

Winter 1998

Maine Arts Commission Winter News 1998

Maine Arts Commission

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MAINE ARTS COMMISSION



WINTER NEWS 1998

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MAINE ARTS COMMISSION

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CHAIRMAN'S REPORT

Over the past 18 months the Maine Arts Commission has evolved from the traditional but "reactive" competitive grant-making process into a new leadership-oriented role. One of the principal differences is the effort of the Commission staff to assist in the development of grant proposals. In its earlier guise, the Commission rarely participated before the award decision. Today, most grants are crafted with staff assistance and hands-on support – one of the unique strengths of the Commission.

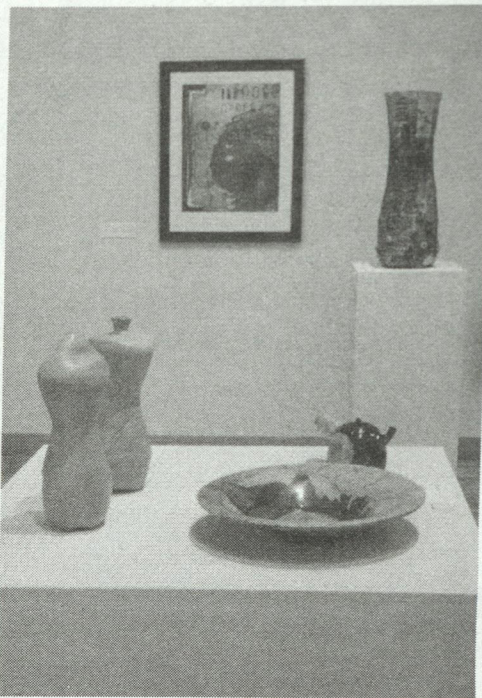
This "Maine model" is being watched closely by state arts agencies throughout the country. As Executive Director Alden Wilson often says, the Commission views itself as facilitator, bridge-builder, catalyst, and advocate. As those of us who work closely with the Commission know, these lofty goals are being realized through discrete, concrete projects rooted in local communities throughout the state.

Despite federal cutbacks, and contrary to popular perception, the Commission still offers significant grant funding to organizations and individuals. Last year \$293,000 was awarded and \$592,000 was administered to 111 individual artists and arts and educational organizations throughout the state.

During the past year the Commission facilitated discussions with national leaders to explore alternative funding sources. This R & D strategy has involved National Arts Stabilization; the Massachusetts Cultural Facilities Fund; Jonathan Katz, Executive Director of the National Assembly of State Arts Agencies; and a regional meeting on new funding sources with the directors of the New England arts agencies. The Maine Arts Commission also played an instrumental role in adding alternative funding to the annual meeting of the National Assembly of State Arts Agencies.

These early efforts are beginning to bring potentially major and heretofore unavailable funding resources to the state. For example, the Commission worked with the Maine Community Foundation to develop a successful proposal to the Lila Wallace Reader's Digest Foundation. Designed initially for the Portland area, Hancock County and Waterville, it is a several hundred thousand dollar audience development project. Coupled with current government initiatives, such as cultural tourism, the Commission is leveraging and accessing greater levels of state arts funding than ever before.

For instance, efforts initiated by the Commission with the Maine Office of Substance Abuse are connecting artists and arts organizations with local and state government social service agencies, notably programs serving troubled teenagers. In another example, the Commission's revamped Arts in Education program has received a highly positive evaluation from participating schools. This success has led to pending legislation to increase artist residency funding, largely based on its measurable relationship to curriculum-wide learning results.



Paul Heroux: Ten Year Review of Ceramics, Bates College, 1997

ON THE COVER

Banded Tapestry #84 (Ravenswood Lights)
by Morris David Dorenfield, 1997

Tower of Babel Pole by Natasha Mayers, 1995



1997 Master artist Normand Gagnon with apprentice Valerie Smith, Jere DeWaters photo

On the national level, Maine was ranked eighth out of all states by the National Endowment for the Arts in its successful application for the underserved community portion of its block grant based on its innovative programs serving rural communities and other audiences with limited access to the arts.

What makes Maine's approach unique is its dual emphasis on building partnerships, on the one hand, and on direct leadership in bringing these new partnerships to local communities. The Commission works with community groups, including local government and business leadership, as well as schools and arts organizations, to assess needs and develop existing resources to craft projects that have long-term and wide-spread impact on the arts landscape of Maine. Individual artists, with their creative energy and special knowledge of their own communities, are central to this process.

Following the first full year of grants the Community Arts Program has had notable successes: Hancock County, nurtured by Commission member and scholar Marion

Stocking, has completed a comprehensive cultural directory. This inventory has created a heightened awareness of the richness of cultural resources where few thought it could exist, much less thrive. The process of creating the directory has inspired intense interest and community pride and has led to steps to create Hancock County's first local arts agency. The Brunswick Family Arts Festival, funded by the Commission, drew over a thousand community residents and has also generated interest in establishing a local arts group.

Not all programs at the Commission are new. The Percent for Art program, one of the first and still most successful such programs in the country, is strong and growing. Working with the Maine Chapter of the American Institute of Architects, the Commission hopes to bring this program to wider public attention through a publication, exhibitions, and extensive public programs. Aside from residency and fellowship awards, Percent for Art is the program that most directly benefits artists and communities in ways that are tangible and highly visible.

From my perspective as chair, visibility is the one area that this small, overburdened, and under-financed state agency needs to make happen. The fine, behind-the-scenes work that the staff engages in daily affects us all, but for the public it is largely invisible. Many of us hear the lament that the Maine Arts Commission no longer makes grants (assuredly not true, as noted above) and is therefore irrelevant to our own struggles to make or present art for the public. My old boss, who recently retired as director of the Brooklyn Art Museum, used to pad around the galleries saying, "In the art world, appearances are everything." While all of us would agree that appearances are less important than substance, there is truth to the notion that we don't take seriously what we cannot see or experience directly.

Advocacy is, therefore, a high priority for the Maine Arts Commission. For the past three years the Commission has sponsored a highly successful and legislatively well-received program, "Arts in the Capitol," featuring exhibitions of Maine artists at the Blaine House. In November fellows, traditional arts masters and apprentices, and artists on the juried rosters were recognized at the Blaine House by Maine's First Lady Mary J. Herman. The Commission has also created a highly sophisticated Web site, more formalized press relations, and wider distribution of the newly designed newsletter.

These are first steps. We need everyone's help, especially at the local community level, to ensure that the good, important work of the Maine Arts Commission is understood, recognized and supported. In this Post-Modern age I am increasingly drawn to the pre-Aristotelian logic of Heraclitus: "Eyes and ears of men are poor witnesses for men if their souls do not understand the language."

Christopher Crosman is Director of the Farnsworth Library and Art Museum in Rockland. He was appointed Chair of the Commission by Governor Angus S. King, Jr. on October 18, 1995.

ARTS PARTICIPATION IN AMERICA

In an effort to develop an informed arts policy, the National Endowment for the Arts collects information on arts participation every five years. This information usually is not widely disseminated, but we think you may find it useful in thinking about your work. The data was compiled by the US Bureau of the Census using standard random sampling techniques, extrapolated for the approximately 186 million adults living in the United States. The information contained here is based on a 1992 study, released in 1993. We look forward to the release of 1997 data in the coming year.

Attendance at live performances and temporary exhibits:

Arts activity	Attendance rate (percentage)	Estimated audience (millions)	Total attendances (millions)
Opera	3.3	6.1	10.4
Ballet	4.7	8.7	14.8
Other dance	7.1	13.2	39.6
Jazz	10.6	19.7	57.1
Classical Music	12.5	23.2	60.3
Plays	13.5	25.1	60.2
Musicals	17.4	32.3	74.3
Art Museums	26.7	49.6	163.7
Historic Parks	34.5	64.1	243.6
Art/craft fairs	40.7	75.6	204.1
Reading literature	54.0	100.3	NA

The report, National Endowment for the Arts Research Division Report # 27, includes additional information on participation through the use of various media (TV, VCR, radio, etc.), and on the changes in audience participation from 1982 to 1992. In general, arts participation increased from 1982 to 1992 at a rate faster than the population growth, with the notable exceptions of reading literature, classical music, and musicals. Attendance at arts events followed a fairly regular pattern, and was: mainly related to a person's socioeconomic status (education and income); higher among women than men; higher among middle-aged and younger adults than older adults; and higher among whites than other racial groups. In the full report, this demographic information is also broken down for each art form listed above.

