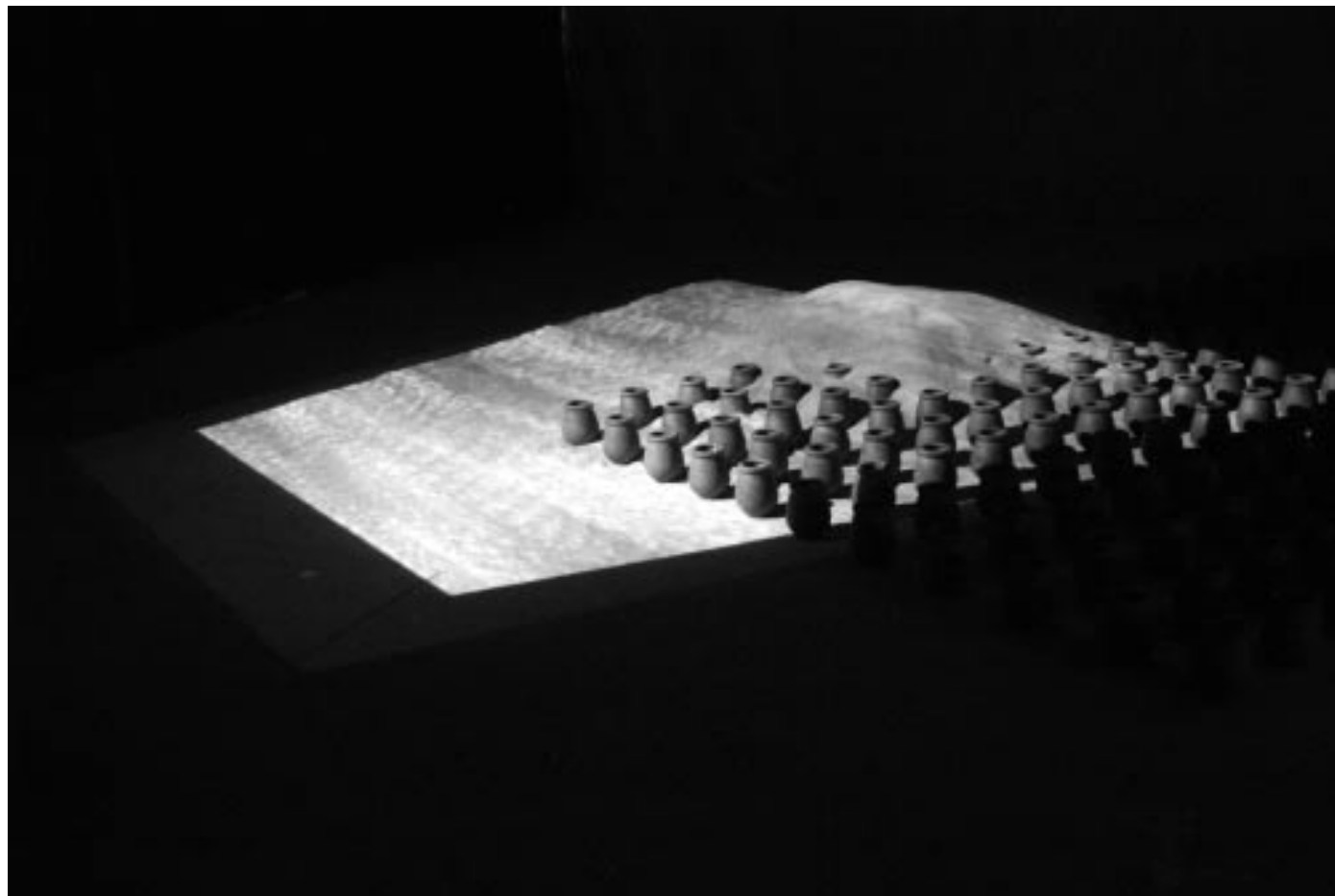
I am not interested in technology for its newness or its “bells and whistles.” Media-based art that relies on these aspects alone will not, simply put, survive the test of time as anything more than a curiosity.

**DAVID:** You’ve touched on a point that is important in the discussion of media-based work – the fact that a great deal of media-based art tends to be overly technical, or based on a concept tied solely to what the media is doing. I call this “art without a soul.”