Personal participation, which has been shown to be a predictor of audience participation and support for performance, is also covered in some detail in the report:

Type of Participation		Percent	Number (millions)
Music/Art Performances	Play Jazz	1.7	3.2
	Play Classical music	4.2	7.8
	Sing Opera	1.1	2.0
	Sing Musical	3.8	7.1
	Sing Choral	6.3	11.7
	Act	1.6	3.0
Art/Crafts	Ballet	.2	.4
	Modern Dance	8.1	15.0
	Pottery	8.4	15.6
	Needlework	24.8	46.1
	Photography	11.6	21.6
	Painting	9.6	17.8
	Writing	7.4	13.7
Purchasing	Composing	2.1	3.9
	Works of Art	22.1	41.1

Demographic information on these categories is also available, as well as information on lifetime participation in arts classes/lessons. For a copy of the complete report, contact the Research Division, National Endowment for the Arts; 1100 Pennsylvania Avenue, NW; Washington, DC 20506; 202/682-5424. Your best source of information on National Endowment for the Arts reports is: http://arts.endow.gov/Resource/Catalogue/Research_Reports.html

COMMISSIONER AND STAFF NEWS

Suzanne Olson received a 1996 Milken Family Foundation National Educator Award. The award provides public recognition and financial rewards to elementary and secondary school teachers, principals and other education professionals who are furthering excellence in education. The award carries with it an unrestricted prize of \$25,000. The awards committee cited Ms. Olson's work on the Commission's Arts in Education Committee as a contributing factor in their decision.

The International Byron Society has awarded Marion Stocking their Dangerfield Award for 1997 in recognition of the year's most outstanding work in Byron scholarship.

Alden Wilson, Executive Director of the Commission, attended the presentation of the National Medal of Arts and Humanities, by President Clinton at the White House on September 29. Among those receiving awards this year were jazz singer Betty Carter, actress Angela Lansbury, actor Jason Robards, choreographer Edward Villella and writer Studs Terkel.



Mary Connor, Connorstone Fibre Creations, Cornelia Cannon Holden photo



Old Town Canoe, Cornelia Cannon Holden photo

Peter Simmons, Assistant Director of the Maine Arts Commission, has been appointed to the Planning and Stabilization panel of the National Endowment for the Arts. This panel is responsible for reviewing grant applications from large and small organizations of all disciplines applying for funds to plan or carry out organizational development projects.

In November **Kathy Ann Jones** attended the National Assembly of State Arts Agencies Annual Conference, Civitas: The Arts in Civic Life, held in Ohio. Kathy gave a talk on "Literature Day in the Capitol: Opportunity + Programming = Advocacy," sharing what the Commission has done for Maine writers, illustrators and publishers, all without a dedicated grant program, through the Arts in the Capitol program.

Nancy Salmon was awarded travel funds by the National Endowment for the Arts to attend a statewide technology and learning conference, "Connections 2 Solutions," sponsored in part by the arts in education program of the Wyoming Arts Council. Her goal was to learn how the Wyoming Arts Council sponsors this conference, what sorts of workshops were offered, and how the Maine Arts Commission might introduce arts education into the annual Technology and Learning conference in Augusta.

Community and Traditional Arts Associate **Kathleen Mundell** will return to Washington, D.C. to serve on the National Endowment for the Arts, Heritage and Preservation Program's panel this December. Kathleen recently returned from Bowling Green, Kentucky, where she spoke about the Maine Arts Commission's Community Arts Program at the Kentucky Arts Council's Statewide Conference.

WEBSITE UPDATE

Be sure to visit our Web site at www.mainearts.com. We have added two new sections: Press Releases, useful for freelance writers and others who want to keep up-to-date on arts happenings; and an Opportunities section of grants, competitions, markets, residencies, conferences and more.

NEW COMMISSIONERS

The Maine Arts Commission welcomes two new Commission members appointed by Governor Angus S. King, Jr.

Rand Castile, Eastport

Rand holds the title of Director Emeritus of the Asian Art Museum of San Francisco. Upon his retirement from the museum in 1994, Rand was honored for his distinguished service by the State of California and the City and County of San Francisco, the Senate and the House of Representatives of the United States. He is the author of over 50 articles. As a specialist in Japanese art, he has produced and directed more exhibitions of Japanese art than any other person in the United States. He has been a panelist for both the National Endowment for the Arts and for the National Endowment for the Humanities. Rand is the first representative to the Commission from Washington County in nearly 20 years.

George Simonson, Harpswell

George has had an extensive career in marketing and public relations in New York and Boston, and with L.L. Bean where he edited their catalogs for 20 million households around the world. In 1995 he started his own business, Right Communications. He has a background as a composer and has written music for Off-Broadway and film. George has volunteered his expertise as a communications consultant for many organizations, including Figures of Speech, Maine State Music Theater, and the Hurricane Island Outward Bound program.

Commission Members

Christopher B. Crosman, Chair, Thomaston
Janine Manning, Vice Chair, South Portland
Normand R. Beaupré, Biddeford
James J. Bishop, Bucksport
Stephen J. Blatt, Portland
Priscilla P. Daigle, Fort Kent
Paul Doiron, Brunswick
John J. Farrell, Freeport
Laura Faure, Portland
C. Bruce Hazard, Belgrade
Willard J. Hertz, Yarmouth
Mark S. Huff, Presque Isle
Jane E. Hunter, South Portland
Nancy Masterton, Cape Elizabeth
Suzanne P. Olson, Hallowell
Mary E. O Meara, Cape Elizabeth
J. Michel Patry, Lewiston
Peter S. Plumb, Portland
John M. Rohman, Bangor
Marion K. Stocking, Ellsworth
Richard Willing, Lewiston

Commission Staff

Alden C. Wilson, Director, 287-2720
Peter Simmons, Assistant Director, 287-2714
Paul Faria, Public Art Associate, 287-2726
Kathy Ann Jones, Grants and Contemporary Arts Programs, 287-2750
Abbe Levin, Special Projects, 287-2710
Kathleen Mundell, Community and Traditional Arts Programs, 287-2713
Janice Poulin, Grants Management/ Secretary, 287-6571
Nancy Salmon, Education Program and Maine Artist Roster, 287-2790
Lisa Holbrook, Communications Coordinator, 287-2724
Trisha Frey, Percent for Art/Artist Registry Intern, 287-2724

Commission staff are listed by program area. Please call the direct line for the program you wish to reach.

For general information:

Tel (207) 287-2724

Fax 287-2335

TDD 287-6740

www.mainearts.com

CONGRESS APPROVES NEA FUNDING FOR 1998

Another year's battle over funding for the National Endowment for the Arts (NEA) ended successfully with the House and Senate approving final passage of the FY98 Interior Appropriations Bill providing \$98 million in federal arts funding.

The budget level for the NEA represents a decrease of \$1.5 million from the previous year's funding, but it was a major victory over the House appropriations legislation passed last summer, which eliminated money for the NEA. The Senate, on the other hand, had voted a small increase for the arts endowment to \$100.05 million.

In agreeing to continue almost level funding of the arts, the House conferees on the appropriations bill demanded several new conditions affecting the arts agency's operations:

- The share of NEA funds to states would increase to 40 percent.
- Total grant dollars into each state would be capped at 15 percent of NEA granting funds, with exceptions from the cap for grants with national impact or for touring.
- Three members each from the House and Senate would be added as *ex officio* members of the National Council on the Arts, and the size of the council would be reduced from 26 to 20 members.
- NEA grants would include a strong educational component, and increased emphasis on outreach.

by Thomas L. Birch,
Legislative Counsel, National
Assembly of State Arts Agencies



Clara Neptune Keezer, Jere DeWaters photo

MAINE STATE CONCERT SERIES

These concerts are being taped for the *Maine State Concert Series*. Please check your local listings for broadcast times.

Casco Bay Tümmers: a performance of Klezmer music which combines popular songs and dances from Eastern Europe with jazz improvisation and instrumentation. Recorded at Colby College Chapel on October 24, 1997, to be broadcast February 7, 1998 @ 8:00 pm

Ann Dodson and David Dodson: from the Left Bank in Blue Hill. Concert: January 31, 1998 (snow date February 1, 1998), broadcast: February, 1998

All State Music Awards Concert: high school students from around Maine in concert band, chorus and symphony orchestra categories. Concert: May 16, 1998, broadcast: May, 1998

INDIVIDUAL ARTIST FELLOWSHIPS

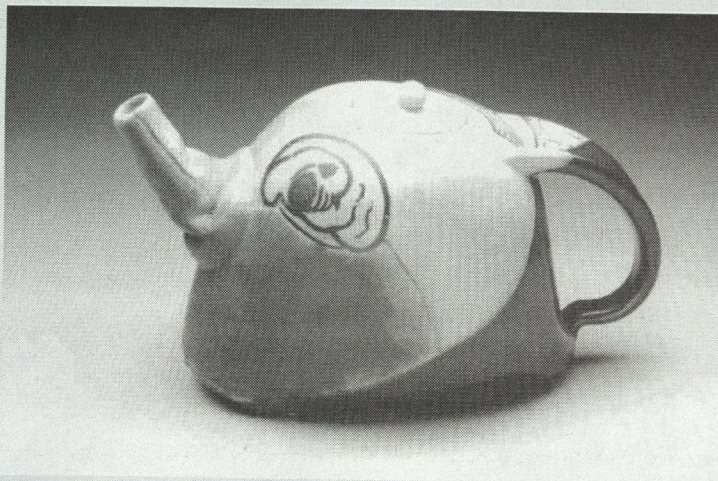
The Maine Arts Commission is pleased to announce the recipients of the 1998 Individual Artist Fellowships.

This highly competitive program awards \$3000 grants in design arts, visual arts, media arts, performing arts, traditional arts and literature. The Commission created the program in 1988 to reward artistic excellence, to advance the careers of Maine artists, and to promote public awareness of Maine artists.

The artists are chosen anonymously by an out-of-state jury of experts. From fly-tying and sculpture to book arts and basketry, the recipients this year represent the best and most diverse creative artists from across the state.



Untitled, Paul Heroux, 1996

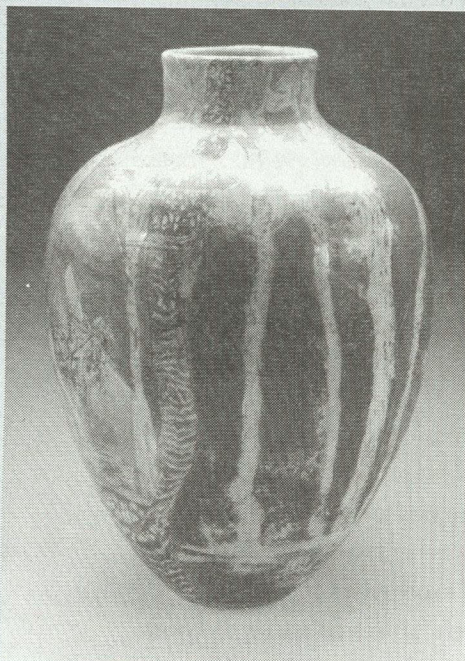


Untitled, Paul Heroux, 1996

PAUL HEROUX

New Gloucester, Ceramics

Heroux was featured in the solo exhibition *Ten Year Review of Ceramics* at the Bates College Museum of Art. He has held the position of Art Lecturer at Bates College since 1982. His work has been exhibited in five of the prestigious Maine Crafts Association juried *Makers* shows since 1988. Heroux has also completed several large-scale tile murals for the Percent for Art program throughout the state. The jury noted Heroux's "gorgeous drawing and surface designs and great variety of forms."



Untitled, Paul Heroux, 1996

RFD 143
Stonington, ME 04681
November 30, 1997

Kathy Ann Jones
Maine Arts Commission
25 State House Station
Augusta, ME 04333

Dear Kathy Ann:

Five years ago when I returned from graduate school in Alberta, I resolved to open up my life as an artist and teacher and seek opportunities that would take me beyond the Deer Isle bridge and a quiet, home-based career.

My first step was to apply to the Touring Artists program, trembling with trepidation during my interview, then with immense pride at the honor of being accepted. Induction was quickly followed by a referral to an enrichment committee in Gray. It

was actually a double referral which joined Susan Webster and me in a continuing partnership and some extraordinary residencies together.

The *opening up* had begun. It took me to far corners of Maine and beyond, answering to principals and parent groups, festival and conference organizers, and diverse populations of children and teachers.

Then the Slide Registry (which seems like a great brooding hen to many of us, sitting quietly on its repository of slides) hatched a lovely egg. Curator Aprile Gallant glimpsed my slides of book works there and a two-year correspondence was launched and the exhibition, *Perspectives: The Art of the Book* at the Portland Museum of Art which brought to public view a vibrant body of work by Maine's family of bookmakers.

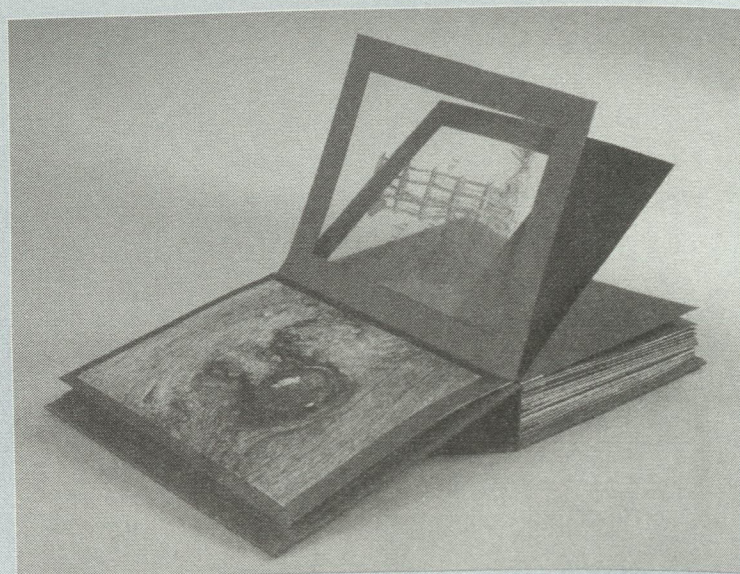
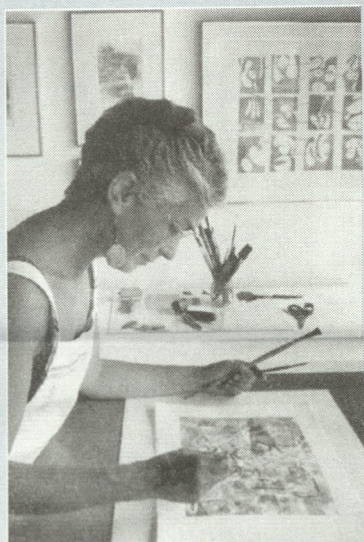
Meanwhile, the Commission offered other avenues extending beyond the bridge and leading me back across it. The series of meetings in Ellsworth in a hunt for the county's hidden art treasures brought a fascinating mix of artists and administrators together for the first time. The resulting Hancock County Cultural Directory is a miracle of a source book, of infinite importance in identifying human resources with each part friendly and accessible. Marion Stocking's essay is magnificent, setting a geographical context for taking pride in our work, in our neighbor's work and in a region greater than what was familiar to us.

A similar process on a smaller scale brought artists, school personnel and school board members of adjoining towns in an effort to assess our local school union's strengths and deficits in arts education. While the aim was to decide on how to spend a small allocation of funds from the Commission, the benefit was again in bringing people together, talking and sharing their individual experiences and visions.

And now, I have been blessed with a grant which focuses on my studio work. And I see a beautiful circle drawn here, a wheel connecting the spokes of an organization creating a wealth of opportunities. It spins and the teaching, traveling, networking, exhibiting, marketing and making mix and grow. You ask that I serve as a cultural ambassador for the coming months. You have created an exuberant ambassador in me and for more than a few months! To you Kathy, and to Nancy, Marion, Paul, to all, I owe a great debt of gratitude for your inspired programs, your kindness and support.

Sincerely,

Anne-Claude Cotty



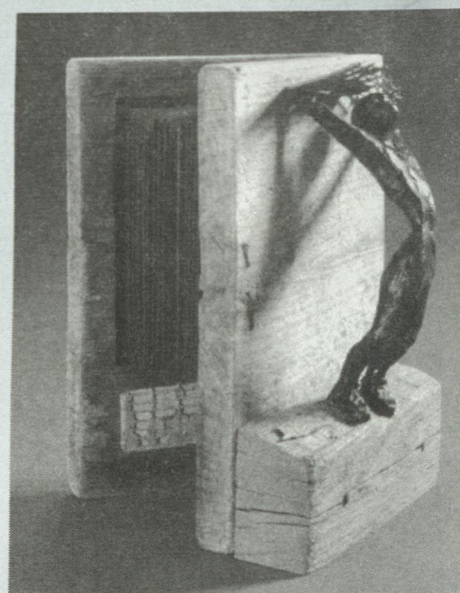
Sleeping with One Eye Open (detail), Anne-Claude Cotty, 1997

ANNE-CLAUDE COTTY

Deer Isle, Book making

The jury characterized Cotty's book art as "very inventive, yet carefully made. An array of different looks, yet all from the same hand." The artist describes the many roles she plays in her artistic process as, "paper decorator, collagist, printmaker and photographer one moment; poet, calligrapher, typesetter the next; designer, inventor, and engineer."