It’s my goal to have the technology in a piece almost disappear or become translucent as a result of the idea expressed. I try to use ideas and concepts that anyone can connect to in some way. How do you use the computer or technologies in your creative process?



(ABOVE) *Wishing You Were There #12*, by Owen F. Smith. 22" x 36" digital print.



(ABOVE) Detail of *In and Out of Touch*, by Owen F. Smith. 24' x 36' sculptural installation (*Without Borders 2* exhibition).

**OWEN:** I use the computer and related digital media as a means of sketching and keeping track of ideas. I keep a “sketch book” with images, notes, collages – even digital drawings. I also use technologies as a means of experimentation. I am

*continued on next page . . .*



. . . continued from previous page.



*Media/Mediated/Mediating Life*, by Owen F. Smith. 50" x 24" x 72" sculpture.



*In the Land of OZ*, by Owen F. Smith. 26" x 18" digital print.

always fiddling with my computer, software, peripherals (cameras, recorders, printers) to see what the technology might do, and in particular, what I might do that the technology was not intended to do.

There are a couple of related terms for this approach in *Net Art* and they are Hactivism and Glitches. In both *Net Art* and in my own work, technology is used in unintended ways or ways that cause problems – or even damage or undermine the technology itself. So,

for example, I emptied the ink out of an old printer I had lying around and refilled it with other fluids, such as coffee, juice, even blood, to see how it might print.

In another example, I have been exploring over the past several years the flaws technology produces. I use the distortion of pixilation and compression artifacts as an aesthetic property. So rather than rejecting the image because it has those nasty image disruptions, I am seeking to explore what this means for images and our aesthetic understanding, and not just see them as a distortion based in improper image compression.

The more I consider this kind of work, it leads me to think about the part of my own process that involves creative play. How do you see play? Do you feel it is something important for art and/or highlighted through digital media or processes, or . . . ?

**DAVID:** I must experiment, whether with a pencil or camera or computer, and with play, my activities

can remain fast and furious, half-considered and imaginative. It's interesting how you refer to sketching with the computer. Sketching is a very playful process.

The video journal (my video podcast) is my version of a video sketchbook. I look at this project as solely experimental. I don't consider the pieces finished by any means. Rather, they are just small documents of my ideas. I have no overall direction for the series, which keeps it very playful and open. It's important for artists to remain open minded and playful in whatever medium they work. To answer your question more fully: most importantly, play is fun and allows for experimentation, provides new discoveries and leads eventually to growth. It provides us with a new way of doing something.

I think the piece you made two years ago, *Who am I this time?* illustrates a point you made earlier about digital media – its lack of stability and its existence simultaneously as all content and all form. That project seemed to be a remark on this idea as well as your identity. How do you as a person come to relate to the web or define yourself within it?

**OWEN:** The *Net Art* piece you mentioned I did in 2003 ([www.altarts.org/owensmith](http://www.altarts.org/owensmith)), and it is a good example of what we are talking about on a number of levels. It is a kind of work that falls into a category I think of as being "serious about not being serious," or maybe the other way around. In regard to art, the web is a great environment to get your ideas and work out there, not just as a stand-in for "the real thing," but as a medium for art and creative engagement itself.

If you truly want to make democratic art for all people, then you cannot get much better than the web. Yes, it has its economic and geographic exclusivity, but at the same time it does avoid many of the traps of traditional art objects and the art and gallery system. This is what attracts me to *Net Art* work.

The work *Who am I this Time?* is a playful engagement of a serious topic—how or in what ways has technology changed our lives, as well as our sense of ourselves? Have you ever Googled yourself? In addition to possibly getting information on yourself, you also get other people

with the same name.

This is where the piece started, with a proposition that given the web, we are now all part of one larger net-based collective – not just one Amy Casey, Josh Blose or Owen Smith – but kind of the sum of our total selves, with no individuality or originality, only our transitory selves as marked and indexed by Google.

The work is a collective portrait of “Owen Smith,” but it could be you or anyone. The website is an assembled site of pages from more than 80 different Owen Smiths on the web (I copied all the related pages and made mirror pages on my site, so the links are all internally connected). In total they become a composite. There is no longer one Owen Smith – a real Owen Smith – but only the combined fragments as linked on the web, so definitions of self become very different in our technologically mediated world. With the realities of identity theft, this can be scary, but it can also offer a new arena for creativity and exploration.