Recent pieces are titled, "Shelter and Sanctuary Series," "Sleeping With One Eye Open," "To a Safe Place," and "Homelessness." "Cricket Song," was exhibited at the Portland Museum of Art this spring in "*Perspectives: The Art of the Book*." In addition to being a full-time studio artist, Cotty is also a highly-regarded teacher. A world traveler, she was born in Switzerland and studied in Madrid.



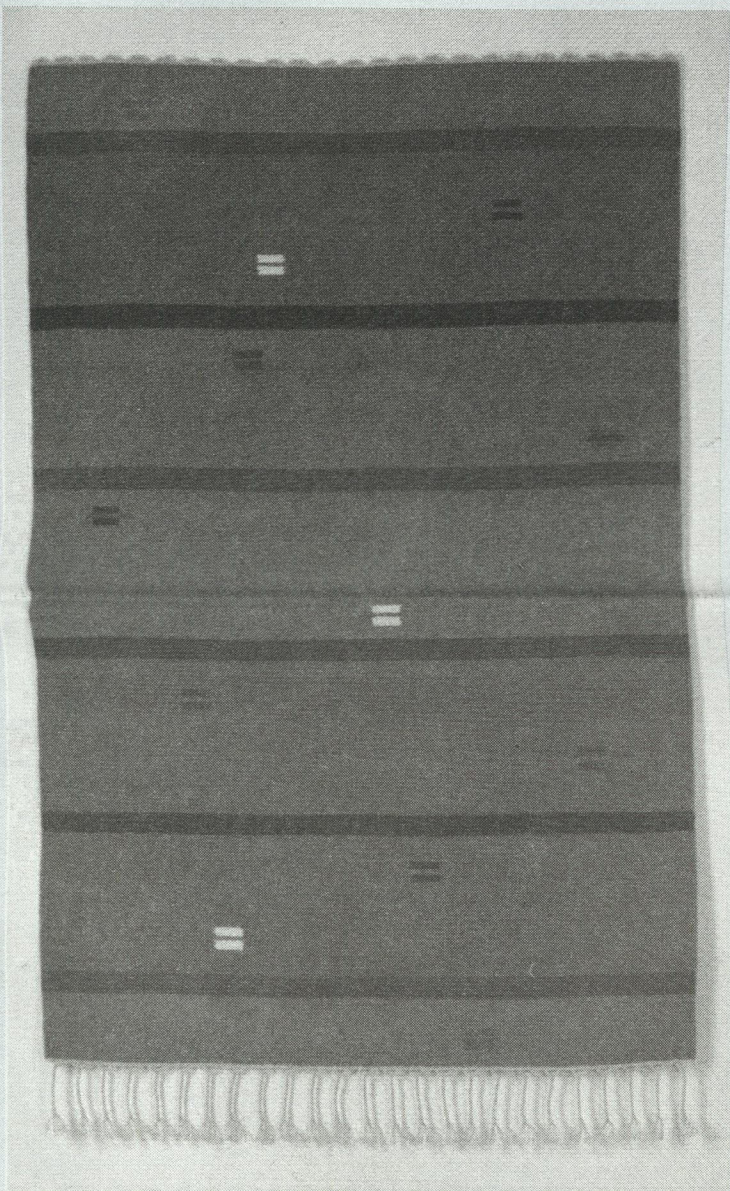
Sleeping with One Eye Open (Book with Box), Anne-Claude Cotty, 1997

MORRIS DAVID DORENFELD

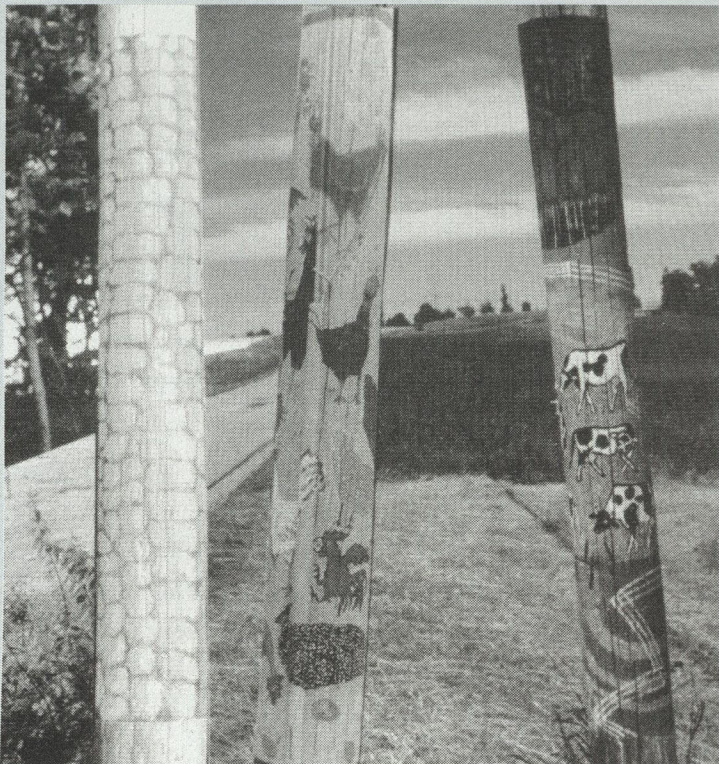
Spruce Head, Fiber Arts

The jury praised Dorenfeld's "incredible use of colors and dimension, with a fascinating disposition of space within the boundaries of each piece. His 'in-line' method of weaving is technically superb."

Dorenfeld's tapestries have been featured extensively throughout Maine. Exhibitions include: *Work of the Hand*, Maine Coast Artists Gallery, Rockport; the Handworks Galley, Blue Hill; and Icon Gallery, Brunswick. Honors for Dorenfeld's work include the Award of Merit for the Vakhi Exhibition, Galeria Mesa, Arizona in 1997 and 1995.



Banded Tapestry #74 (Aurora) by Morris David Dorenfeld, 1994



Cow, Chicken, Corn painted poles photo collage by Natasha Mayers, 1997

NATASHA MAYERS

Whitefield, Painting

Mayers is well known for her unique pole paintings, about which the jury commented: "Exciting placement of art outside of art spaces. The content of the painted poles follows the idea very well." Why paint on poles? Mayers writes, "In rural places there aren't many surfaces available for painting out where people can see them year-round. The poles are right out there, totally accessible to everyone passing by at whatever speed."

Mayers' work has been seen throughout Maine in solo and group exhibitions. As part of her extensive work as an artist-in-residence, Mayers has conducted mural-making residencies in Presque Isle, Auburn, Whitefield, Winthrop, and many other locations. In 1989 she traveled to El Salvador to lecture as a guest of the Salvadoran artists' association. In 1987 she traveled to the USSR with International Arts for Peace to supervise the first publicly painted bus in the Soviet Union.

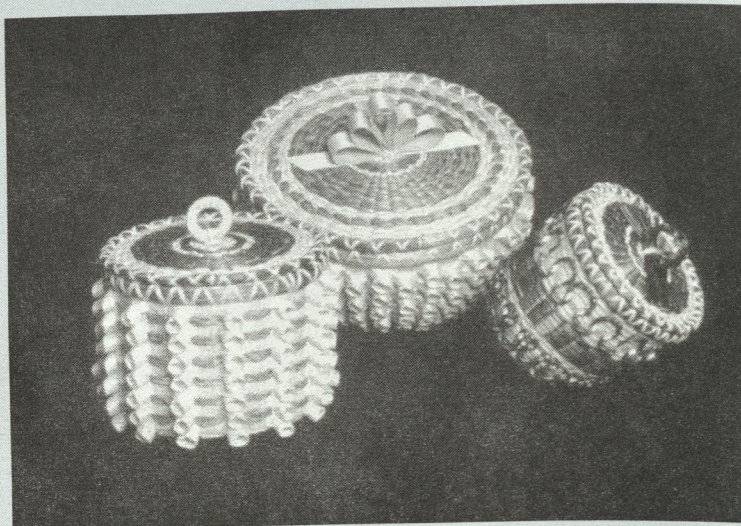
DIANNE SALFAS**Richmond, Painting**

The jury remarked about Salfas' painting, "The viewer is immediately drawn into these images. They have a gothic quality without being narrative ... un-clichéd and wonderfully drawn."

Salfas has exhibited at a range of venues, including O.K. Harris Works of Art, New York, and at St. Matthias Episcopal Church, Richmond. She has been in group exhibitions at Harlow Gallery, Hallowell; Pavilion Gallery, Mount Holly, New Jersey; Fitton Center for Creative Arts, Ohio; and at the Chocolate Church Art Center, in Bath. In 1995 she won a purchase award from the Percent for Art Selection Committee at the Marcia Bunker Elementary School, Richmond.



Connie VI, 1997 by Dianne Salfas

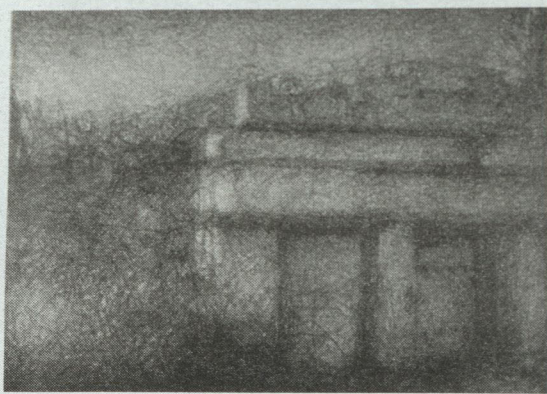


Fancy Baskets by Caron Shay, 1996, Peggy McKenna photo

LAWRENCE "BILLY" SHAY**Old Town, Penobscot Basketry**

One of the most gifted basketmakers of the Penobscot Tribe on Indian Island, Shay has been making baskets for over 50 years. Growing up in a family of basketmakers, Shay spent his summers with his grandmother making and selling baskets in Kennebunkport. "I learned from my childhood in the 1930s. I first worked with my father making pack baskets, and then we made all types of fancy baskets," said Shay.

Shay's baskets of sweetgrass and undyed brown ash are classic Penobscot baskets. Many of his baskets are adorned with the Penobscot star, a five-pointed star-ring. He specializes in collar boxes, sugar bowls, handkerchief boxes, and sweetgrass button boxes. Shay's baskets are collected by museums and private collectors throughout New England. The jury remarked about Shay's "magnificent colors, materials, and variety of forms. [He shows great] dedication to the entire basketry process from ash-splint to finished basket."



The Stone Crypt, 1996 by Dianne Salfas



Flies by Paul Martin

PAUL MARTIN

Lewiston, Atlantic Salmon Fly Tying

Martin won both an Individual Artist Fellowship and Traditional Arts Master Artist/Apprenticeship award this year from the Maine Arts Commission, a rare honor. The jury called Martin's flies "tiny jewel-like craft objects. Beautiful pieces demonstrating the intricacy of tying. His use of color makes his ties extraordinary objects."

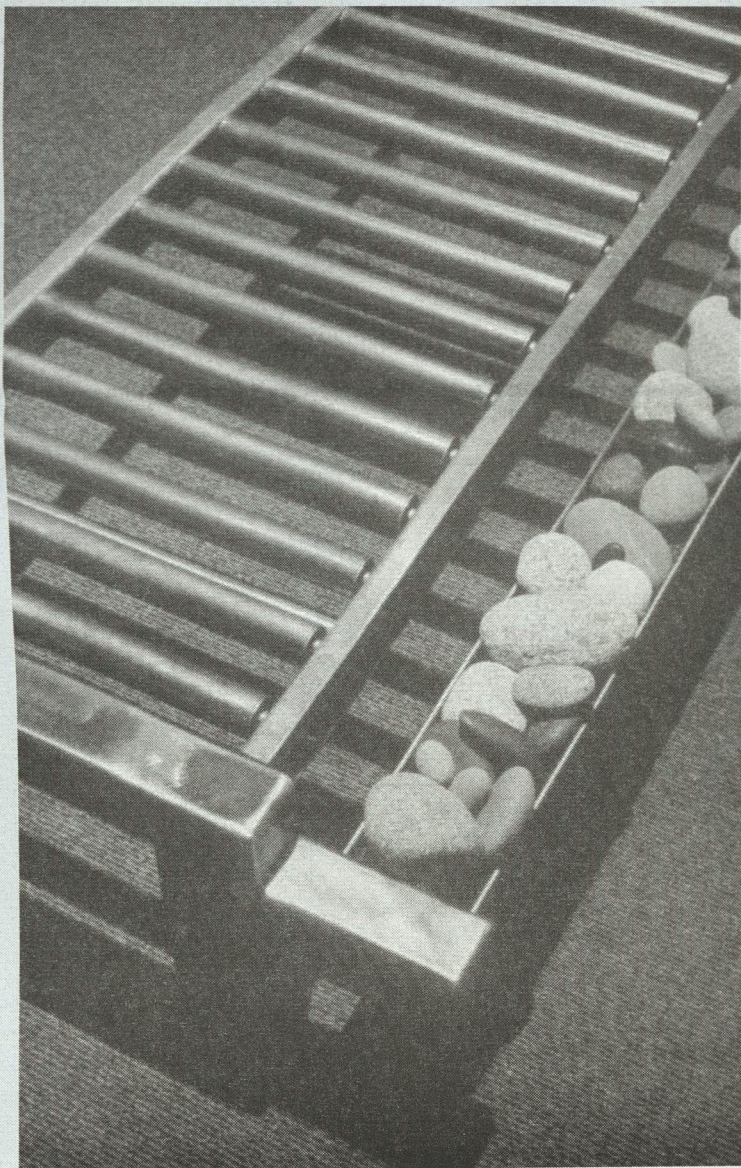
Martin has also worked as a publisher, editor, poet, and in the field of child welfare for the Maine Department of Human Services in Fort Kent for over 20 years. He says he began fly fishing "to relieve work-related stress" and to explore and experience the St. John Valley. His flies carry names such as "Falling Star," "Treasure of Indies," and "Neptune."

SUSAN THAYER AKERS

Owls Head, Sculpture

"Certain things just seem to really strike me and I am inspired to use them somehow. The challenge is not to change them but to look for resonating relationships within elements and then to fabricate a structure which presents the elements poetically." Susan Thayer Akers

The jury called Aker's work, "elegant," "very assured," and "technically beautiful." Recent exhibitions include juried shows at the Maine Art Gallery, Wiscasset, and Maine Coast Artists, Rockport. Her MFA exhibition, *Susan Akers: Benchmark*, was installed at the Nickle Arts Museum, Calgary, in 1994. Akers received a Research and Travel Grant from the University of Calgary to travel in Japan in 1993.



Benchmark: ME.PB.1 by Susan Akers

TRADITIONAL ARTS APPRENTICESHIP PROGRAM

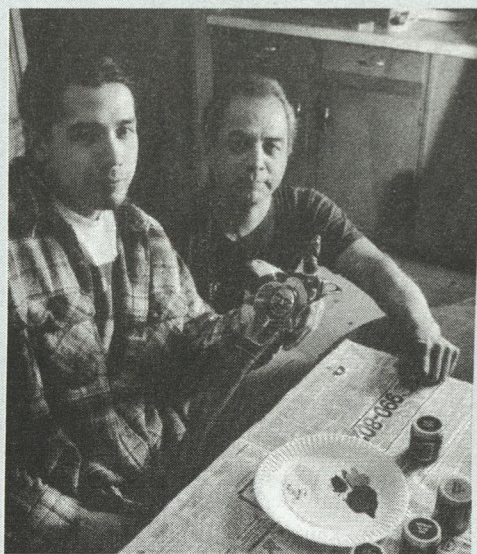
Fly-Tying, Franco-American fiddling, Wabanaki basketmaking—Maine has a rich tradition of arts that spring from the heart of home and community. These skills are passed down informally from elder to youth, master to apprentice.

In recognition of these arts, the Maine Arts Commission began the Traditional Arts Apprenticeship Program in 1990, with the generous support of the National Endowment for the Arts. To date, over 50 apprenticeships have been awarded in such traditional arts forms as Penobscot root club-making, Acadian singing and French-Canadian step dancing.

The program is a way of encouraging experienced traditional artists to pass on their skills and knowledge to younger generations. Based on experience and commitment to their art, pairs of apprentices and masters apply to work together for an extended period, usually a year.

For example, master artist Florence Martin of Lewiston will share her rich repertoire of songs with apprentice Andrew Cyr of Portland. The Acadian singer has memorized hundreds of songs “in her head” and welcomes the opportunity to teach her interested student.

Pirun Sen, another master artist, is an advocate for preserving the culture of the Cambodian community in Portland. In 1992, he traveled to Lowell, Massachusetts to apprentice with master Cambodian musicians Phan Bin and Chhay Kim. At the time, there were very few opportunities to learn Khmer classical music. Since his days as an apprentice, Mr. Sen has formed the Samaki Ensemble, a musical group that performs at weddings and cultural events throughout Maine. He will now teach his own daughter, Rebecca Sen, through the Apprenticeship Program.