So did I steal other peoples’ identities as I used their pages for my own ends? Or were they public, or better yet, mine already? This brings up another interesting question for artists and people involved in the arts. What or how do you see ownership changing in relation to art, given the effects of digital media and reproducibility – either for you, the artist, or for a potential buyer/owner?

DAVID: I’ve been thinking about this a lot lately. The medium (a DVD or video-tape) is extremely reproducible. In the case of the video journal, I give away a small, compressed version of my work to anyone with an internet connection. If someone subscribes to my podcast ([www.thevideojournal.com](http://www.thevideojournal.com)), they could download 50 videos in a year.

With other pieces – mainly the video-sculpture and multi-screen works – I keep a very close eye on where they go. I also keep a very precise record. These pieces are made in a signed/numbered limited edition, similar to how a print maker would edition a print. I’ve considered including a buyer’s contract with these works, where a buyer/receiver of the work would sign a legal agreement not to copy or distribute the work.

It’s a tricky situation. On one hand, I want to spread the work as far as technologically possible and reach as many viewers as I can. But with some things, I’d like the assurance that it won’t be copied. I want to offer a certain level of security to potential buyers – that what they own is limited, collectible and an investment in my work.

You seem to be more democratic in your approach to this subject, as I tend to be a little safer in my approach to copyright and longevity. But I always try to have some project I’m working on and distributing that is accessible to anyone. How have you come to think of democracy as it relates to the distribution of your work?

OWEN: Your point is well taken, David. This is certainly an issue with many aspects to consider and no one single answer. The whole notion of democratization in the arts is exactly what attracts me to new media and digital art forms. Rather than see the loss of originality, control and even ownership in digital art as a real problem facing artists, I see these aspects as both a basic feature of the medium and as something I personally find of real importance. Rather than seeing the potential loss of authority over my art (its democratization) as a crisis to overcome, I see it as a benefit and as part of why I like working in New Media and digital art mediums.


In software, they have a term – open source – and I like the idea of extending this concept to art. Not that people can just do anything they want with my work, but that they can have access to it and even make use of it for their own ends. To paraphrase John Cage, permission does not give one the right to do whatever one wants. In fact, like democracy itself, permission comes with many responsibilities.

To push this even further, many of my multiples ask the viewer/owner to manipulate and change the work – so we become collaborators in the finished piece. My way of looking at the situation is that if digital art mediums and their inherent reproducibility give people access and privileges, then it also asks them to respect and honor the experience of the work of art.

Of course people can take advantage of this kind of openness, the same way people can take advantage

of any democratic system (as the old Soviet system proved, no choice is safer in that there is only one possibility). But you have to hope for the best, and I myself would always give people the possibilities openness and distribution offer in digital media.

So, David, let me end our conversation by asking what are you currently working on and what are you thinking about in terms of art and technology?

DAVID: I’m working on few different things: a documentary about a percussionist who makes bells out of fire extinguishers (Paul Bosse); recording people in my garage screaming – called *Simultaneous Portraits* or *Danger Music for Dick* ([www.unc.edu/~colagiov/danger.html](http://www.unc.edu/~colagiov/danger.html)); and next, a series of video sculptures that focuses on distorting the body through electronic media. 



## ABOUT THE ARTISTS



*David Colagiovanni* earned an MFA from the University of North Carolina-Chapel Hill and a BFA from the University of Maine, Orono. His work has been exhibited throughout the U.S. He is the recipient of the figurative sculpture award from the University of North Carolina-Chapel Hill and the Elizabeth Graves Foundation for the Studio Arts. A native of Carver, MA, David has lived in Jonesport, ME. David works in a combination of sculpture and video, blending industrial and everyday materials with projected video, monitors, LCD TVs and surveillance equipment. For more information, visit his website: [www.unc.edu/~colagiov/index.html](http://www.unc.edu/~colagiov/index.html).

*Owen Smith* is a Professor of Digital Art and Chair of the New Media Department at the University of Maine. His love of art is life long. He grew up in Issaquah, WA, in a house of artists – his mother is a designer and illustrator, his sister is a painter and his father is a sculptor. Owen has a keen interest in all things in flux and Fluxus (an art group that is his scholarly specialization), and he believes in art as an attitude – not as a thing. He has published numerous articles, essays, and books on modern and contemporary art, and his artwork has been seen nationally and internationally in more than 60 exhibitions. For more information, visit his website, [www.ofsmith.com](http://www.ofsmith.com).



# *Poetry & Tea*

## *Maine's Poets Laureate*

### *Celebrated at the Blaine House*

PHOTOS BY ANN ARBOR.

On April 20, 2006, Governor John Elias Baldacci hosted a tea at the Blaine House in honor of National Poetry Month. Betsy Neary Sholl of Portland was welcomed as Maine's incoming Poet Laureate and Baron Wormser of Hallowell, Maine's outgoing Poet Laureate was thanked for his stellar service. Additionally Riva Dumont, Maine's Poetry Out Loud representative in the national competition in Washington, DC recited.



(ABOVE) POET LAUREATES, BARON WORMSER AND BETSY SHOLL.



(LEFT) BETSY SHOLL AND GOVERNOR JOHN ELIAS BALDACCI.

## LAST BOAT by Betsy Sholl

We were waiting for the ferry,  
lolling on the lowest ramp, on floats,  
shifty with wave slush, dip and sway.

We were sun-seared, sapped, soaking in  
the latticework, wooden scaffolding,  
stacks of lobster traps, pilings stained black

from creosote and tar, green with seaweed  
combed out on receding waves, swirled back  
by water's slap and curl: levels and lengths

of working docks, creaky planks, crossbars  
of tacked asbestos for stopping the slip  
on slick days—the whole wet rush,

the gleaming run-down fertile place.  
We were sitting on a dock of the bay,  
watching how matter melts into

quivery silks of light, a brilliant seethe,  
a glittery tease of *there*  
and *not there*, such dazzling manna.

We were squinting through shadows  
at little flamelike fish flickering  
among weeds—a whole world it seemed

flaring under the ramshackle,  
barnacled, rock-bottom dock, all flow  
and flown, and we were resting in

the brevity, the breve, breviary,  
the never-ending not-me: waiting  
for the ferry, wishing it wouldn't come.





(CLOCKWISE FROM TOP LEFT)

BETSY SHOLL RECITES FOR GOVERNOR BALDACCI AND A GATHERING OF WRITERS AND POETS AT THE BLAINE HOUSE



ALDEN WILSON (CENTER) — MAINE ARTS COMMISSION DIRECTOR — AT THE CONVIVIAL GATHERING OF POETS AND WRITERS AT THE BLAINE HOUSE.

GOVERNOR JOHN ELIAS BALDACCI AND OUT-GOING POET LAUREATE BARON WORMSER.

BETSY SHOLL, MAINE'S INCOMING POET LAUREATE, CONGRATULATES RIVA DUMONT, MAINE'S POETRY OUT LOUD REPRESENTATIVE TO THE NATIONAL COMPETITION IN WASHINGTON, DC AS RIVA'S MOTHER AND DONNA MCNEIL FROM THE MAINE ARTS COMMISSION LOOK ON.

JOHN ROSENWALD, ANN ARBOR AND VISITING PROFESSOR FROM BATES COLLEGE.

BETSY SHOLL AND GOVERNOR JOHN ELIAS BALDACCI.




## Creative Capital Comes to Maine

Ruby Lerner, director of Creative Capital Foundation, was welcomed by Maine early in June 2006, as part of a state arts research program. In an effort to broaden the constituency of artists served by Creative Capital, an organization devoted to granting the most



adventurous forms of creative investigation, the foundation put out a call to all the states excluding New York and California, to apply for a two phase


grant. Phase I, for which Maine and Arizona were selected, provides consultants to each state to analyze the infrastructure support for artists. These assessments will be delivered to each state and used by Creative Capital to make an assessment regarding the feasibility of partnering for further artist support projects in Maine and/or Arizona.