Stanley and Joe Neptune, Jere DeWaters photo



Claire, Mary Mitchell, and Sylvia Gabriel, Jere DeWaters photo

1998 TRADITIONAL ARTS APPRENTICESHIPS

Angela Barnes

Master Passamaquoddy Fancy Basketmaker, Eastport
Apprentice, Jodi McPhail

Benoit Bourque

Master French-Canadian Stepdancer, Quebec
Apprentice, Cindy Larock

Diane Campbell

Master Passamaquoddy Fancy Basketmaker, Princeton
Apprentice, Carey Hood

Doris Chapman

Master Passamaquoddy Fancy Basketmaker, Princeton
Apprentice, Katie Smiley

Louis Dana

Master Porcupine Quill Basketmaker, Princeton
Apprentice, Priscilla Dana

Barbara Francis

Master Penobscot Basketmaker, Old Town
Apprentice, David Daigle, Jr.

Mary Mitchell Gabriel

Master Passamaquoddy Fancy Basketmaker, Princeton
Apprentice, Lucille Mary Moore

Delia Mitchell

Master Passamaquoddy Basketmaker, Princeton
Apprentice, Tina Dana



Theresa Hoffman, Jere DeWaters photo

Clare Gabriel

Master Passamaquoddy Basketmaker, Princeton
Apprentice, Roberta Richter

Sylvia Gabriel

Master Passamaquoddy Fancy Basketmaker, Princeton
Apprentice, Mary Downing

Theresa Neptune Gardner

Master Passamaquoddy Basketmaker, Perry
Apprentice, Shirley Cogswell

Ben Guillemette

Master French-Canadian fiddling, Sanford
Apprentice, Stephen Guillemette

Clara Keezer

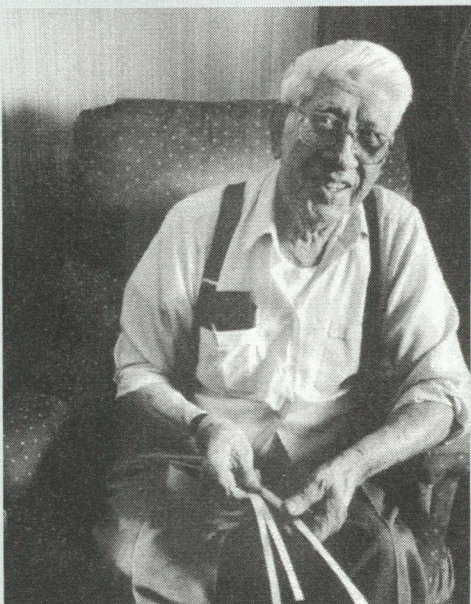
Master Passamaquoddy Basketmaker, Perry
Apprentices, Mary Lola Nicholas and Anna Dawn Keezer

Paul Keezer

Master Passamaquoddy Basketmaker, Perry
Apprentice, Elizabeth Marie Neptune

Ila Francis Le Gasse

Master Penobscot Basketmaker, Old Town
Apprentices, Jeanine Martinez and Andrea Lee Paul



Billy Shay, Jere DeWaters photo

Florence Martin

Master Acadian Singer, Lewiston
Apprentice, Andrew Cyr

Paul James Martin

Master Fly-tyer, Auburn
Apprentice, Richard Nadeau

Jeannette Parker Neptune

Master Passamaquoddy Basketmaker, Princeton
Apprentice, Christopher Neptune

Peter Neptune

Master Passamaquoddy Basketmaker, Perry
Apprentice, Victoria Neptune

Robert Polchies

Master of Wabanaki Music and Drumming, Princeton
Apprentices, Jack Downing III, Devin Downing and Rachel Polchies

Pirun Sen

Master Classical Cambodian Musician, Portland
Apprentice, Rebecca Sen

Jane Zumbrunnen

Master Micmac Basketmaker, Caribou
Apprentice, Marilyn Francis



Normand Gagnon, Jere DeWaters photo

All photographs on these two pages are from *Generations*, a recent Maine Arts Commission publication which features the photography of Jere DeWaters and records in images and words many of the master artists and their apprentices at work. The booklet is available through the Maine Arts Commission.

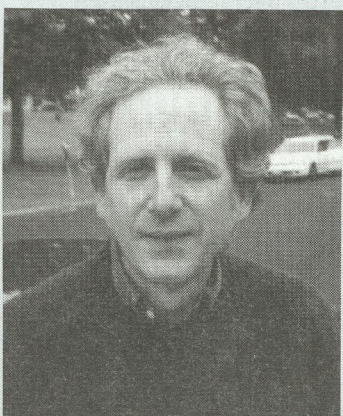
MAINE ARTIST ROSTER

This year a total of 29 artists applied to the Maine Artist Roster; fourteen were accepted. The Roster is a listing of artists available for a variety of activities, including performances, exhibits, lectures, readings, workshops, and residencies. Arts organizations, civic groups, public schools, colleges and universities use the roster to select artists and book performances. Artists must pass a vigorous audition process to be accepted.

Three separate juries with expertise in visual and media arts, literature, and performing arts, reviewed slides, video or audio tapes, manuscripts, and live auditions. The performing arts jury was particularly impressed with the diversity of applicants. Musicians included classical singers, French-Canadian, and Irish performers. Several styles of dance not often seen in Maine were presented, including Middle Eastern and *capoeira*, a unique form of self-defense, music and dance created by African slaves in Brazil. The Commission would like to help these art forms to be presented more often in Maine. While the grant program which offered funds to schools and communities to hire artists is no longer available, both artists and presenters have encouraged the Commission to continue to audition artists and produce the Maine Artist Roster.

New Appointments to Maine Artist Roster

Pamella Beliveau, Lewiston, storyteller
 Maria Caruso Benecchi, South Portland, classical singer
 Richard Benecchi, South Portland, lutist/guitarist
 Gia Comolli, Damariscotta, composer
 Molly Cook, Gorham, fiction
 Kym Dakin, Portland, actress
 DaPonte String Quartet, Damariscotta, classical ensemble
 Sean Glenn, Portland, film
 House Island Band, Gorham/Freeport, Irish music ensemble
 Carin Lee, South Berwick, poetry
 Nancy Ogle, Bangor, classical singer
 Dee Peepee, Appleton, photography
 Don Roy & Friends, Gorham, French Canadian/ Celtic music ensemble
 Baron Wormser, Mercer, poetry



Baron Wormser



Dee Peepee

THE MAINE ARTIST REGISTRY

Sixty-one artists were added to the juried sections of the Artist Registry in October. The Artist Registry is a collection of slides, portfolios, and tapes maintained by the Commission. It provides contact information for artists who have work available to sell or who will create work on a commission basis. It is divided into two juried categories: Studio Art and Public Art.

The Studio Art category is used by individuals seeking to purchase existing work and by gallery directors and curators looking for new talent. The Public Art category is used by citizen groups, building committees, and Percent for Art committees seeking to commission site-specific, often large-scale works. The Commission also maintains an open category in which any artist, including those not selected for the juried categories, may be included without going through a jury process.

Artists are juried based on artistic competence and clarity of intent. Artists selected for the Public Art category must also demonstrate an ability to carry out large-scale commissions. Questions about application procedures or file updates may be directed to Paul Faria at the Commission office. The Maine Artist Roster and Artist Registry will be available from the Commission in February.



Pamella Beliveau



Carin Lee

PERCENT FOR ART

Percent for Art provides funds for the acquisition of works of art for newly constructed or renovated state-funded buildings. Buildings covered by the law include public schools, technical colleges, University of Maine facilities, and all state buildings. Additions, renovations, and new building are eligible. Artwork is selected by a panel consisting of local representatives from the site, arts professionals, and the building architect. These projects put large-scale works of art in public spaces for diverse audiences to see.

Nine new school building projects are currently in, or are about to begin, the process of art selection. The total combined art purchase budget for the nine is \$323,800. Seven of these have the maximum \$40,000 budget allowed for art in public schools. The sites include Jay Middle School, Leavitt Area High School in Turner, Dirigo High School in Dixfield, Poland Middle/High School, and Westbrook Regional Vocational Center.

A number of exciting new Percent for Art projects have been unveiled since July, including Bryand Global Sciences Center at the University of Maine - works by Alan Magee, George Mason, and David Rosenthal; Troy Elementary School - painting by James Linehan; Levant Elementary School - works by Jeanne Bruce, Elizabeth Busch, Forest Hart, and Stephan Lindsay; Mercer Elementary School - sculpture by David Holmes. If you would like to visit these sites and need more information, please contact Paul Faria at 287-2726.