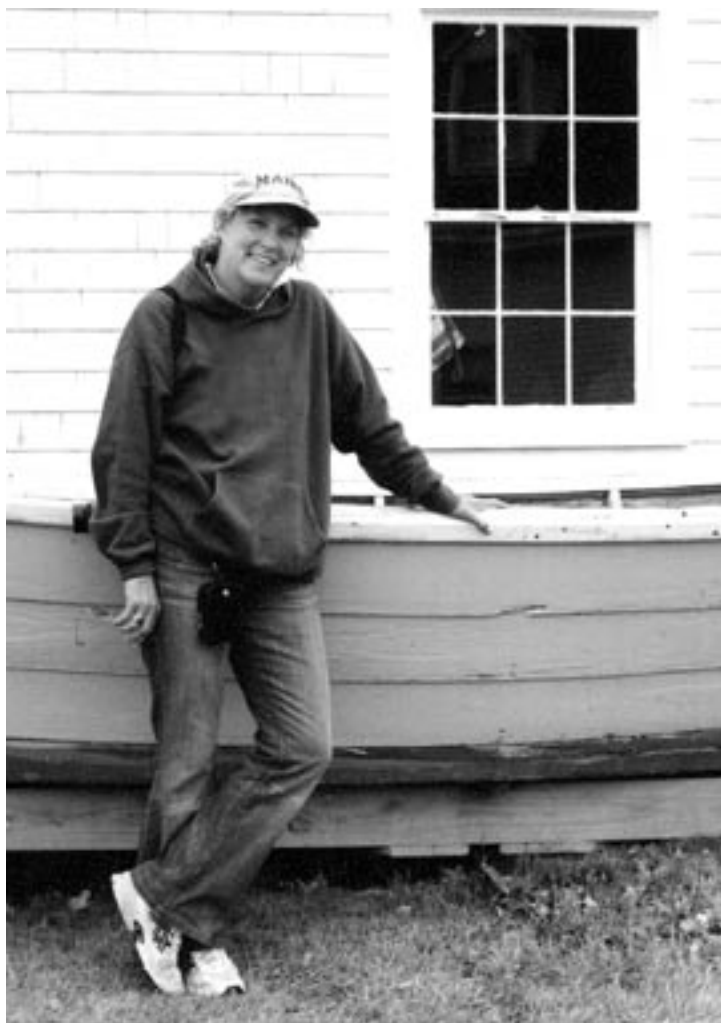
Ruby Lerner, a dynamic and passionate artist advocate, held an open forum for artists at Maine College of Art, met with philanthropic organizations and artists, visited artist studios, attended a performance and had breakfast with Governor John Elias Baldacci and First Lady Karen Baldacci, John M. Rohman, chair of the Maine Arts Commission and chair of the Creative Economy Council and Maine Arts Commission Director, Alden Wilson. It was due to the work of Maine's Creative Economy initiative coupled with Maine's long and rich history as a haven for artists that caught the attention of Creative Capital. In early of 2007 Maine will formulate next steps with the foundation, to strengthen Maine's support for individual artists. 

## Maine Women: Living on the Land

**Lauren Shaw** is a photographer who has been compiling visual and audio stories of Maine women for many years. Her investigation into the lives of women and their interdependence with nature has brought her into an intimacy with both the women photographed and interviewed and her own correspondence with the ability of the landscape to shape lives. Her photographic essay, *Maine Women: Living on the Land* opened as part of the Arts in the Capital Program in Augusta and will be on view through September 2006. *Maine Women: Living on the Land* celebrates the soul and spirit of place. This poignant photographic exhibition features ten Maine women who have lived most of their lives in profound relationship with the landscape of Maine. Much of their livelihood has come from the land either by producing a product or building a community. One of the featured women is a Maine Legislator, Jackie Lundeen, who has worked the land in Mars Hill, Maine with her family for three generations.

The exhibition includes an accompanying interactive DVD available for viewing in the visitor's welcome center. The DVD deepens the experience of the photographic essay by bringing the visual stories to the

audience in the women's own words. The exhibition hopes to inspire the audience to examine the relationship they have to their personal surroundings and how it impacts themselves and their communities. For further information please visit Lauren Shaw's website, [www.laurenshaw.com](http://www.laurenshaw.com). 



(LEFT) LAUREN SHAW.


(TOP RIGHT) TWO WOMEN ENJOY THE *MAINE WOMEN: LIVING ON THE LAND* EXHIBITION IN THE STATE HOUSE.

(BOTTOM RIGHT) FIRST LADY KAREN BALDACCI (3RD FROM LEFT) AND LAUREN SHAW (5TH FROM LEFT) POSE WITH SIX OF THE WOMEN FEATURED IN THE EXHIBITION AT A RECEPTION IN THEIR HONOR AT THE BLAINE HOUSE.





## *Nina Jerome Wins Percent for Art Commission in Washington County*

Last spring, Blueberry Hill Research Center at the University of Maine placed a call to artists to commission a piece of art through the Percent for Art program for the entry wall in their new research facility. Thirty-five artists submitted proposals for the \$4,000 commission in a broad range of mediums. The committee—made up of Owen Smith, chair, New Media Department, University of Maine, Orono; Stephen Reiling, director, Maine Agricultural Center, Orono and Fred Stoddard, Facilities, University of Maine, Orono—unanimously selected this painting by Nina Jerome of Bangor Maine. The piece is a gorgeous representation of what those who live and work in Washington County love, blueberry fields bright red in fall, the beautiful meandering rivers and streams and the granite filled landscape. It serves as the perfect greeting for all who work in and visit the site. 



*Autumn Tapestry* by Nina Jerome. 40" x 40" oil on linen. Go to [MaineArts.com](http://MaineArts.com) to see this painting in full color.

*"The blueberry fields in autumn become so red that they feel spirited and dynamic. I wanted to paint the red landscape to capture that spirit as it reflects the significance of the diminutive wild blueberry."*

*~ Nina Jerome*







193 State Street  
25 State House Station  
Augusta ME 04333-0025



## MAINE ARTS COMMISSION AUTOMATED ATTENDANT DIRECTORY LISTING

OFFICE HOURS ARE MONDAY THROUGH FRIDAY 8:00 A.M. TO 5:00 P.M.



207/287-2724

- EXT. 1 Information Line
- EXT. 2 Keith Ludden, Community Arts & Traditional Arts Associate
- EXT. 3 Paul Faria, Arts in Education Associate
- EXT. 4 Kathy Ann Shaw, Grants / Arts Development Associate
- EXT. 5 Community Relations / Public Information Associate
- EXT. 6 Lisa Veilleux, Technology / Website Associate
- EXT. 7 Donna McNeil, Contemporary Arts & Public Projects Director
- EXT. 8 Bryan W. Knicely, Assistant Director & Accessibility Coordinator
- EXT. 9 Alden C. Wilson, Director

For Rebekah Leadbetter, Office Manager, press "0" during working hours or dial direct to 207/287-6571.



TTY 877/887-3878

NexTalk

### *Maine Arts Commission Mission*

The Maine Arts Commission shall encourage and stimulate public interest and participation in the cultural heritage and programs of our state; shall encourage and assist freedom of artistic expression for the well being of the arts, to meet the legitimate needs and aspirations of persons in all parts of the state.

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## Summer 2006 Contents:

### AGENCY NEWS

New on [MaineArts.com](http://MaineArts.com)  
New Community Relations / Public Information Associate  
New Program Logos Unveiled  
Online Publications Update

### COMMUNITY NEWS

Creative Economy Gets Rolling in Two Maine Communities

### ARTS IN EDUCATION

Visualizing Children & the Arts  
Poetry Out Loud: Maine State Winner Competes in Washington, DC  
The Borromeo Goes the Distance to Bring Music Over the Miles  
Maine Arts Teachers Fellowship Program Launches  
Maine Dept. of Education Hires New Visual & Performing Arts Consultant

### COMMUNITY ARTS & TRADITIONAL ARTS

Building Capacity in Maine's Cultural Communities  
Maine Fiberarts: Weaving Our Way Through Maine

### CONTEMPORARY ARTS

New Media Mentoring: Owen F. Smith & David Colagiovanni  
Poetry & Tea: Maine's Poet Laureates Celebrated at the Blaine House  
Creative Capital Comes to Maine

### PUBLIC ART

Arts in the Capital: Maine Women: Living on the Land  
Nina Jerome Wins Percent for Art Commission in Washington County