Passage by Robert Katz, 1997, Fairview Elementary School, Auburn, Percent for Art commission

NEFA

Touring Artist Grants Available

New England States Touring (NEST) is a program of the six New England states and the New England Foundation for the Arts. NEST provides competitive grants to presenters to support artists' fees. The program objective is to "support the creative work and touring activity of selected artists to increase audiences for the arts." Presenters may not receive fee support for artists who reside in their own state. For example, Maine presenters may receive fee support to present artists from the five other New England states, but not artists from Maine. This provides additional opportunities for Maine artists to have their work seen more broadly, and for Maine audiences to experience work from other states.

Performing artists (dance, theater, music) who have been juried onto individual New England state rosters are automatically included in the NEST database. The information from the database can be retrieved in a variety of forms (by art discipline, state, fee, for example) and is available to presenters and others from NEFA on a fee basis. For more information about this program, contact Julianna Lovell at (617) 951-0016 or info@nefa.org.

ARTS IN EDUCATION NEWS

The Arts in Education (AIE) program has entered its second and final year of pilot programs. Seventeen school systems in Piscataquis, Penobscot, Waldo, and Somerset counties are creating plans to increase arts opportunities for their students and communities. The Commission sees the AIE program as a way for schools to begin to implement the Learning Results in the visual and performing arts. The Learning Results were adopted by the Legislature two years ago as a guide to what all children should know and be able to do as a result of their public education in Maine.

More than 70 people participated in orientation sessions held in Dover-Foxcroft and Belfast for the arts education planning teams. AIE staff provided an overview of the Commission's program goals and procedures. Facilitators guided participants through exercises focused on building successful teams, shaping the future of arts education, and defining goals.

AIE teams are required to think beyond their school walls and include resources human, organizational, and fiscal from their communities. MSAD 34 (Belfast area), for example, has a local gallery owner participating on the planning team.

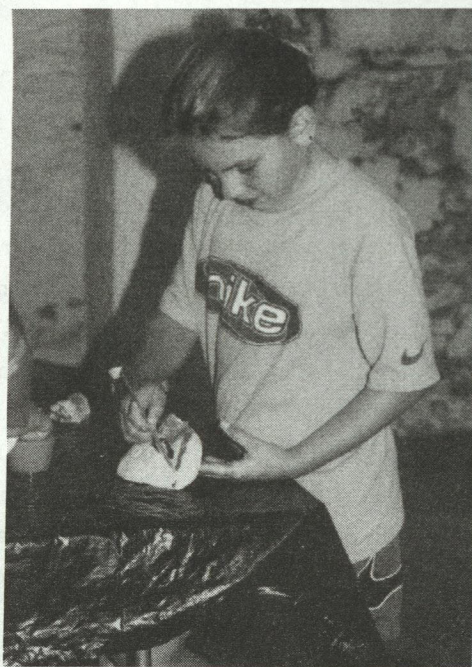
The Commission promotes the use of professional artists as performers, workshop leaders, and as curriculum and professional development consultants. This spring school systems will begin the first stages of their three-year plans.



Muralist Pat Hardy at work

Other Arts in Education news

The Maine Arts Commission, Maine School Health Education Coalition, and The Maine Office of Substance Abuse are collaborating on a new and exciting awareness campaign to promote Healthy Living Through the Arts. The campaign is founded on the belief that the hope, discipline, vision, values, and skills that are developed through participation in the arts can promote health and healthy choices.



Student decorating a mask

Artists & Learning Results

A workshop conducted in November in cooperation with the Maine Department of Education (MDOE), was a success by all accounts. Mona Baker and Donna Gervais, MDOE workshop leaders, were particularly impressed with how skillful the artists were at integrating their particular disciplines into other academic content areas. Artists liked discussing their role in helping schools implement the Learning Results. The Commission and the MDOE hope to present similar workshops in other parts of the state.

COMMUNITY ARTS

The Maine Arts Commission recently approved the Community Arts Committee recommendations for the following projects:

The City of Bath received a Discovery Research grant of \$7,000 to inventory the cultural resources of the greater Bath area. The City of Bath anticipates that an initial outcome of the inventory will be the creation of a cultural directory of the region.

River Tree Arts received a \$7,000 Discovery Research grant to do a cultural assessment of York County. This inventory will result in a directory that can be used by local schools, libraries, and hotels, and will also be used to plan cultural events in the region.

\$2,500 was awarded to the Eastport Arts Center to develop a map of artists and organizations in the Eastport area.



Clay Workshop, Brunswick Family Arts Festival, 1997, Ruth Ferrara photo

The creation of local cultural inventories can result in artists, cultural organizations, schools and other community members pooling their resources to coordinate and develop cultural events cooperatively.

Assessment efforts have also stimulated the development of local arts agencies in Lewiston/Auburn, Portland, and Bangor and

have created interest in establishing cultural networks in other areas in the state including Hancock County, Aroostook County, Brunswick, Bath and York County.

For more information on community arts development contact Kathleen Mundell at 287-2713.

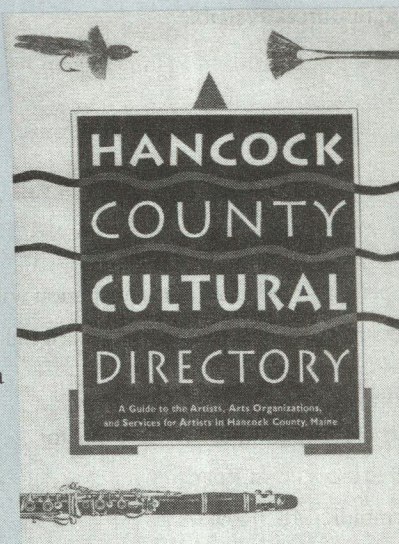


Spinning, Brunswick Family Arts Festival, 1997, Ruth Ferrara photo

HANCOCK COUNTY PUBLISHES CULTURAL DIRECTORY

The Hancock County Cultural Directory is now available. Two years in the making, the directory was created as part of a pilot program of the Community Arts Program, funded in part by the National Endowment for the Arts. The result is an extensive inventory of the county's cultural resources listing over 700 artists and cultural organizations in the area.

According to Marion Stocking, editor, and member of the Maine Arts Commission: "The directory offers a snapshot of the arts in Hancock County in 1997. It identifies who we are as an arts community and creates an awareness of enormous richness of the arts in this area." For your free copy contact the Maine Arts Commission.



CULTURAL TOURISM

Arts and Heritage Workshops

The Maine Arts Commission, along with the Maine Office of Tourism, selected three sites to conduct workshops to develop strategies for cultural tourism projects. The workshops, facilitated by Cultural Tourism Consultant Millie Rahn, and Wisconsin's Heritage Tourism Coordinator Sharon Folcey, took place during the week of October 19, 1997. The following projects were selected:

Madawaska: Experience Our Acadia, a collaborative project involving the Maine Acadian Heritage Council, Greater Madawaska Chamber of Commerce, Van Buren Economic Development Committee, and Aroostook County Tourism, plans to create a cultural trail that follows the history of the St. John Valley. The project will focus on unifying the Acadian message throughout the St. John Valley and on creating a new awareness of the numerous cultural and historical resources available.



Sharon Folcey, James Walker, Sheila Jans and Don Cyr at the "Experience Our Acadia" Arts and Heritage Tourism Workshop, Frenchville

Wabanaki Cultural Trail, a partnership between the Maine Indian Basketmakers Alliance, the Hudson Museum, the Abbe Museum, Penobscot Nation Museum, and the Waponahki Museum plan to develop strategies to promote the Wabanaki people and their cultural heritage through a Wabanaki Cultural Trail. According to Stephen Whittington, Director of the Hudson Museum, "This project will have significant economic impact on the Maine Indian basketmaking community and will encourage the perpetuation of other Maine Native American art forms."

Hancock/Washington Counties. Three proposals were accepted all aimed at promoting artists and cultural institutions. One project aims to launch the first annual Downeast Arts and Heritage Festival. The festival would link and highlight the historical sites and artists of the region, and publicize them to visitors and summer residents. A second project hopes to develop a shared vision of the arts and heritage experience on Mount Desert Island. The proposal aims to increase participation in cultural events for island visitors and residents. The Hancock County Planning Commission hopes to fine-tune "Come See What's Cooking in Hancock County," a design for a tour package connecting food, culture and sense of place to a long-term regional economic development plan.

In addition to the workshop projects, plans are underway to develop a Maine Music Trail. A group met in late November to begin defining and implementing this project. Topics discussed were: identifying participants, form of trail, discussion of thematic approach or discipline approach, purpose of trail, and audience identification. For further information contact: Abbe Levin at the Maine Arts Commission Office.

ROADMAP

To place printed calendar information with the Maine Office of Tourism, send or email press releases to both addresses listed below:

Anne Ball
Arts & Heritage Tourism Coordinator
119 Princes Point Road
Yarmouth ME 04096

Nancy Marshall Communications
P.O. Box 340
N. Anson ME 04958-0340
NMC@somtel.com
agbw@ix.netcom.com

Nancy Marshall Communications maintains a current comprehensive list of statewide press contacts. This service is available for a modest fee. Contact Stephanie LeBlanc at that office.

To add a link or update calendar information electronically on the Office of Tourism's Web site, go to www.visitmaine.com, use the "add a listing" option. From here, the directions are self-explanatory. Without internet access, calendar information may be sent to Maggie Berking, Marketing Manager, Guy Gannett New Media Development Corporation, 50 Monument Square, Portland ME 04101

For further information about Arts and Heritage Tourism Projects contact Abbe Levin at 287-2710 or email: abbe.levin@state.me.us

PUTTING MAINE ON THE MAP

The Maine Archives and Museums and the Maine Humanities Council were recently awarded a \$50,000 grant from the Institute of Museum and Library Services (IMLS) in Washington D.C. to coordinate a statewide effort called **Putting Maine on the Map: Promoting Cultural Tourism**. The two-year program will help museums and historical societies throughout the state become active and informed participants in promoting arts and heritage tourism.

The project is a strong and unique partnership of Maine's cultural and tourism organizations: Maine Office of Tourism, Maine Arts Commission, Maine Historic Preservation Commission, Maine Archives and Museums, and Maine Humanities Council. The grant provides funding to insure that every museum and historic site in the state is fully represented on the *Maine Office of Tourism's Web site*. Additionally, money will be used for education and photo documentation. This highly competitive federal grant was one of only 13 awarded nationwide and one of the few proposals funded in the full amount. The Maine Arts Commission provided the resources needed to bring the partners together to prepare the proposal.

To learn more about current cultural tourism projects, visit the National Assembly of State Arts Agencies' Web site at www.NASAA.org.com. Also, a guide titled *Partners in Tourism: Culture and Commerce* has recently been published. To order a copy contact the American Association of Museums at (202) 289-1818, or go to <http://www.aam-us.org>.

1998 MAINE ARTS COMMISSION CALENDAR

In addition to the events listed below, a number of public meetings will be scheduled during the course of the spring to evaluate the current Commission plan and to prepare for the September National Endowment for the Arts Partnership Agreement deadline. Please see the attached Arts in the Capitol calendar for a complete schedule of public events and exhibitions in the Capitol. Events are subject to change. Please call the Commission office at (207) 287-2724 for final location and schedule information.

January

- 1 Holiday - office closed
- 8 12:00 p.m. Arts in the Capitol performance, State House, Augusta
1:00 - 4:00 p.m. Arts in Education Professional Development planning, Augusta
3:00 - 5:00 p.m. Executive Committee meeting, Augusta
- 12 2:00 p.m. Maine Community Cultural Alliance meeting, Augusta
- 14 Arts & Heritage Music Trail meeting; Arts & Heritage Task Force meeting;
Governor's Tourism conference, Bangor
- 15 Governor's Tourism conference, Bangor
- 19 Holiday - office closed
- 22 Bangor Regional Arts Council Cultural Directory Meeting
7:00 p.m. Brunswick Cultural Assessment Project public meeting
- 28 10:00 a.m. - 4:00 p.m. Maine Arts Commission meeting & Advocacy Day, Augusta
- 29 10:00 a.m. Cultural Affairs Council meeting, Augusta

February

- 12 12:00 p.m. Arts in the Capitol performance, State House, Augusta
1:00 - 3:00 p.m. Arts in Education Committee meeting, Augusta
3:00 - 5:00 p.m. Executive Committee meeting, Augusta
- 16 Holiday - office closed
- 27 Artist Gathering: Fundraising for Poets (a.m.) and Filmmakers (p.m.), Maine Grants Information Center, Portland
- 19 9:00 am - 4:00 p.m. Commission meeting, Brunswick

March

- 5 1:00 - 3:00 p.m. Percent for Art Task Force meeting, Augusta
3:00 - 5:00 p.m. Executive Committee meeting, Augusta
- 9 & 10 Arts Advocacy Day, Washington DC
- 10 Maine Arts in Education Showcase, Maine Center for the Arts, Orono
- 16-20 Maine Cultural Heritage Week
- 18 Arts in Education Advocacy day, Augusta,
2:30 p.m. Blaine House Reception
12:00 p.m. Arts in the Capitol performance, Blaine House, Augusta

April

- 2 12:00 p.m. Arts in the Capitol performance, State House, Augusta;
2:30 p.m. Blaine House Reception
- 3 Community Arts programs letter of intent deadline
- 9 1:00 - 3:00 p.m. Arts in Education Committee meeting, Augusta
3:00 - 5:00 p.m. Executive Committee meeting, Augusta
- 16 Arts & Heritage Tourism Task Force meeting
- 17 Advocacy & Information Committee meeting, Augusta
- 20 Holiday - office closed
- 24 Community Arts programs application deadline

May

- 14 1:00 - 3:00 p.m. Arts in Education Committee meeting, Augusta
3:00 - 5:00 p.m. Executive Committee meeting, Augusta
- 21 Community Arts Committee grant review
- 25 Holiday - office closed
- 27 12:00 p.m. Arts in the Capitol performance;
2:30 p.m. Blaine House Reception
- 27-29 Maine Arts Sponsors Association annual conference, Nonantum Resort, Kennebunkport

June

- 6-9 Americans for the Arts annual conference, Denver
- 11 9:00 a.m. - 3:00 p.m. Commission meeting, Aroostook County
- 22 Staff retreat
- 25 Artist Gathering: Theater Artists, Portland Stage Company, Portland
- 26 Opening of *Working the Woods* exhibition, Rangeley

July

- 3 Holiday - office closed
- 31 Advocacy & Information Committee meeting, Midcoast

August

- 8/3-8/7 Eastport, Bangor, Fort Kent, Bethel Artist Gatherings
- 13 3:00 - 5:00 p.m. Executive Committee meeting, Augusta
- 27 Arts in Education Committee meeting, Augusta

MAINE ARTS COMMISSION

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

MISSION STATEMENT

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 needs and aspirations of persons in all parts of the state.

Printed under Appropriation # 010 94w 1673 372

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U.S. Postage
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Augusta, ME 04330

ARTS SCHEDULE

1998 ARTS IN THE CAPITOL SCHEDULE

The following performances, exhibitions, concerts, and special events showcase the work of Maine artists. Arranged by the Commission, all events are free of charge, accessible and open to the public. Should you need special assistance to fully participate in an event, please contact the Commission.

NOON PERFORMANCE SERIES

Hall of Flags, Maine State House

January 8

Pamella Beliveau, Storyteller

February 12

House Island Band, Celtic and Franco music

March 18

Rockland's South School Children's Speaking Choir (the performance will be held at the Blaine House as part of Arts Education Advocacy Day)

April 2

Daponte String Quartet

EXHIBITIONS

Ongoing

Maine History Murals
Governor's Office

January 15 through April 27

Working Traditions: Century Old Craftsmanship in Maine, Blaine House and Governor's State House Gallery.
Sponsored by the Maine Humanities Council and the Maine State Archives, featuring the photography of Cornelia Cannon Holden.

Small Works: 1998 Maine Arts Commission Fellows
Blaine House

Artistic Excellence: 1998 Maine Arts Commission Fellows Maine Arts Commission Office, Legislative Offices

Paintings by Wendy Newcomb
Office of the House Majority Leader

Central Maine Visions: Work from the Kennebec Valley Art Association
Office of the Speaker of the House

April 30 through August 26

Art Quilts: A Haystack Faculty Survey
Blaine House

Quilts in Process
Blaine House

A Maine Landscape Design Showcase: Gardens and Ephemera,
Blaine House Gardens

A Visual Salute to the Portland Stage Company
Governor's State House Gallery

Poetry Quilts
Maine Arts Commission

The View from Behind the Fence: Maine Youth Center Artists
Office of the House Majority Leader,
Office of the Speaker of the House

SPECIAL EVENTS

February 12

Best Practices: A Dialogue with Maine Galleries and Artist Collaboratives,
Maine State House

March 18

Arts Education Advocacy Day
Blaine House

April 2

Honoring 100 Years of Businesses and the Arts in Maine
Maine State House and Blaine House

8:00 a.m. Maine Business Fair

2:00 p.m. Governor's acknowledgment of
100 Years of Business Service

2:30 p.m. Blaine House reception

May 27

Blaine House reception